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MOVING PICTURE WORLD

THE NEW YORK PUBLIC LIBRARY

Founded by J.P.Chalmers in 1907

Goldwyn pictures

Advertised everywhere
Talked of everywhere

Played and applauded throughout the Nation as the finest achievements in motion picture art

MFA
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Moving

Chalmers Publishing Company 516 Fifth Ave. New York

THE
ORK PUBLIC
PRESEN

MAE MURRAY in "PRINCESS VIRTUE"

A Super=BLUEBIRD Photoplay

By Louise Winter
Directed by Robt. Z. Leonard

"The Princess Virtue hesitated because in her ignorance she did not know which was Passion, which was Desire and which was Love." The smartest and most lavish production of the season. Book through your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York

Reserve date for

MAE MURRAY in "FACE VALUE"

Watch for Release Announcement

The best guarantee of a first class entertainment for your patrons is to use Essanay pictures. Essanay is the home of Perfection Pictures. Essanay made is Perfection made. That means they are right in every respect.

Geo. K. Spoor.

Butterfly Stars

Current BUTTERFLY Release

"JOHN ERMINE of the YELLOWSTONE"

A tremendous Western Drama with a Huge Cast. From the Novel by Frederick Remington of Undying Fame.

COMING

LITTLE ZOE RAE in

"THE CRICKET"

A Romantic Drama of Stage Life
Directed by Elsie Jane Wilson

Book thru your Butterfly Exchange, or Universal Film Mfg. Co., Carl Laemmle, Pres., 1600 Broadway, New York.

EXTRA

To Exhibitors of the Following States

Maryland, Pennsylvania, Virginia, Indiana, Illinois, Iowa, California, Missouri, Texas, Minnesota, Alabama, Louisiana, New York, Ohio

UNIVERSAL CURRENT EVENTS—SPECIAL

One Full Reel of "THE BOYS" of Each State from the Famous "RAINBOW" Division—enabling You to Show Your Own Citizens

THE BOYS FROM YOUR STATE

Beats the Biggest Feature Ever Filmed. Every Father, Mother, Sister, Brother and Relative is clamoring to see the Boy as he is Ready to Battle for the "Stars and Stripes."

BOOK THE REEL THAT SHOWS YOUR STATE BOYS IN CAMP FROM YOUR EXCHANGE

EXHIBITORS—Get this fact planted. This is NOT merely a panoramic view of soldiers with thousands of our boys massed together which means nothing, but a clear cut close up series of your boys, from your own State. Its the BIGGEST THING YOUR HOUSE HAS EVER SHOWN. Every Father, Mother, Sister, Brother and Relative clamoring to see "the boy" in camp before he leaves for France. Its *your* BIG opportunity to give your folks at home their last chance to see "the boy" before he goes. Fascinating scenes you may never see again.

The famous RAINBOW DIVISION, at Mineola, N. Y. (Long Island) at Camp Mills, outclasses, as a money getter for you, the biggest feature you ever played in your house. Here's something thousands of people are clamoring to see. You can thank U. Current Events for giving you the BIGGEST CLEAN UP OF THE YEAR. BOOK IT. Get out and make a splurge. Show it first to your newspapers. You'll get more advertising than you ever dreamed of—without cost. It's your biggest money making opportunity of the year. GO TO IT.

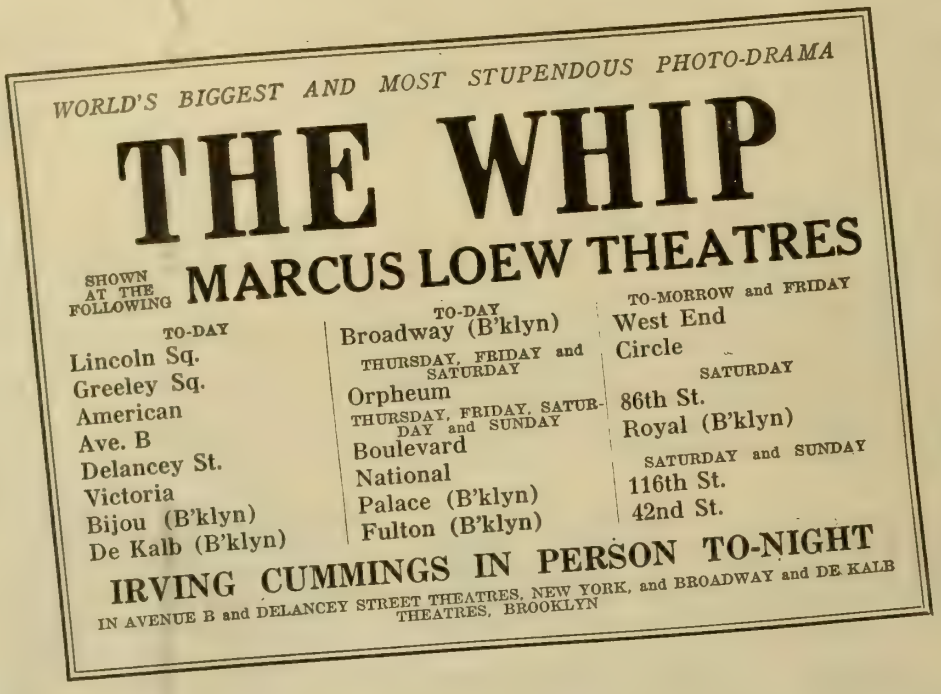
Book thru your nearest Universal Exchange, or

UNIVERSAL CURRENT EVENTS 1600 Broadway NEW YORK

"THE WHIP"

AND HOW

Marcus Loew is cleaning up on it



It's worth a $10,000 campaign to him

The following territories are still open:

Pennsylvania, Ohio, Colorado, Utah, North Dakota, South Dakota, Montana, Wyoming, Wisconsin, Minnesota, New Mexico, Arizona, West Virginia, North Carolina, South Carolina, Florida, Georgia, Alabama, Louisiana, Mississippi, Texas, Arkansas, Oklahoma.

All of Europe except France, Switzerland, Great Britain and Scandinavia.

All of South America, Cuba and Mexico.

All of Asia, except Japan.

All of Africa, except South Africa.

Paragon Films, Inc.
912 Longacre Bldg.,
New York City

BILLIE BURKE

By arrangement with F. Ziegfeld Jr.

in

"ARMS AND THE GIRL"

A picture that will make
Paramount History

Billie Burke's best photoplay and one of the best stories and biggest productions ever released.

A timely story that timely advertising will turn to "extra time."

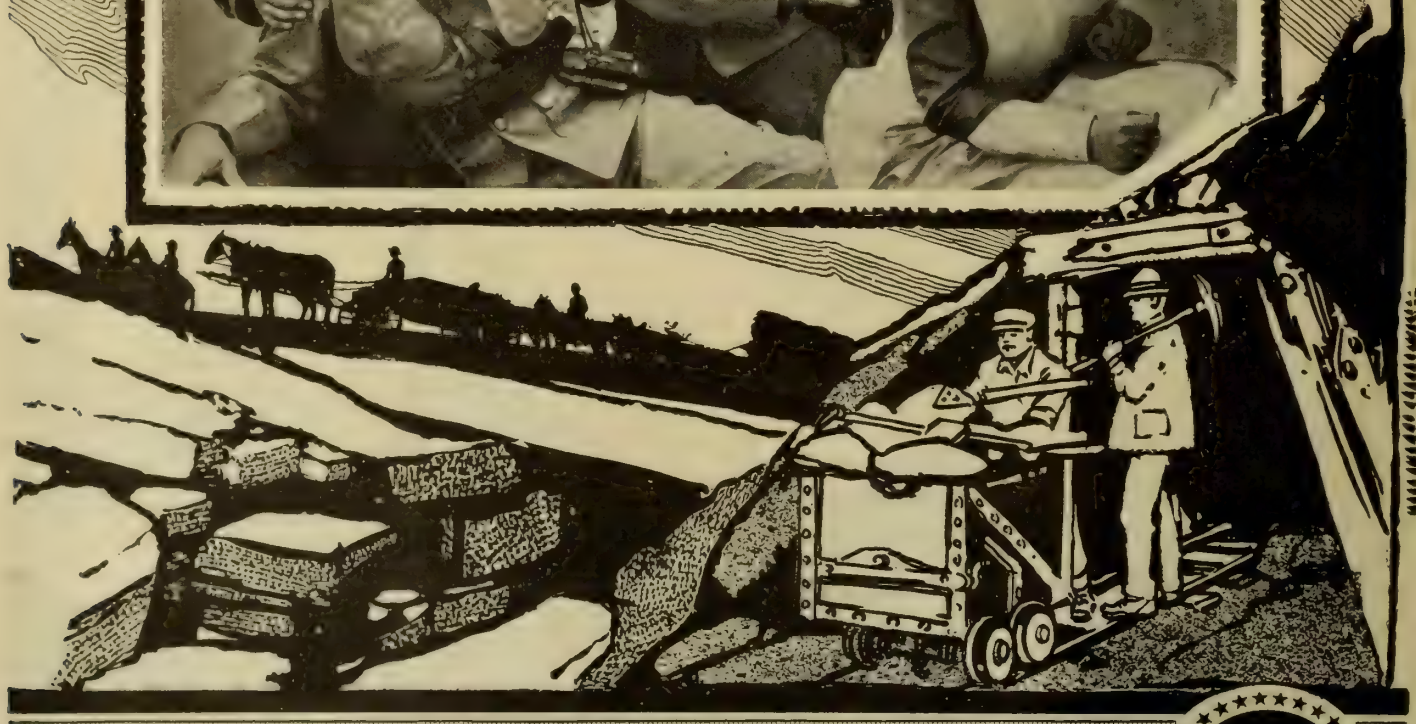
by Grant Stewart and Robert Baker

Directed by Joseph Kaufman

A Paramount Picture

Paramount Pictures

J. STUART Series



A Paramount Picture

Paramount Pictures

BLACKTON

"The Judgment House"

CONWAY TEARLE

As

IAN STAFFORD

is another instance of the care Mr. Blackton considers necessary in the selection of his casts.

Mr. Tearle's career on the stage with Sir Charles Wyndam, Ellen Terry, Billie Burke, Ethel Barrymore, Viola Allen, and Grace George has proved that he is the ideal type to play the part of the hero and diplomat in the

Story of a Woman's Part in the Fate of Nations

By Sir Gilbert Parker

Picturized and personally directed by J. Stuart Blackton

Mr. Tearle's work in this spectacular drama runs through it like a vein of gold.

There's a vein of gold in this picture waiting to be mined by the live wire exhibitor, too.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres.
CECIL B. DEMILLE, Director General

A Paramount Picture

Paramount Pictures

Marguerite Clark in "Bab's Burglar"

Story by Mary Roberts Rinehart *Directed by* J. Searle Dawley

"Bab's" got a *reputation* now. The first "Bab" story went across with a *whoop*.

Brilliant as the sparkle of gems and sweet as an old love song, Miss Clark will *delight* all your folks. She's *bound* to put across all the "Bab" stories with a rush.

Boost these Mary Roberts Rinehart stories from the Saturday Evening Post. **They'll pay you big.**

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

Paramount Pictures

A Paramount Picture

KATHLEEN CLIFFORD

starring in

WHO IS "NUMBER ONE"?

Promises Kept

the Promise

Paramount promised that the advertising and promotion push behind its first serial

WHO IS "NUMBER ONE"?

would be the most powerful ever known.

the Fulfillment

Here is what the Motion Picture News of Oct. 20" says to exhibitors

> "Unquestionably, Paramount is putting forward the biggest exploitation campaign that has ever been attempted on a serial story and its service arrangements and exhibitor aids are the most complete that have come to our attention.
> The man who books this Anna Katharine Green story has been given every opportunity to clean up on it."

Press books and other exhibits of the big drive on "Who is 'Number One'?" are at every *Paramount* exchange · write for them · get them ·

Story by Anna Katharine Green
Starring Kathleen Clifford

JOS. M. SCHENCK *presents*

ROSCOE ARBUCKLE *in* "FATTY AT CONEY ISLAND"

NO QUESTIONS.

They don't ask you what "Fatty" is showing in. When it's "Fatty" they don't care—they know it's good.

Don't let your competitor beat you to it. If you have no competitor give your people the best anyway — you might have one some day.

But, with the "Butcher Boy" in mind we say this is the best one "Fatty" has ever made.

FAMOUS PLAYERS-LASKY CORPORATION

Paramount Pictures

Paramount Pictures

THOS. H. INCE presents
Charles
RAY

From the Novel by Ridgwell Cullum

Another One Over!

Charles Ray's first Paramount Picture, presented at the Rialto (N. Y.) during the week of October 14th, proves beyond a doubt our claim that he is the most popular young star of his type.

From the "New York Tribune"

"Of all the young leading men none is so easy on the optic nerve as Ray. His fine, easy, sane acting is a balm to the wounded feelings of one who is compelled to sit through a score of reels of pompous, over-dressed heroes and giggling, cute ingenues.

"Whoever directed this picture avoided all of those things which spoil so many pictures for those who demand realism. Thomas Ince presented Ray in his present vehicle, but he could probably present him in "East Lynne" if he wished to do so, and still have him a success. In other words, you may hitch any sort of wagon to a star, if the star be of sufficient magnitude."

Do you get that last sentence—"you may hitch any sort of wagon to a star if the star be of sufficient magnitude."

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION

A Paramount Picture

VICTOR MOORE
IN: HOME DEFENSE:

The single reel with a feature star —the comedies with a story

If you want to make a hit with the prohibitionists, "now and thens," patriots, and everybody that's got a laugh concealed in their systems, show this.

By Thomas J. Grey *Directed by Chester M. DeVonde*

Released October 22nd
All Paramount Exchanges

Klever Pictures, Inc.
220 WEST 42d ST., NEW YORK CITY
Released in Canada by REGAL FILMS, LIMITED, 37 Yonge St., Toronto, Canada

Paramount Pictures

Paramount Pictures

SELECT PICTURES

SELECT PICTURES CORPORATION

announces the opening
of new Exchanges at

ST. LOUIS

3313 Olive Street, E. W. DUSTIN, Manager

Serving Southern Illinois, Western Kentucky and
Tennessee, Northeastern Arkansas and Eastern Missouri

DETROIT

906-907 Peter Smith Building, W. D. WARD, Manager

Serving the State of Michigan (Northern Peninsula excepted)

Select Exchanges now established include

New York
Sol. J. Berman, Mgr.
729 Seventh Avenue

Philadelphia
M. Milder, Mgr.
1335 Vine Street

Boston
Louis B. Mayer, Mgr.
69 Church Street

Buffalo
C. R. Rogers, Mgr.
86 Exchange Street

Washington
V. P. Whitaker, Mgr.
811 "E" Street, N. W.

Pittsburgh
Harvey B. Day, Mgr.
1201 Liberty Avenue

Cleveland
Sam E. Morris, Mgr.
Columbia Building

Cincinnati
Supervision of Sam E. Morris
302 Strand Theatre Building

Detroit
W. D. Ward, Mgr.
906-907 Peter Smith Building

Chicago
Fred C. Aiken, Mgr.
220 South State Street

St. Louis
E. W. Dustin, Mgr.
3 3 Olive Street

Des Moines
C. W. Taylor, Mgr.
Garden Theatre Building

Kansas City
W. H. Bell, Mgr.
920 Main Street

Minneapolis
H. A. Rathnet, Mgr.
Film Exchange Building

Atlanta
Walter J. Price, Mgr.
61 Walton Street

Dallas
C. C. Ezell, Mgr.
1919 Main Street

Denver
Hugh Rennie, Mgr.
1541 Welton Street

Los Angeles
H. H. Hicks, Mgr.
736 Olive Street

San Francisco
Ben S. Cohen
Pacific Coast Mgr.
X. K. Stout, Mgr.
985 Market treet

Seattle
B. R. Keller, Mgr.
308 Virginia Street

SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

SELECT SP PICTURES

SELECT PICTURES CORPORATION

announces for immediate distribution the patriotic photo-drama

"OVER THERE"

with

CHARLES RICHMAN

and an all-star cast including

ANNA Q. NILSSON

and

GERTRUDE BERKELEY

the Mother in "War Brides"

Directed by James Kirkwood

Produced by Charles Richman Pictures Corporation

This man stood still!—Although his country called, his friends pleaded and his sweetheart implored him to enlist he was unable to go: a certain mystic something held him back. Deserted, ashamed, a marked man, he dared fate! And then—there is a whirlwind finish to this psychological drama of today—a wonderful screen story of Americans and the War, superbly produced.

ELECT PICTURES CORPORATIONS

729 Seventh Avenue, New York City

SELECT SP PICTURES

LEWIS J. SELZNICK

Presents

CONSTANCE TALMADGE

in

"SCANDAL"

a striking photo-play from the serial novel by COSMO HAMILTON. This sensational story—the strongest which has ever marked the first star production of a talented actress—is now ready for immediate distribution. Book the entire series of CONSTANCE TALMADGE pictures and get in on the ground floor. ***Solid facts bear restating: "Scandal" will secure the fame of Constance Talmadge and make fortunes for the exhibitors who show it!***

Directed by Charles Giblyn

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

Century Comedies present ALICE HOWELL IN "AUTOMANIACS"

Directed by J. G. Blystone, Director General

If you haven't contracted for Century Comedies do so immediately. Century Comedies are as vastly different from the ordinary comedies as day is from night.

Century Comedies are **feature productions** featuring Alice Howell, greatest comedienne on earth. Four smashing winners all ready.

BALLOONATICS—released September 1st
AUTOMANIACS—released October 1st
NEPTUNE'S NAUGHTY DAUGHTER—released November 1st
HER BAREBACK CAREER—released December 1st

Marcus Loew, of New York, largest owner of moving picture theatre circuits, showing Century Comedies.

The Strand, finest picture theatre in America, showing Century Comedies, as well as the biggest and best houses throughout the United States and abroad. Complete advertising and publicity props for each release.

Century Comedies distributed exclusively by The Longacre Distributing Co. for the United States and Canada. Branch offices in all principal cities.

Write or wire your nearest Longacre office for full particulars or communicate with the home office.

LONGACRE Distributing Co. Mecca Building New York

ELAINE HAMMERSTEIN
IN
"THE CO-RESPONDENT"

Spending $50,000 more on a $50,000 Picture

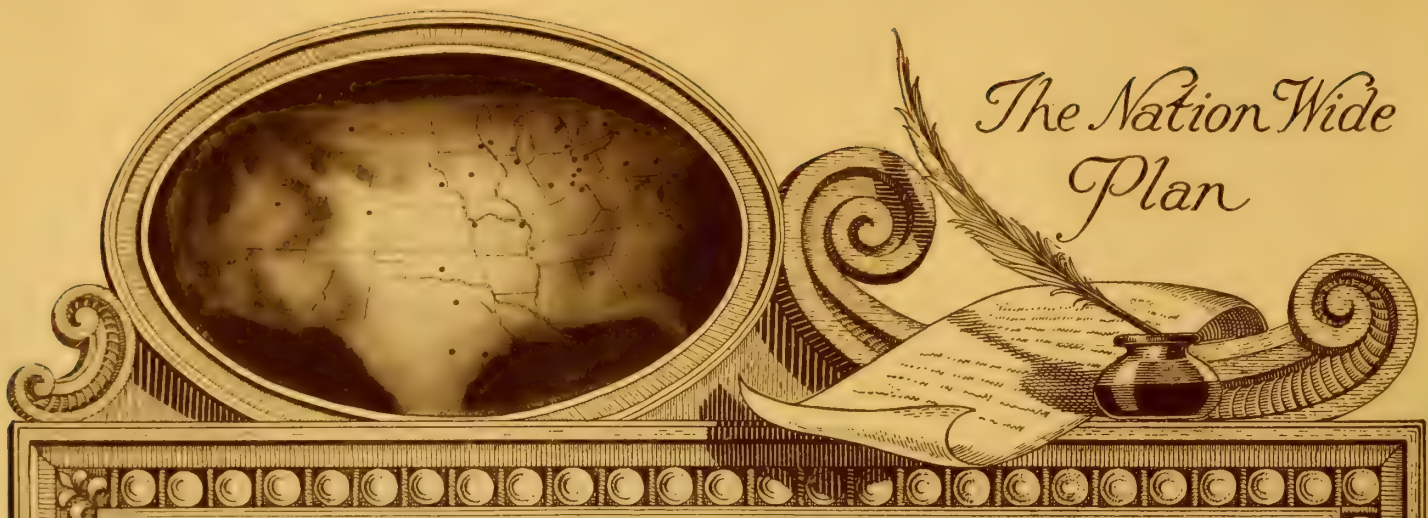
LOCK-STEPPED with the purchase of "The Co-Respondent" from Messrs. Lee Shubert, Arthur Hammerstein and its able producer, Ralph Ince, Jewel Productions, Inc., herewith announces the appropriation of a *publicity dollar* for every *purchase dollar* in behalf of what it knows to be one of the noteworthy photo-plays of the year.

NOW running with brilliant success at The Broadway Theatre—known to everyone in the business as the *testing ground* of American photo-plays, "The Co-Respondent" gives Miss Elaine Hammerstein, ably supported by Wilfred Lucas, the widest opportunity of her striking career. Aptly, "The Co-Respondent" is a modern metropolitan drama which fits this favorite of the country's most particular metropolis like a silk glove.

DOES the appropriation seem unusual? It is exactly that—for "The Co-Respondent" is inherently worth every penny of it and Jewel Productions, Inc., is well able to spend the money—for we purchase or book only those *few, rare plays* which we know will succeed. We have no failures to write off—no error-born necessity to retrench.

AS the natural result, we can afford to offer you—as we now offer you with "The Co-Respondent"—the *maximum amount of free publicity* on the best staged plays which genius has conceived.

"The Co-Respondent" is from the Stage play by Alice Leal Pollock and Rita Weiman



The Nation Wide Plan

Intensive Publicity — from City to Hamlet

IN behalf of "The Co-Respondent," Jewel Productions, Inc., offers the Exhibitors of the United States a newspaper campaign of intensive publicity which blankets the country from the Atlantic to the Pacific.

Space That Dominates

Half-pages and Quarter-pages of the most dominating character will work for You and "The Co-Respondent" — the best written, most strikingly laid out publicity that money can buy from expert advertising men.

Plus Able Reviews

In addition, full reviews of "The Co-Respondent" will run in the reading columns of the foremost papers of every leading city. These papers are

The Giants of the Mediums

The newspapers, with which arrangements have already been closed, are, without exception the most important dailies of the biggest moving picture centers of the country — the giants of the newspaper world — reaching from Massachusetts to Oregon and forming the opinions of 30,000,000 readers.

THE powerful mediums of this comprehensive list do far more than merely cover the cities — they cover the country — in all, some 30,000,000 people. And in the country they reach not only the paperless towns but they completely outweigh the local papers of the smaller cities. For they bring with them the tremendous prestige of the metropolis, the eagerly read opinions of the famous dramatic critics and the still more influential facts of a brilliant city run.

The Power of Prestige

If yours is a Theatre in a Suburban town, rest assured that the use of the great dailies close around you is going to give your patrons a new and keener understanding of the high character of your Theatre and your Plays. Attracted by the dominating space and compelling copy, thoroughly awakened by the shrewdly worded reviews, they will see that "The Co-Respondent" is a New York girl in a New York play which has run to tremendous receipts at New York's most popular photoplay-house — and they will show quick appreciation of your enterprise in securing so worthwhile an attraction.

Telling 30,000,000 People

$50,000 Will Be Spent In The Following Newspapers On "The Co-Respondent" Alone

New York	American Journal
Los Angeles	Examiner
San Francisco	Examiner
Atlanta	Georgian
Boston	American
Chicago	American Examiner
Providence	Bulletin
Buffalo	Courier & Inquirer News
Rochester	Democrat-Chronicle Union-Advertiser
Syracuse	Herald Journal
Philadelphia	North American Bulletin
Baltimore	American News
Washington	Times
Pittsburgh	Post & Sun Press
Cleveland	News & Leader Press
Cincinnati	Post Times-Star
Toledo	Blade News-Bee
Columbus	Dispatch
Dayton	News
Louisville	Herald
Detroit	News Journal
Indianapolis	Star News
Milwaukee	Journal
Minneapolis	News Tribune
St. Paul	News
Des Moines	Register-Tribune
Newark	News
Omaha	Bee News
Kansas City	Post Star
St. Louis	Globe-Democrat Post-Dispatch
Memphis	Commercial Appeal
Dallas	Times-Herald
Houston	Chronicle
Fort Worth	Star-Telegram
Oklahoma City	Oklahoman
New Orleans	Item Times-Picayune
Denver	News & Times Post
Salt Lake	Tribune
Butte	Post
Portland	Oregonian Journal
Seattle	Times
Toronto	Star Telegram
Montreal	Star
Birmingham	News
Spokane	Spokesman-Review

For a Company devoted solely to marketing to spend this unparalleled sum on a single play can mean only that "The Co-Respondent" is more than worth it.

Your Success is Our Success

WHILE you might succeed without Jewel Productions, we're frank to say that without You—*your* favor, *your* friendship, *your* assistance—Jewel Productions, Inc., could never reach the high goal it seeks.

FOR this reason we chose for this unusual expenditure of $50,000 a Play and a Star which will bring you equally unusual receipts. And we have put the same unusual effort into the *execution* of the advertising matter.

BUT you already know the *extra care* with which Jewel Productions, Inc., surrounds its every smallest step. Perhaps the best proof is the fact that after several months of active business we have chosen for you, or released, only Eight Pictures.

AND this, added to the already achieved success of "The Co-Respondent," plus the tremendous pull of this nationwide campaign, will lead you to book this play and make money.

"The Co-Respondent" may be seen or booked at any of the Jewel Exchanges or at the Home Office, 1600 Broadway, New York City

JEWEL
PRODUCTIONS
INC.

We admit

and the Exhibitors agree

that "*The* Slacker" is the sensational box office attraction of the year and

that MABEL TALIAFERRO

in Draft 258

Directed by Wm. Christy Cabanne

Story by June Mathis and Mr Cabanne.

will eclipse this record -

Our proof *The few who have seen it, insist on seeing it again*

METRO

For release
OCTOBER
29th

FRANCIS X. BUSHMAN and BEVERLY BAYNE

in a Metro Star Series *Production de Luxe*
Six Acts of intense and vital drama

The ADOPTED SON

From the story by Max Brand in the All Story Weekly
Directed by Charles Brabin for

METRO

COMING AND GOING

COMING

COMING

EDITH STOREY IN *The* LEGION *of* DEATH

METRO DREW COMEDIES

lead the world

VIOLA DANA IN BLUE JEANS

MME PETROVA

in her first Petrova Picture

"Daughter of Destiny"

Now booking – Exchanges of

First National Exhibitors' Circuit

Petrova Picture Company
Frederick L. Collins, President

CO. INC.

STATE RIGHTS

Elizabeth Risdon
Leading lady in
"Misalliance"
Star of
"The Manx-man"

in George
Loane
Tucker's
Masterpiece

A STORY OF TRIUMPH-
ANT MOTHER-LOVE
ONE OF THE MOST TOUCHING & ARTISTIC DRAMAS EVER SCREENED

"Mother"

MEN-WOMEN AND CHILDREN WILL CROWD THE THEATRE
THAT SHOWS IT

The Story will
appear in
THE
LADIES' WORLD

Backed by
Mc CLURE
Publicity

Write or wire — for open territory

McCLURE PICTURES

25 W. 44th Street, New York

Goldwyn Pictures

A beautiful and tremendously popular actress. A play filled with suspense and "big drama." An author whose stories are known to millions. The Goldwyn standard of superior production. What more could any critical exhibitor ask?

Goldwyn *presents*:

JANE COWL *in* *The Spreading Dawn*

From Basil King's Great Saturday Evening Post Story

Advisory Board:

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Chairman
EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBB
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures Corporation

16 East 42d Street New York City

Goldwyn Pictures

Reuniting Once Again the World-Famed Team Mae Marsh and "Bobbie" Harron

MAE MARSH
in
Sunshine Alley
by Mary Rider

A picture of joy and beauty; of charm and loveliness, and presenting a more beautiful and quaint Mae Marsh than you have ever seen before on the screen.

Released: November 4

Advisory Board:

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Chairman
EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBB
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

Every Exhibitor in North America Knows This to Be True:

BIG, popular stars in clean, sweet pictures that may be seen by the women and children of all communities are the best and most consistent profit-making attractions that can be booked in any theatres.

Mae Marsh's tremendous records for all exhibitors who booked Margaret Mayo's great play, "Polly of the Circus," will make "Sunshine Alley" an even greater attraction in all theatres, and such are the beauties and appeals in "Sunshine Alley" that they will make her third Goldwyn Picture more powerful still.

In other words Goldwyn selects for Mae Marsh, the favorite of millions of people, only those plays that continue, with each new release, to add to her drawing power and her personal popularity.

Goldwyn Pictures Corporation

16 East 42d Street New York City

Goldwyn Pictures

The star who won five million loyal friends and made a nation smile in "Baby Mine," her first motion picture, from Margaret Mayo's famous farce.

Goldwyn *presents:*

MADGE KENNEDY *in* Nearly Married

by Edgar Selwyn

As a play, this tremendously amusing story won the approval of the theatre-goers of the nation. The picture is an even greater triumph.

Advisory Board:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBB
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

Madge Kennedy Made Good the Goldwyn Predictions

EXHIBITORS will remember that Goldwyn foretold the nation-wide popularity of Madge Kennedy from the moment of her first screen appearance. Her first production is hailed everywhere as "the greatest comedy of the year."

In Edgar Selwyn's successful play, "Nearly Married," she is an even more remarkable comedienne and this means that two delightful and unusual laugh-winning productions *will double the size of her audiences* and the number of her admirers.

Powerful and discerning exhibitors in all sections who watched the box-office returns on this fascinating star predict to Goldwyn that she soon will be without a rival. Confident of this from the beginning Goldwyn persuaded her to renounce the stage for a period of years and give her talents to the screen audiences of the world.

Goldwyn Pictures Corporation

16 East 42d Street New York City

Goldwyn Pictures

The Triumphant Return of one of the Screen's Greatest Favorites

Goldwyn *presents*

MABEL NORMAND

in

Joan of Plattsburg

by Porter Emerson Browne

One of America's greatest humorists—known to millions by his work for Cosmopolitan and other big magazines—wrote this laughable story for the screen's greatest comedienne.

Advisory Board:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBB
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

What You Buy When You Book a Mabel Normand Picture

THE REPUTATION of the greatest comedienne who has ever been identified with the screen. A star made popular by her own unrivalled gifts and abilities. Not a star created by exploitation, but a winsome captor of public liking.

A comedienne of such wonderful capacity and range of talent that now for the first time—as a Goldwyn star—she emerges upon the screens of the world with a new and adorable photographic personality—a Mabel Normand of beauty and distinction; funnier now than in any of her past successes, but an abler and bigger artist deserving of the better stories Goldwyn has chosen for her.

Exhibitors should remember also that Mabel Normand is not a star of the "silent drama" for audiences are kept in an uproar by her droll fun-making and the funniest of all her pictures is "Joan of Plattsburg" by Porter Emerson Browne.

Goldwyn Pictures Corporation

16 East 42d Street New York City

Marie Dressler Comedies

Marie Dressler's First Comedy Released October 28th

RETURNING to the screen in a comedy of joyous and thrilling excitement, this celebrated comedienne will be welcomed by millions who howled with glee over the exploits of her famous character, "Tillie."

Now, heading her own company, Miss Dressler is producing her own two-reel comedies, of which there will be eight a year and these are available under the open booking plan to all exhibitors as separate and distinct attractions—not linked with any other pictures.

As the first of these comedies—dealing with the adventures of the renowned Tillie in an ammunition factory, the

Dressler Producing Corporation

presents

MARIE DRESSLER

in

The Scrub-Lady

which is released throughout North America on October 28th and can be booked by exhibitors everywhere only through the offices of

GOLDWYN DISTRIBUTING CORPORATION

16 East 42d Street New York City

Only Great Pictures Get 62 Days from Marcus Loew

THIS powerful American exhibitor with theatres dotting the country is immensely cautious about giving any picture a "blanket booking."

To win this honor a picture must have proved its drawing power. It must possess unquestioned appeal. It must be counted on in advance to increase the Marcus Loew theatres' box office patronage.

Marcus Loew's huge success is based upon his ability to please the world's largest amusement clientele not merely for a day or year—but year after year.

THE MANX-MAN CO
PRESENTS

GEORGE LOANE TUCKER'S
Picturization of
Hall Caine's Greatest Story
THE MANX-MAN
with
Elisabeth Risdon Henry Ainley
Fred Groves

to the exhibitors of North America backed with the financial approval of the one exhibitor of the country who stands without a rival for vastness of operation. This tremendous production can be booked only through the offices of

GOLDWYN DISTRIBUTING CORPORATION
16 East 42d Street New York City

Jesse L. Lasky presents
Geraldine

Cecil B. DeMille's production
Farrar
in "The Woman God Forgot"
The ancient Aztec Kings, in all their glory, never dreamed of anything half so marvelous as this.
The advertising that you give to a spectacular production of this calibre is as nothing to the advertising it gives you.
By Jeanie Macpherson
ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
AN ARTCRAFT PICTURE
ARTCRAFT PICTURES

Scenes from "Antony and Cleopatra"

Coming!

THROUGH GENERAL FILM EXCHANGES

FILMDOM'S GREATEST EPIC
THE GEORGE KLEINE COLOSSAL SPECTACLE

"ANTONY AND CLEOPATRA"

The Historical Classic of Roman Times. 8 reels. 7500 players. Staged at tremendous cost. Revised and elaborated. A gigantic opportunity for the box-office.

To Be Released Soon Through The Exchanges of the General Film Co. Write for details.

GEORGE KLEINE
63 E. Adams St. Chicago

$100,000 For

A. H. Woods Makes The Biggest First Territorial

Herbert Brenon's

NICHOLAS II. EXILES PRINCE FELIX TO ENGLAND

A. H. WOODS, the theatrical producer and half owner of "The Fall of the Romanoffs" with Herbert Brenon, has sold the New York State rights of the production for the record breaking sum of $100,000. The purchasers, a group of capitalists, were won by the sensational three weeks' run at the Broadway Theatre, where, at a two dollar scale of prices, the picture-drama drew absolutely capacity business—proving the tremendous office value of Mr. Brenon's masterpiece.

With the eyes of the world centered upon Russia's struggle for democracy, "The Fall of the Romanoffs" stands as possessing the widest appeal of any screen-drama ever made.

KITTY KELLY, WHO CAME TO NEW YORK TO SEE THIS PICTURE, SAYS, IN THE CHICOGO EXAMINER

"The much-talked-about "Iliodor, or the Fall of the Romanoffs," of Herbert Brenon extraction is now a public fact, showing twice daily at the Broadway Theatre, where quaint little Russian peasant girls, as costume goes, find you your dollar-and-a-half or less seats.

"Comparisons are odious, perhaps, but sometimes things lay themselves open to them. So seeing "Iliodor" after "Rasputin" is like seeing the substance after the shadow. This Brenon offering has dignity, depth and force, the seasoned quality of caretaking production that stamps it as a masterpiece. . . .

"That sincerity is the strength of its appeal. It seems so honest that one hangs on it as the truth. There is good production to it, interesting and magnificent settings, splendid playing, ...

. . ." It holds the house tense, and when Rasputin falls the tenseness bursts forth in an avalanche of applause.

And as pictorial humanized history "The Fall of the Romanoffs" shines forth."

BRENON PRODUCTIONS HB

Personally Directed By Herbert Brenon

New York State

Sale in The History of Motion Pictures

Allotment of

FALL of the ROMANOFFS

The syndicate of purchasers for New York State have selected Sol. J. Berman, the ablest exchange manager in his field, to handle the New York State territory. Berman, who first came into prominence with his phenominal booking of Herbert Brenon's "War Brides" in the New York territory, states that the sales will exceed any individual photo-drama ever produced. It has been determined to book "The Fall of the Romanoffs" at once in the Motion Pictures Theatres of New York State, thereby giving exhibitors an immediate opportunity to take advantage of the remarkable New York run and metropolitan advertising campaign.

ILIODOR
(CONFESSOR
TO THE CZAR)
WHO PLAYS
HIS OWN ROLE

Address all communications
to ILIODOR PICTURE CORP.
ELTINGE THEATRE BUILDING
NEW YORK CITY

Feeding the World Laughs

BILLY WEST

"KING BEE" COMEDIES

Direction of Arvid E. Gillstrom

KING BEE FILMS CORPORATION

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LONGACRE BL'DG, NEW YORK

SOLE FORIEGN REPRESENTATIVE
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KING BEE KING BEE KING BEE KING BEE KING BEE KING BEE KING BEE KING BEE KING BEE KING BEE

TRIANGLE

Sure Bets for the Box Office

The Fairbanks, Hart, Talmadge and Keenan reissues are making a big hit with exhibitors all over the country.

Read this telegram from our Buffalo exchange:

> *"Strand Theatre here playing to capacity on first Fairbanks reissue. Called on them at seven-thirty and they had them packed to the street. Called again eight-thirty second evening show and still packed to street. Believe Triangle Fairbanks pictures draw better than when first released."*

Here is your opportunity to run big stars in their best pictures, made by the most able directors,—pictures that have been widely advertised and that are sold at comparatively low prices.

This is a real business proposition that must appeal to every exhibitor.

Get full details from the Triangle Exchange nearest you at once.

The Triangle Distributing Corporation

1457 BROADWAY, NEW YORK

TRIANGLE

"THE MAN HATER"

with

Winifred Allen

A Saturday Evening Post story by Mary Brecht Pulver.

A three-fold appeal—a remarkable story from America's greatest publication, a winning star and the ever-delighting Triangle kiddies.

Released October 28

TRIANGLE

"THE STAINLESS BARRIER"

Which is more sacred, a man's life or a woman's honor? Advertise this play and let your audience decide.

Released October 28

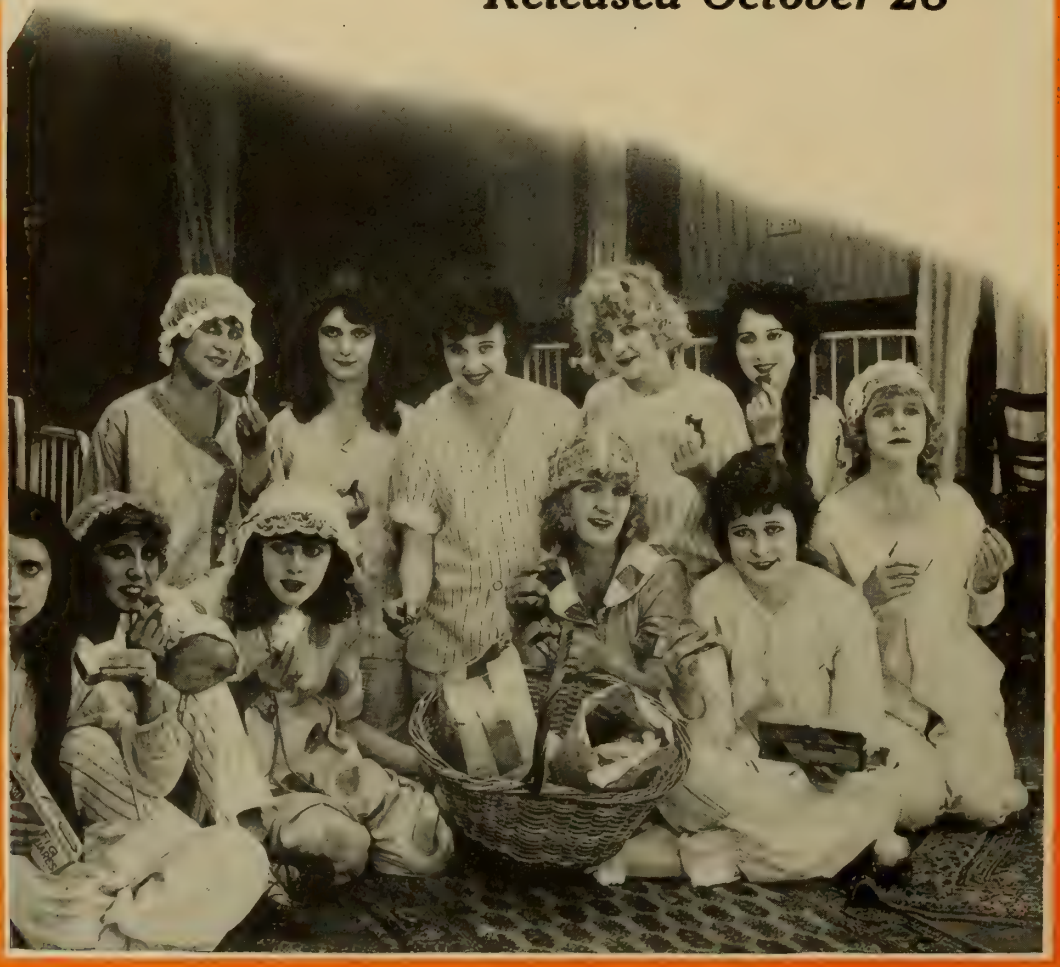
TRIANGLE

Keystone Comedy

"HIS DISGUISED PASSION"

Blown through a wall but saves the girl he loves. It's as clever as funny.

Released October 28



Pathé

The SEVEN PEARLS

with MOLLIE KING AND CREIGHTON HALE

A serial so good *that* it has been booked *by* the B.S. MOSS circuit, by Pantages, and many other nationally known exhibitors, It will add many dollars to any exhibitor's business ···

Let it help yours

Produced *by* ASTRA

written by

CHARLES W. GODDARD

PATHÉ

BESSIE LOVE

FRANK KEENAN

BRYANT WASHBURN

PEARL WHITE

Whatever brains,.. whatever money,.. whatever an *efficient* organization can do to make **PATHÉ PLAYS** *the best* is being done. *The* stars, *the* stories, *the* production will be there.

FANNIE WARD

PLAYS

Mrs. VERNON CASTLE
and **ANTONIO MORENO**
are announced in the 2nd of the five reel PATHÉ PLAYS
The **MARK OF CAIN** ···
adapted *from the* book *by* Carolyn Wells, directed *by* George Fitzmaurice *and* produced *by* ASTRA ···
What with two such popular stars, a fine, exciting mystery story, and most able direction "*The* Mark of Cain" is a box office attraction *of the* best kind. ····
Released Nov. 4th

Pathé

TOTO

He made the big audiences of the biggest theatre in the United States - New York's Hippodrome, almost roll on the floor with laughter. He is even funnier in pictures. Put him on your screen!

TOTO COMEDIES

Produced by Rolin

Pathé

wonderful EMMY LYNN
in the five part Gold Rooster Play

The TORTURE of SILENCE

will make every audience wonder why she never before appeared on an American screen. ..... She is superb. Altogether a picture of rare merit. ...

FREDERICK WARDE

again charms in a five part Gold Rooster Play .....

The HEART of EZRA GREER

a heart interest picture such as everybody likes. .....

Produced by Thanhouser

GLADYS HULETTE

whose young girl parts bring sunshine to all who see her pictures *is the* star of .....

A CROOKED ROMANCE

a five part Gold Rooster .....

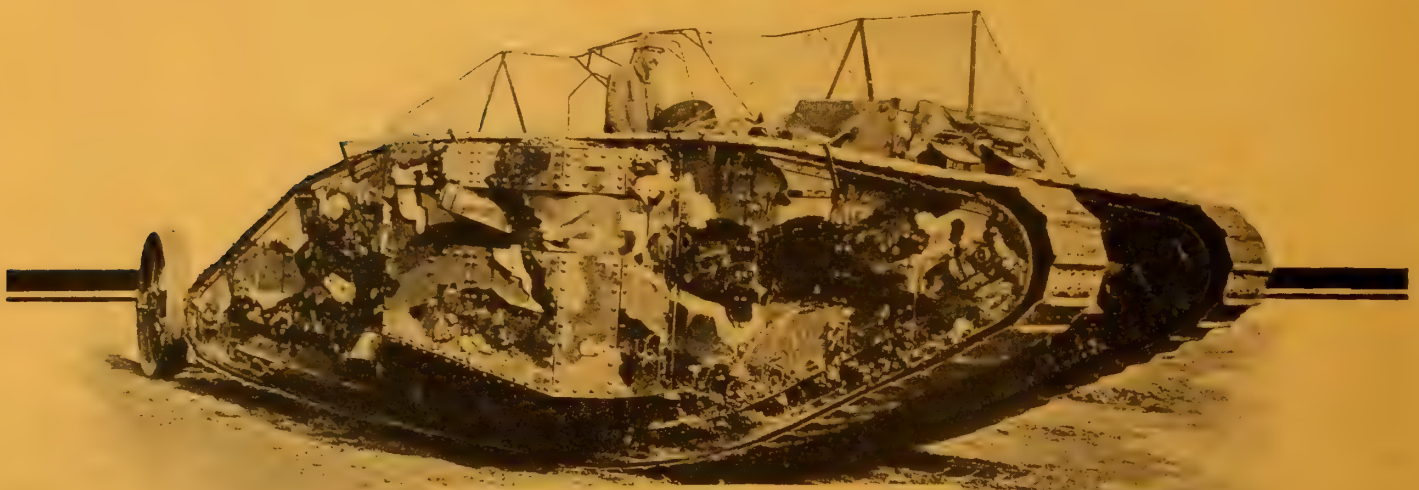
Produced by Astra
Directed by Wm. Parke

Pathé

What MARTIN BECK, managing director of the great Orpheum circuit, says of

The RETREAT of the GERMANS at the BATTLE of ARRAS.

(official government pictures of the war)



OFFICES OF

Orpheum Theater and Realty Co. Inc.

Palace Theater Building New York City.

New York, October 5, 1917

Official Government Pictures, Inc.,
25 West 45th Street,
New York City.

Dear Sirs:-

I want to take this opportunity of expressing to your company the great satisfaction we have had in handling your wonderful pictures "The Retreat of the Germans at the Battle of Arras", throughout the Orpheum Circuit of Theatres and other circuits affiliated with us.

We are almost daily receiving expressions of gratification on the success of these pictures, and I want to tell you that without exception, wherever these pictures have appeared, they have proven a big success.

As you know, our intention in booking these pictures was firstly to help your company in the splendid work they are carrying out and to put before our vast public the work being done by the British Army at the Western Front. As a box office attraction it was a secondary consideration, but in this as well as satisfying our patrons, it has been most successful, and we will be very glad to cooperate with you on any future pictures of this kind, that you may elect to bring to this country, for we are sure now that America is in the War, that everyone wants to see what is being done, and I can think of no better way to show them, than through your Official British Pictures.

Very truly yours,

M. Beck

The Retreat of the Germans is a part of the Official British Government record of the war. It is wonderful in its pathos, bravery and human interest. It will interest every person in your community. Ask the nearest Pathé exchange about it <u>now</u>

SIX EPISODES of TWO REELS EACH

NOW BOOKING —

EXHIBITORS' BOOKING U.S. CORPORATION

THE STUPENDOUS
THOS. H. INCE
SPECTACULAR DRAMA

THE ZEPPELIN'S LAST RAID

WITH
ENID MARKEY AND
HOWARD HICKMAN

A STARTLING PORTRAYAL OF THE TRIUMPH OF DEMOCRACY OVER KAISERISM, SURPASSING IN TREMENDOUS INCE EFFECTS ANYTHING EVER ATTEMPTED BY THIS DARING PRODUCER OF MAMMOTH SPECTACLES

THE FIRST OF 12 SPECIAL PRODUCTIONS A YEAR
BOOKED DIRECT TO EXHIBITORS UNDER THE LAWS GOVERNING THE
U.S. EXHIBITORS BOOKING CORPORATION

LONGACRE BUILDING NEW YORK

(OVER)

FOUR SQUARE EXCHANGES, DISTRIBUTORS

U.S. EXHIBITORS' BOOKING CORPORATION

LONGACRE BUILDING NEW YORK

Launching immediately the thoroughly matured plans of a group of wellknown exhibitors and distributors to give the theatres an opportunity to present big productions at an assured box office profit.

TO BUY SPECIAL PICTURES

Important productions, from 6 to 10 reels in length, that are acceptable to an experienced committee of selection after careful and critical screen examination.

AND DISTRIBUTE THEM

Throughout the United States and Canada by a novel arrangement now completed with firmly established and efficiently operated exchanges.

AT "FRANCHISE-FIXED" PRICES

Guaranteed by franchises held by the theatres, and determined by a system of calculation.

Taking into account population, number of theatres, capacity, number of days, and preference of run—which can be figured by each "Exhibitor-Franchise-Holder" himself.

WITHOUT ANY DEPOSITS

The business of the corporation depending upon mutual square dealing—mutual prosperity—and the confidence which honesty of purpose inspires.

FOUNDED UPON SOLID BUSINESS PRINCIPLES

Using the same business methods which have proven successful in other lines of trade. Methods which allow the exhibitor to figure out his running expenses in advance and feel that his investment is protected.

APPLIED TO MOTION PICTURES

After many months of deep study and thorough investigation by a picked group of practical exhibitors and successful distributors viewing the business from **The Exhibitor's Standpoint.**

FOURSQUARE EXCHANGES, DISTRIBUTORS

AFTER LONG AND CAREFUL PREPARATION

The U. S. Exhibitors' Booking Corporation announces the release of at least 12 worthy productions a year some great—all exceptional—with the **"big record-breaking sensations"** at the same equitable prices as the **"regular box office winners."**

FOR THE FIRST TIME

arranging for the purchase of the best productions of the most capable directors, for rental on equitable terms that allow only a legitimate interest on the cost of production and distribution.

FOR THE EXHIBITOR'S BENEFIT

Realizing that the prosperity of the motion picture industry depends upon the abolition of strangulation methods of dealing with exhibitors and the promotion of healthy competition among theatres.

YOUR FIRST PRODUCTION

THE STUPENDOUS THOS. H. INCE PATRIOTIC SPECTACLE

"THE ZEPPELIN'S LAST RAID"

FOLLOWED BY

BESSIE BARRISCALE

IN THE POWERFUL THOS. H. INCE OFFERING

"THOSE WHO PAY"

AND AT LEAST TEN OTHER EXTRAORDINARY PICTURES
TO BE SELECTED FROM THE YEAR'S MOST IMPORTANT OFFERINGS

ONE FRANCHISE FOR EACH EXHIBITOR'S TERRITORY

ONLY ONE EXHIBITOR IN EACH ZONE MAY QUALIFY AS A FRANCHISE HOLDER. FRANCHISES AWARDED IN ORDER OF APPLICATION. WIRE OR WRITE TO-DAY

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FOURSQUARE EXCHANGES,—DISTRIBUTORS

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

SECOND SPECIAL PRODUCTION
PRESENTED BY THE NEW ORGANIZATION

EXHIBITORS' BOOKING CORPORATION U.S.

BESSIE BARRISCALE
IN
"THOSE WHO PAY"

A POWERFUL THOS. H. INCE DRAMA RANKING WITH THE SCREENS MOST PRETENTIOUS OFFERINGS AND AN EXTRAORDINARY BESSIE BARRISCALE VEHICLE IN WHICH THIS POPULAR STAR SURPASSES HER MOST NOTABLE STAGE TRIUMPHS.

ONLY UNUSUAL PICTURES OF EXCEPTIONAL BOX-OFFICE VALUE MEET THE REQUIREMENTS OF THE
U.S. EXHIBITORS BOOKING CORPORATION

LONGACRE BUILDING, NEW YORK

FOURSQUARE EXCHANGES, DISTRIBUTORS

Cosmofotofilm Co Inc.

SOME STUDIES
OF
EDNA FLUGRATH
Co-Starring with MILTON ROSMER in
GEORGE LOANE TUCKER'S

"I Believe"

A dramatic story of a man
without a soul

EDNA FLUGRATH
is a sister of
SHIRLEY MASON
and
VIOLA DANA
and well known to
American Audiences

Cosmofotofilm Co Inc.
CANDLER BLDG.
220 West 42nd St.

Pathé

A Great

UNDER the STARS and

Pathé has scored a clean scoop with the First Complete and Authentic Pictures showing the life Uncle Sam's Boys are now leading in France. These pictures are full of human interest.— They should bring to your theatre every man, woman and child in your community

TWO REELS

Photographed by
The Cinematographic Division of the FRENCH ARMY

Pathé

Big Scoop!

STRIPES in FRANCE

The Great Business, the Great Topic in the United States is now War. Almost every American family has its representative either in Army or Navy getting ready to go "Over There." You positively ... couldn't get a picture which will appeal to your fellow townsmen as will "Under the Stars and Stripes in France."

GET IT QUICK!!

NOW READY for RELEASE.

OPINIONS

The Public Defender

WITH

FRANK KEENAN | **ALMA HANLON** | **ROBERT EDESON**

IN MIGHTY UNISON

DRAMATIC MIRROR

A vital preachment, magnificently produced and exquisitely played. . . . It is as powerful in its appeal as Galsworthy's "Justice" and a thousand times more interesting.

TRADE REVIEW

There are moments of great tenseness and suspense. . . . The names of Frank Keenan, Alma Hanlon and Robert Edeson are names to conjure with. . . . The feature will no doubt have a successful run.

HERALD

The production is worthy the most serious consideration and unlimited patronage.

SPECIAL REPORT

THE NATIONAL BOARD OF REVIEW
of Motion Pictures

70 Fifth Avenue
New York

To ..... HARRY RAVER .....

Subject ... "THE PUBLIC DEFENDER"

Reviewed October 1, 1917.

Entertainment Value	GOOD
Educational Value	GOOD

Artistic Value

Dramatic Interest	GOOD
Coherence of Narrative	CLEAR
Acting	GOOD
Photography	GOOD
Technical Handling	GOOD
Moral Effect	GOOD

General Comment:—

As a story it is full of human interest and makes a tense dramatic appeal. "The Public Defender" is a fine example of a Photoplay with a Purpose.

The National Board of Review

THE BILLBOARD

The story is gripping, nerve-racking, breath-taking, and is handled in a masterly manner.

It held the Hotel Astor audience tense and spellbound.

MOTOGRAPHY

The action is swift, the direction painstaking and the acting most intelligent and realistic. . . . Has a strong story with real depth, developed with interest and even with "grip," enacted by a competent cast.

WORLD

The underlying motive of the story is novel and will have a wide appeal.

DR. WILLIAM J. O'SULLIVAN, FAMOUS LEGAL-MEDICO EXPERT

The dramatis personae of this interpretation of gross injustice and its remedy are worthy of high praise. "The Public Defender" is a forceful presentation of a concrete case and is both informative and convincing.

TRIBUNE

"The Public Defender" is a splendid entertainment. Frank Keenan gave a remarkable portrayal of the District Attorney. The picture is produced with that fine attention to detail which has made Harry Raver famous.

JUSTICE EDGAR J. LAUER OF NEW YORK

I found the motion picture, "The Public Defender," most enjoyable and one which carried my interest throughout. It is certainly novel and singularly effective.

REV. SAMUEL GREENFIELD, RABBI ISAIAH TEMPLE, NEW YORK CITY

The idea of a Public Defender was strongly brought out in the presentation. The theme is carried out with startling truthfulness and vivid forcefulness.

PRODUCED BY

HARRY RAVER

1402 BROADWAY, NEW YORK

Samuel S. Hutchinson, *President*
AMERICAN FILM COMPANY, INC., *Presents*

MARY MILES MINTER

IN

"PEGGY LEADS THE WAY"

In five acts. By Charles T. and Frank Dazey. Directed by Lloyd Ingraham. Released the week of October 29th.

Disclosing how a little mountain maid wins the respect and admiration of a proud and stubborn timber baron—saves her father's business from bankruptcy—emancipates the mountain folk from serfdom. Mary Miles Minter at her best. Arrange for this and other Minter productions at your nearest Mutual Exchange.

Produced by
AMERICAN FILM COMPANY, INC.
SAMUEL S. HUTCHINSON, President

Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER, President

BIG STARS ONLY

MUTUAL FILM CORPORATION, *Presents*

Edna Goodrich

World-Famous Beauty *in*

"A Daughter of Maryland"

in five acts. By Samuel Morse.
Directed by John B. O'Brien.
Released the week of Oct. 29th.

Powerfully dramatic. Photographically perfect. Abounding in exteriors of wondrous beauty. Another Edna Goodrich success sure to be as popular as "Reputation" and "Queen X." Available now at all Mutual Exchanges.

MUTUAL FILM CORPORATION
JOHN R. FREULER, *President*
Exchanges Everywhere

BIG STARS ONLY

MUTUAL PROGRAM

CUB COMEDIES

Full of Action

"JERRY AND THE VAMPIRE"

RELEASED NOVEMBER 8TH

in which

GEORGE OVEY

AS

"JERRY"

"The Busy Little Cup of Tea"

Thinks he gets "vamped"—only he doesn't and it's really all right after all.

Book through any exchange of the

MUTUAL FILM CORPORATION

DAVID HORSLEY PRODUCTIONS

Eastern and Foreign Sales Representative
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729 Seventh Ave., New York City

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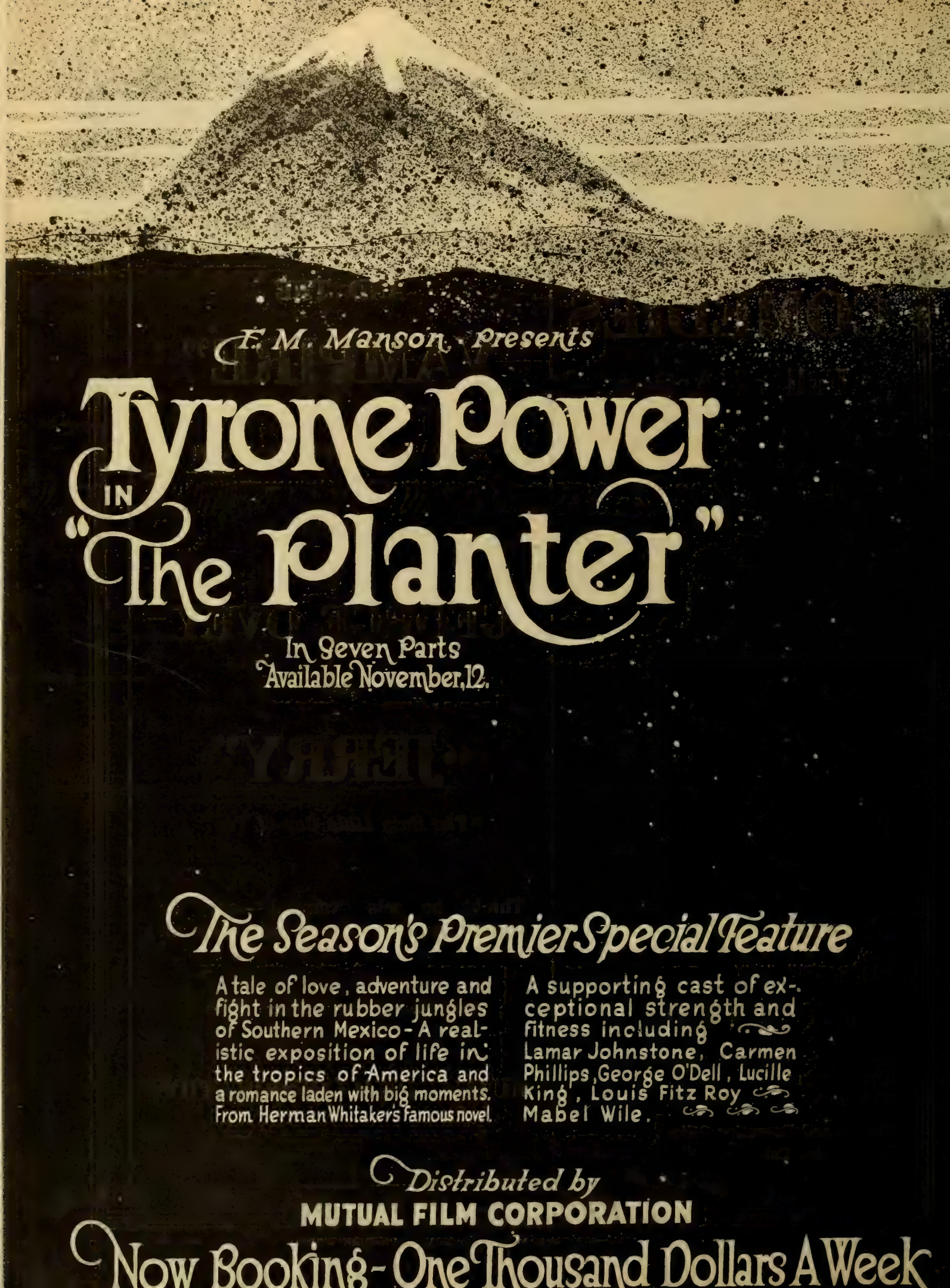
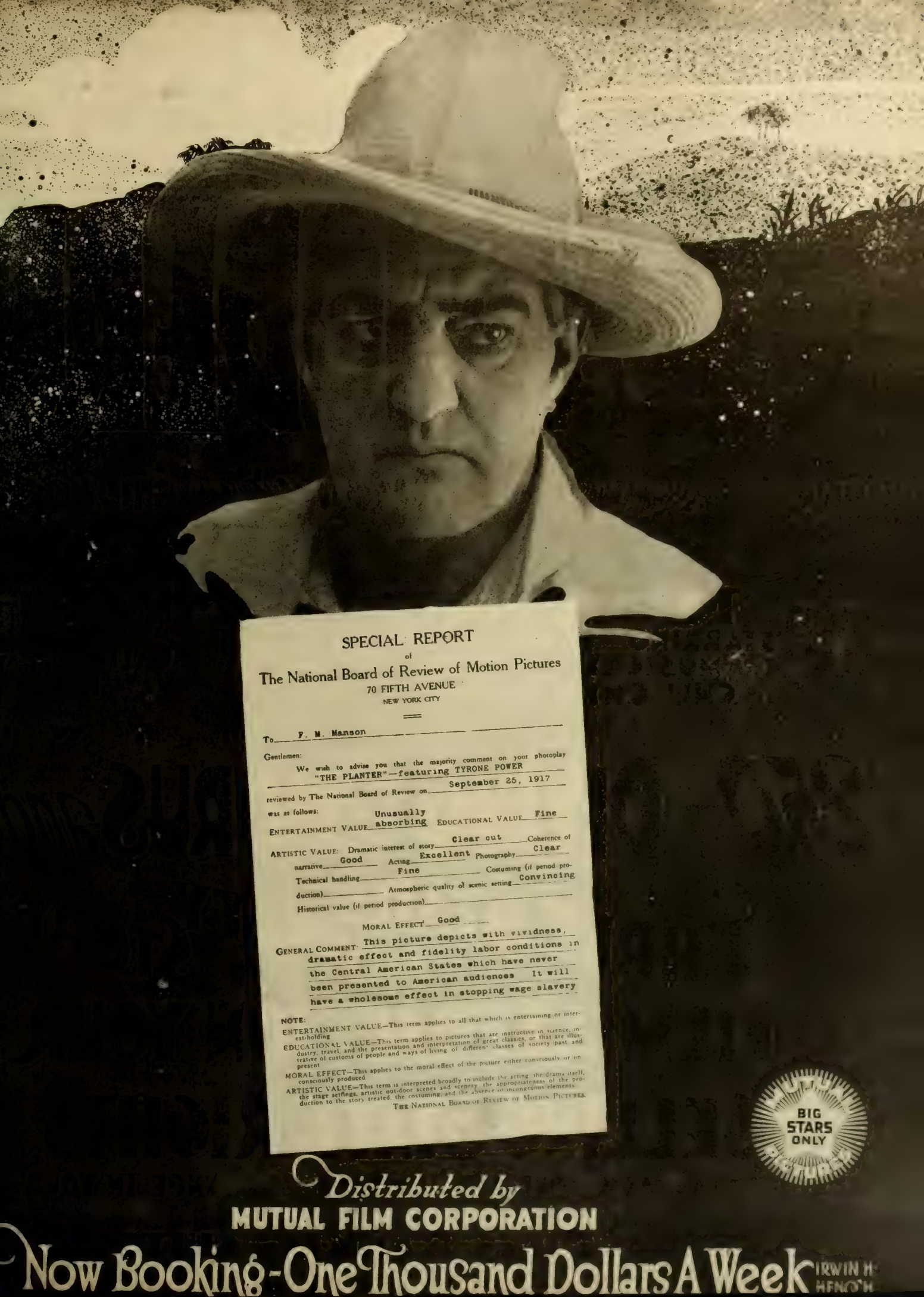

F. M. Manson Presents
Tyrone Power
IN
"The Planter"
In Seven Parts
Available November 12.
The Season's Premier Special Feature
A tale of love, adventure and fight in the rubber jungles of Southern Mexico - A realistic exposition of life in the tropics of America and a romance laden with big moments. From Herman Whitaker's famous novel.
A supporting cast of exceptional strength and fitness including Lamar Johnstone, Carmen Phillips, George O'Dell, Lucille King, Louis Fitz Roy Mabel Wile.
Distributed by
MUTUAL FILM CORPORATION
Now Booking - One Thousand Dollars A Week



SPECIAL REPORT
of
The National Board of Review of Motion Pictures
70 FIFTH AVENUE
NEW YORK CITY

To F. M. Manson

Gentlemen:

We wish to advise you that the majority comment on your photoplay "THE PLANTER"—featuring TYRONE POWER reviewed by The National Board of Review on September 25, 1917 was as follows:

ENTERTAINMENT VALUE Unusually absorbing EDUCATIONAL VALUE Fine

ARTISTIC VALUE: Dramatic interest of story Clear cut Coherence of narrative Good Acting Excellent Photography Clear Technical handling Fine Costuming (if period production) Atmospheric quality of scenic setting Convincing Historical value (if period production)

MORAL EFFECT Good

GENERAL COMMENT: This picture depicts with vividness, dramatic effect and fidelity labor conditions in the Central American States which have never been presented to American audiences It will have a wholesome effect in stopping wage slavery

NOTE:

ENTERTAINMENT VALUE—This term applies to all that which is entertaining or interest-holding

EDUCATIONAL VALUE—This term applies to pictures that are instructive in science, industry, travel, and the presentation and interpretation of great classics, or that are illustrative of customs of people and ways of living of different classes of society past and present

MORAL EFFECT—This applies to the moral effect of the picture either consciously or unconsciously produced

ARTISTIC VALUE—This term is interpreted broadly to include the acting, the drama itself, the stage settings, artistic out-door scenes and scenery, the appropriateness of the production to the story treated, the costuming, and the absence of incongruous elements.

THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES

BIG STARS ONLY

Distributed by

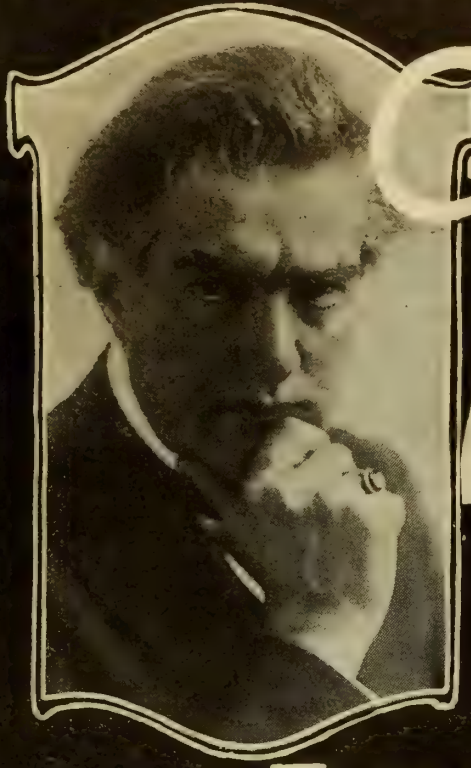
MUTUAL FILM CORPORATION

Now Booking-One Thousand Dollars A Week

IRWIN H. HENCH

SOMETHING NEW IS COMING ALONG EVERY

The SOMETHING NEW FILM
M. PHILIP HANSEN OFFERS



A MODERN

Away from the beaten paths

STAR

TYRONE POWER
STARRING IN WORLD'S BIGGEST MUSICAL COMEDY
CHU CHIN CHOW

MABEL
CALIFORNIA'S PERFECT

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250 DIVING CHORUS and

THREE STARS - NOVELTY - STORY -

THE FILM ATTRACTION YOUR

SELLING STATE RIGHTS

EXHIBITORS—ASK YOUR INDEPENDENT EXCHANGE IN YOUR T

CHAS. RANKIN- SUITE 705-

DAY IN THE MOTION PICTURE BUSINESS M.P. NEWS OCT. 27–1917

ATTRACTION OF TODAY

LORELEI

Different from other features

RING

JONES

VENUS

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FRANCES BURNHAM
PHOTO PLAY'S
YOUNGEST STAR

SWIMMING BALLET 250

HEART INTEREST— PUNCH and ATMOSPHERE

PATRONS WILL ASK YOU TO BOOK AGAIN

THEATRES BOOKED DIRECT

RITORY FOR "A MODERN LORELEI" FOREIGN RIGHTS SELLING

729 SEVENTH AVE. *Phone Bryant 8296*

AS A PLAY IT THRILLED NEW YORK FOR

"The Natural Law"

Featuring

Marguerite Courtot

WITH

HOWARD HALL AND GEORGE LARKIN

FRANCE FILMS INC., — SUITE 608-

8 MONTHS AT THE REPUBLIC THEATRE

AS A PLAY

"The Natural Law" thrilled the country —its sensational stage success is a matter of record.

AS A PICTURE

it will thrill more millions of people—the daring and originality of its plot, its universal appeal and elaborate production will make it the most talked of film in years.

ITS TOPIC

treats of a great problem of life—one that must be faced sooner or later by every man and woman. The film is fearless, yet never becomes indelicate. The law of attraction—sex attraction—gives the basis of a story full of dramatic suspense, startling situations and wonderful human interest. Many great educators declare it a tremendous power for good.

THE CLIMAX OF HEART-GRIPPING EMOTION

DIRECTED BY

CHAS. H. FRANCE

HESSER PUBLICITY BUREAU

220 WEST 42nd ST., NEW YORK CITY

MR. MANUFACTURER

Let Us Come To Your Rescue

We Show you How To Turn your
STAGNANT FILM PRODUCTIONS INTO
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WE SPECIALIZE IN FOREIGN FIELDS

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PAUL H. CROMELIN
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220 W. 42 nd St.
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THE LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS

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Perfection Pictures

"The Highest Standard In Motion Pictures"

As a result of a nation wide campaign of advertising, motion picture fans the country over are looking for the theatres showing Perfection Pictures—attending those which bill such attractions as those listed below:

"Young Mother Hubbard"
featuring
LITTLE MARY McALISTER
Produced by Essanay

"Cy Whittaker's Ward"
featuring
SHIRLEY MASON
Produced by Thomas A. Edison, Inc.

"The Fibbers"
featuring
BRYANT WASHBURN *and*
VIRGINIA VALLI
Produced by Essanay

"Fools for Luck"
featuring
TAYLOR HOLMES
Produced by Essanay

"The Apple Tree Girl"
featuring
SHIRLEY MASON
Produced by Thomas A. Edison, Inc.

"Men of the Desert"
featuring
JACK GARDNER
Produced by Essanay

"The Awakening of Ruth"
featuring
SHIRLEY MASON
Produced by Thomas A. Edison, Inc.

"Two Bit Seats"
featuring
TAYLOR HOLMES
Produced by Essanay

"Efficiency Edgar's Courtship"
featuring
TAYLOR HOLMES
Produced by Essanay

"Pants"
featuring
LITTLE MARY McALISTER
Produced by Essanay

You can bring the crowds to *your* theatre by arranging to show Perfection Pictures—"The Highest Standard In Motion Pictures." A new Perfection Picture is released each week. Book them all at the nearest exchange of the

GEORGE KLEINE SYSTEM

Distributors

Executive Offices: 63 East Adams Street, Chicago, Ill.

Branches in All Principal Cities

Perfection Pictures

"The Highest Standard In Motion Pictures"

George K. Spoor Presents

Taylor Holmes'

Third Big Success

"TWO BIT SEATS"

Another snappy Taylor Holmes comedy-drama that will take your patrons by storm. An investment of "two bits" for a gallery seat in a theatre changes the whole life of Jimmy Mason. The famous story by Gladys E. Johnson. Screen time: 65 minutes. Released Nov. 5th.

PRODUCED BY
ESSANAY

GEORGE KLEINE SYSTEM
DISTRIBUTORS

Perfection Pictures

Perfection Pictures

"The Highest Standard In Motion Pictures"

Thomas A. Edison, Inc. Presents

Shirley Mason

in "CY WHITTAKER'S WARD"

SHIRLEY MASON

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Written by
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and means
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and stands aside
when the sky is clear.—

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even though
he may lose
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his heart.—

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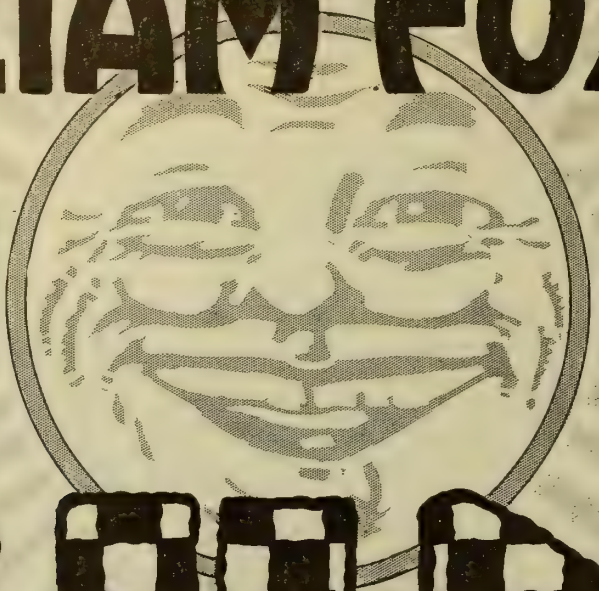

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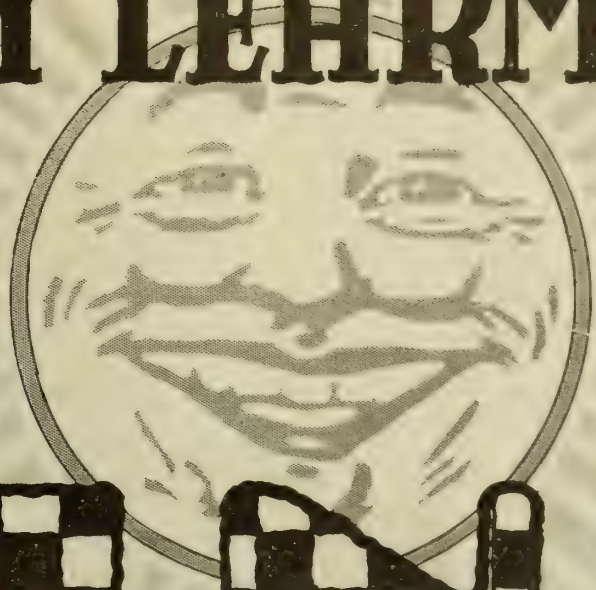

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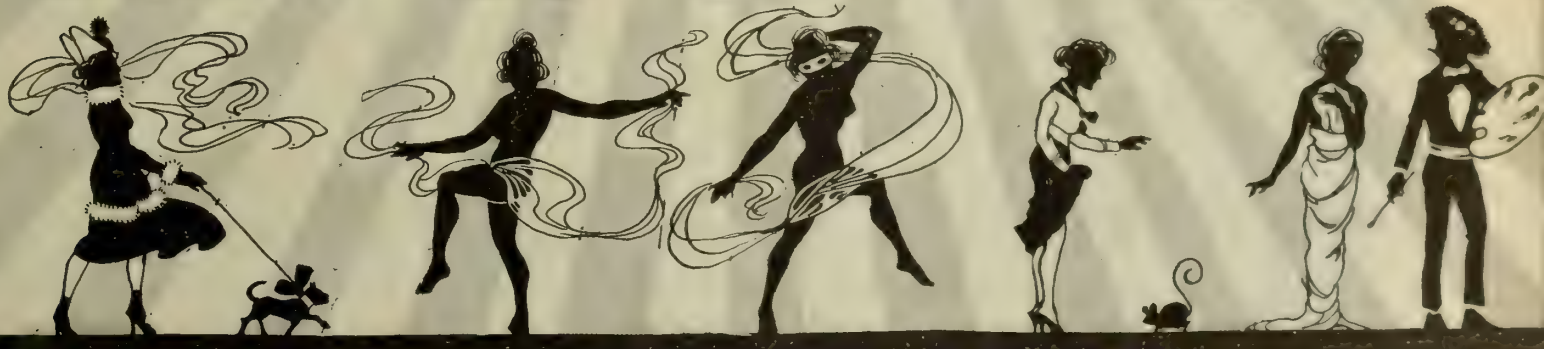

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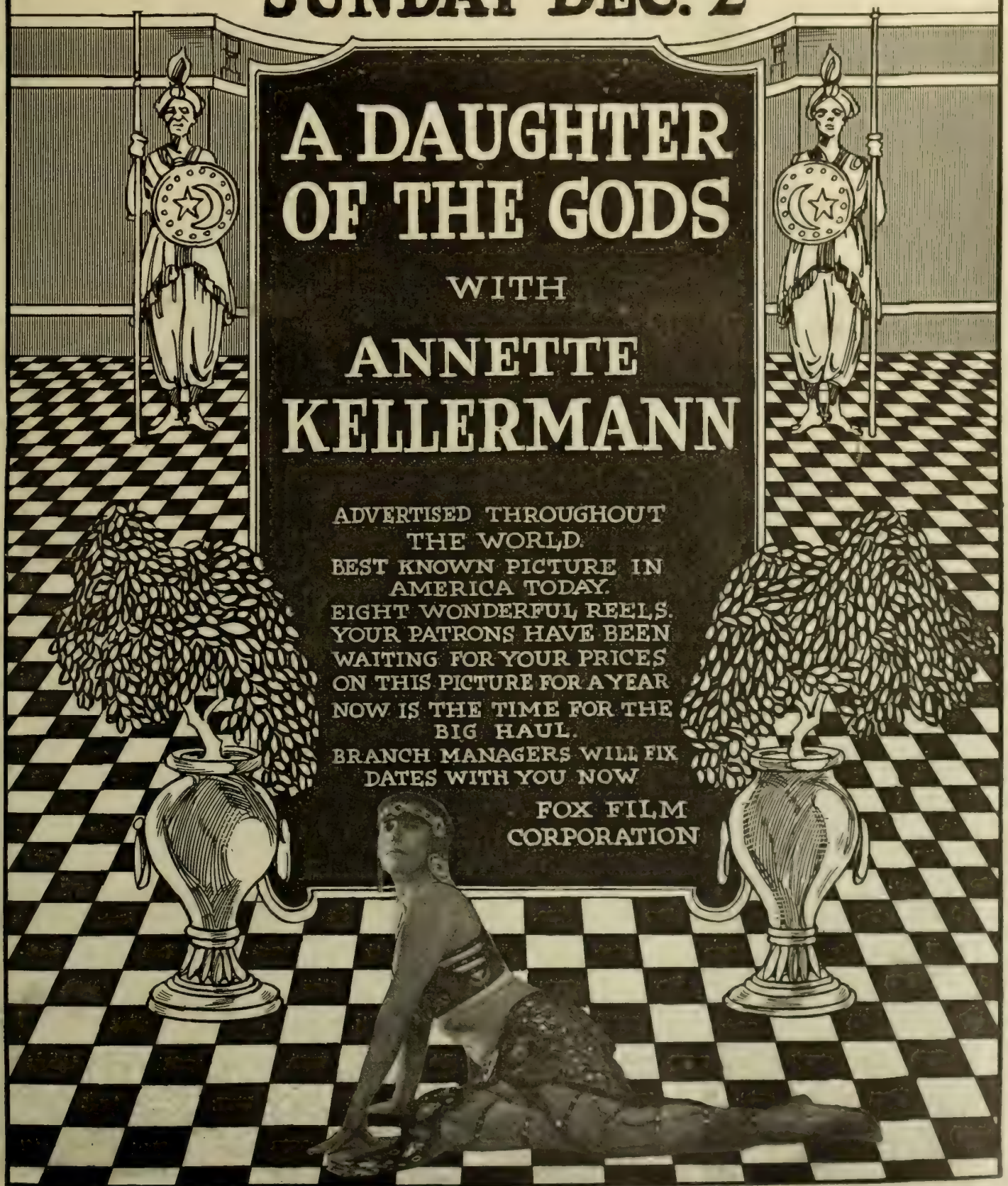
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"'Cleopatra' is an uncommonly fine picture. Miss Bara contributes a thoroughly successful portrayal of the Serpent of the Nile, and Siren of the Ages, and the eternal feminine. It is the finest sort of film fare, and fans are certain to flock to it. It is a triumph for the director, too. The naval battle at Actium is made most impressive, and the handling of the chariots also furnishes many a thrilling moment."—N. Y. TIMES.

"'Cleopatra' is truly one of the most sumptuous and sensational motion picture spectacles that have ever been produced. In largeness of scope, the appearance of solid reality, its ensemble scenes have had no superior, and few equals. It was Miss Bara's triumph, too. The massive scenes of ancient Rome and Alexandria were superb. Genuine historical interest is attained."—HERALD.

"Seldom has a photodrama premiere attracted a more eager audience. The scenes were so gorgeous that they brought continued applause. The battle scenes of the climax were wonderfully impressive. The palace of the queen, the raiment of the queen, and the queen herself were the last word in regal magnificence. Cleopatra was an enviable role for Miss Theda Bara, and an ideal scenario for Director J. Gordon Edwards. For William Fox it proved rich material to display his versatility as a producer. It is the most spectacular photodrama Fox has ever had a hand in. Miss Bara gives a striking performance. The picture touches the top peak of films sirenic. It is a bumptious production. Miss Bara is an immensely interesting Cleopatra, being probably the first actress to play the role whose eyes do the trait. Needless to say the photography and other technical points are above reproach. The entire production is most elaborate."—N. Y. TELEGRAPH.

"'Cleopatra' is a huge thing, the production on so gorgeous a scale, with no detail that lots of money and a lot of more effort could master, left out. . . . Miss Bara was regally imposing."—THE GLOBE.

"'Cleopatra' is Miss Theda Bara at her best. She is a real Cleopatra. As a spectacle the picture ranks second to none. As a spectacle this new film surpasses even 'The Birth of a Nation.'"—N. Y. TELEGRAPH.

"The success which 'Cleopatra' is destined to win will be founded on the fact that the role of the Siren of the Nile is the ideal Theda Bara role. The photoplay shows also fine workmanship, excellent direction and the verisimilitude of life in Rome and Egypt."—N. Y. EVE SUN.

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CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Ave. by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

(The Index to this issue is on page 766.)

Saturday, November 3, 1917

Facts and Comments

LIBERTY Bonds really mean liberty or bonds. Have you shown the Liberty Films in your theater yet? They are really good entertainment and just what your audience wants right now. They are also free of even transportation charges. If you have not shown them yet try your nearest Universal or Vitagraph Exchanges for number one, or the nearest Paramount or Metro Exchanges for number two, or the nearest Fox or Goldwyn Exchanges for number three, or the nearest Pathe or Triangle Exchanges for number four, or the nearest World or Select Pictures Exchanges for number five. Act at once as there are only a few more days for the Liberty Loan drive.

AS the number of prints of each of the six Liberty Films are limited to five hundred you may not be able to secure a booking previous to October 27, the closing day for subscriptions. In this event, why not get your local bank president or some leading business man to present the cause to your audience, working up previous interest and securing a large attendance. Opportunity might be given to those in the audience to subscribe by having a clerk from the bank present to take subscriptions and the initial 2 per cent. payment. As there are only a few more days immediate action is necessary.

* * *

A LARGE proportion of the advertisements in this field are now prepared by experts with years of experience, men who study their product and strive to condense its salient points in the most direct and accurate phraseology at their command. They merit careful and comprehensive reading. The day of the superfluous and misleading adjective is passing, let's hope never to return. Study the advertising pages, you will soon learn to distinguish the dependable copy and it often says little but tells a whole lot.

* * *

OFFICIAL recognition of the moving picture industry by the British Government has been much more slow than in this country. A few weeks ago, however, two prominent film men were invited to visit the battle front in France as the guests of the General Staff. A. E. Newbould, chairman of the Cinema Exhibitors' Association, and Mr. Foster, secretary of the Trades Council, were chosen to represent the British film trade on this mission. From the reports of each after their return we learn that moving pictures are depended on by the Government and staff to furnish recreation and entertainment to the men at the front in an ever increasing extent.

* * *

AND so we seem to be settling down to the idea of at least two yearly expositions, or whatever you choose to call them, in future. We must confess that we fail to see any direct benefit that will accrue to the industry in general from one, much less from two every year. In the past only a few have profited. That these few may be a few more in future will not bring any real help or benefit to the industry as a whole. It is more likely to result in higher costs, as the manufacturers are put to considerable additional expense for each. The exposition idea may provide the wherewithal for one or two trade organizations and on their management will depend whether the industry in general will benefit either directly or indirectly.

* * *

THE successful picture theater manager today is bound to be progressive. We do not mean to say that every progressive owner or manager will be equally successful, but the successful manager of today who is not wide awake, progressive and a leader in his community is as scarce as the proverbial hen's tooth. The latest innovation of Manager Rothapfel of the Rialto in his famous picture house is in giving an opportunity to school children to hear his wonderful orchestra of fifty pieces every Saturday from 10.30 to 12 noon at the nominal admission of ten cents. The regular Saturday prices are twenty-five and fifty cents. Under the direction of Mr. Rothapfel and its leader, Mr. Riesenfeld, this musical aggregation has become famous throughout the country. These Saturday morning programs will afford an unequaled opportunity to the younger generation of this city to become acquainted with the great masters of the world.

Screaming Absurdities

By Louis Reeves Harrison

A PROTEST by the Hawaii Promotion Committee on page 377 of the MOVING PICTURE WORLD, Oct. 20 of this year, draws attention to those contradictions of common sense to which theatrical men have long been addicted, which moth-eaten directors insist on transplanting to the screen. It is inconceivable, after all that has been said and written on the subject, that there remain men in the studios, to whom is entrusted the supervision of play treatment, who still entertain the idea that the public is made up of its lowest and most ignorant elements.

"Education has been compulsory in every part of the Hawaiian group of islands for sixty years." Why not send some of our studio directors there, especially those who think they are addressing the scum of humanity in moving pictures? They would at least learn that "as to dress, the Hawaiians of today and the last forty years have dressed exactly as do the civilized people of any colonial country." There is "no primitive life in Hawaii. No people in the Hawaiian Islands wear grass skirts."

Even if certain studio directors honestly believe they are addressing an unreasoning horde at the picture show, that only the residuum of society is to be found there, they are contaminating the whole art and insulting the intelligence of exhibitors as well to put the wild creatures of tropical countries in a Hawaiian story, for there are no wild beasts in that country, and their idea of the Hawaiian himself is about as representative as is the two-gun border ruffian of American life. They are consulting only the taste of a very sparse and ignorant clientage and driving away from the picture shows a most desirable audience element. The real public stays away in disgust.

The real public does not demand an entertainment devised by ignorance and second-hand traditions of the stage, such as is being thrust upon it by many decrepit producers, nor is any such demand known. Though the good common sense of any American community is the court of last resort, nothing compels the dissatisfied to stop at the box office of an inexpensive entertainment and complain. Nor does individual judgment so carefully differentiate as the trained critic. No man who pays ten cents, or a quarter, for a brief picture show feels called upon to declare his convictions at the box office, and he seldom does.

Then a few disgruntled and noisy members of the mass do not constitute "the public." The real public is of ourselves. Like us, it demands the best that can be shown, with improvement in every department where improvement is possible. It is the business of the critic to grasp this, to discover the truth, and to do all in his power to bring about a realization and appreciation of what is meant by meritorious performance. Criticism ceases to be such, loses its highest value, when it permits these absurdities of the screen to pass muster.

A producer complained to me bitterly when I pointed out the utter lack of sense in his portrayal of George Washington. In the case of such a strongly-marked and much-revered historical character, I felt instinctively that he must be presented at his highest potency in order to be effective, not in some minor role, incongruous, glaringly opposed to reason, out of all sympathy with our ideals. It is destructive to audience interest for a story to denature a great personage, especially to belittle any such master spirit in the building of our nation. The same is true of any historical scene imposed by the story.

We have a number of Latin Republics to the south of us, some highly developed, others in evolution, and one, on our border a hundred years behind the times, but we should be just to them in screen representation, not only for their sakes, but to develop the screen drama so as to seize and hold the interest of an audience. The average audience delights in unexplored and unrecorded scenes of other lands when truthfully portrayed, just as it does those unscrutinized phases of character which, while out of our common knowledge, are wholly within our sympathies.

We should picture those countries as they really are, not as the stage has shown them, and their people with some intelligent exploration of character, rather than from superficial impressions of careless observers. The trouble here is not always due to directorial ignorance, but to playwrights who are working on ground unfamiliar, who do not take pains to inform themselves on their subject matter. We have had a surfeit of stories of the great "Northwest" because authors feel that they can put over the improbable in those regions.

It is characteristic of weak minds, and provokes only contempt, when author and director treat Hawaii as one would the cannibal islands of the South Seas, just as they let our actor gent wear a high hat at the seaside and summer resorts, and even aboard ship. Costume cannot replace characterization. It is for cowboy mannikins, whereas the audience is interested in live human beings, whatever their place, whatever their nationality, whatever their native predilections. But there are small details to be observed in all phases of life, which contribute heavily to an atmosphere of truth, forms and customs which should not fail of exact reflection on the screen.

Directors who deck Hawaiians in tapa cloth, made from the fibre of trees, are bound to commit a lot of silly errors in portraying military life, get things wrong side before in stories of love and adventure drawn from the great world drama abroad. They are already at it. They place artillery in the open instead of masking batteries from sky observation; they dress soldiers in property-room helmets of ancient vintage; they even permit the characters to salute with the palm inward, causing them to have an "oh, what a headache!" expression, instead of the palms out and thumbs down, as any schoolboy could tell them.

There is no desire on my part to do directors injustice, but the treatment of a screen story is in their hands, and it is rarely under the supervision of the author. This is as it should be in a composite art, provided the director understands that it is not action but development of character which interests an audience, and provided he realizes that the story must not seem *to be told*. The director must provide surface reality in his treatment of details so that people derive pleasure from watching what *seems to be a true picture*. Instead of being told by pictures *it must seem to actually happen*.

Far beyond these silly weaknesses are the outrageous absurdities of studio interpolation, incongruous stuff thrust in to please a star, preposterous additions from would-be authors in the office. A screen story should have no shabby concessions in it. To be concrete, tangible, clear and convincing, to portray a *think world*, it should adhere closely to one mind's vision of the phase of life it depicts. Therein lies its preatest power. Therein will ultimately be found its greatest value. It renders the mood of the world and of the soul.

Passing Reflections

By Sam Spedon

The Tax Cure.

LEWIS J. SELZNICK said something and started something when referring to the war tax on films and theaters he made in print this statement:

"The case is similar to that of a man suffering from cancer. He dreads the surgeon's knife and yet his only hope lies in operation. Through the operation he has a chance to recover. It is a case of kill or cure. We may record this Government tax as the operation performed on motion pictures which will cut away the dead rotten tissue and leave behind only the healthy, vigorous body.

"That is why I say that I am a firm believer in the motion picture tax, and only wish that it was heavier. If it drives to the wall those whose methods of operation are so unsound and unbusinesslike that they cannot bear up under its burden, then so much the better for the industry. The keen, live producer will know how to readjust his output so as to actually benefit by the operation of the tax, and the keen, live producer is the only one that the industry has any need of.

"So put me on record as saying that the tax on motion pictures is a great blessing in disguise."

Others agree with him but do not want to say it openly. He admits it. There are some exhibitors, too, who think just as he does and they are not small exhibitors, either. Some of them own two or more good-sized theaters. We don't know which is worse, the cure or the disease. Under the conditions of paying the tax it strikes us that it is up to the "dear public" to administer the remedy; if it will stand for it we can't see what difference it will make. We hope the cancers will be removed and trust that those patients who are fit will survive.

Make It a Cheerful Sunday.

The question of Sunday opening is again being discussed in many cities and towns in the country and will no doubt be brought before the local legislatures and boards. We believe it should be strongly urged, not only by the exhibitors but by the public, as a desirable and proper means of recreation for the day of rest Never before in the history of motion pictures have the producers been so well equipped to provide the right kind of entertainment and instruction in conformity with law and order than at the present time. We further believe if the exhibitors can convince the people of their communities that they are sincere in their willingness to conform strictly to pictures that are fit and proper they will readily secure the concessions they ask.

There should be a stronger appeal for Sunday opening made this year than ever before. It is sadly needed during this great war crisis as a diversion and a great boon to the exhibitor to meet the war tax and enable him to keep his theater running up to the standard during the other six days of the week.

If the MOVING PICTURE WORLD can be of any assistance we are yours to command.

Inform Public on War Tax Now.

Unquestionably the majority of exhibitors throughout the United States will increase their prices of admissions five cents; ten cent admissions will be raised to fifteen, fifteen to twenty and so on. By so doing they will be able to meet the admission and other war taxes which they will have to meet beginning November 1. In advancing prices it will be necessary in the meantime to educate the public to understand why the advance or additional charge is made. Showing slides to that effect, giving some idea of the several taxes imposed, including film, income, personal and admission taxes as well as the increased cost of better productions. It will not be necessary to enumerate all these, simply intimate in a general way. The MOVING PICTURE WORLD will be glad to furnish any information on the war taxes. The tax on admissions goes into effect on Nov. 1. Your accounting of your returns for the month of November will not be required until December 1.

A Lively Corpse.

That was a clever little "joker" embodied in the by-laws of the old Motion Picture Board of Trade, of which J. W. Binder was Executive Secretary, whereby every one becoming a member of the Board of Trade made himself liable for two years' dues instead of one and did not cease to be a member unless he resigned before the beginning of the third year. Read this:

"Section 5. Each person, firm or corporation so elected, upon receiving notice of such election from the Corporation, including charter members, upon payment of the annual dues in advance, shall be entitled to all of the privileges of membership. Every member, upon election, shall become and be obligated to pay the annual dues of the class to which said member belongs **so long as he remains a member of said Corporation** and for at least one year from the first day of January next following the date of admission to membership."

It was under this section of the by-laws that a prominent producing company was recently obliged to pay $1,490.83 for back dues and cost of trial. Since receiving news of this decision we have been reading over the by-laws of all the organizations to which we belong just to find out where we are at. Some one said, in speaking of the above-mentioned case, that it was some joke, to say the least, but no one wants a similar joke played on him more than once. They are rather costly. Everybody thought the old Board of Trade was dead until they learned that the officials of the Board forgot to kill and bury it. They also discovered that it and Mr. Binder were very much alive and he was going to make the Board and its members pay their indebtedness.

"James, Answer the Bell!"

A courteous "no" never gives offense. An evasive "yes" will always make enemies. Never avoid an employee or anyone with whom you are doing business or with whom you may have to do business some day. Like begets like. We should practice the golden rule in business as well as in other affairs of life. We remember a little experience we had with one of our first employers The concern was threatened with a law suit on a question of infringement. We received the letter late in the day. It stated: if the complainants did not hear from the company by ten o'clock next morning they would begin action and serve papers at once. We went to our employer with the letter and he said he was too busy to talk to us, would see us in the morning. We left the letter on his desk, which he closed up for the night without reading the letter. He did not come to business the next morning until quite late. We went in to see him, as appointed and told him the contents of the letter. You can imagine the rest. We told him he reminded us of the man who told his little son never to interrupt him while he was reading. The next evening, while his father was reading, the boy rushed in and said: "Pa, may I tell you something?" His father replied: "No! Didn't I tell you never to interrupt me when I was reading?" Father continued until he finished reading, then turned to the boy and said: "Now, what is it you want to tell me?" The youngster shouted: "The house is on

fire! That's all." If a man is so busy he can't pay attention to his business and take time to see everybody, then he should pay well somebody with initiative authority and human instinct—they are scarce articles, who can do it for him. We do not mean some "lick-spittle" or "touch the button and I'll do the rest" sort of representative who simply adds insult to injury every time you have to meet him. Nor do we mean the fellow who is so puffed up with a sense of his own importance he treats everybody but his boss and himself as inferiors. Better employ a dummy than this kind.

Some Style.

Here is something for enterprising and inventive press agents to catch up with. It is quoted from a publicity man's contribution on the opening of a new theater.

"Surprised and delighted was the public of ——— when it was ushered through the sturdy doors of the exquisite new theater and entertained by the effervescent symposium of enchanting delights which awaited it."

That's putting it over in grandiloquent style, worthy of imitation and no flattery.

The High Flier.

Have you ever met the man who always seats himself at the head of the table and invites himself to be seen and heard upon every public occasion? He not only blows his own horn, but insists upon blowing it in front of the procession. He never keeps in tune with the rest of the band and is always out of step. He reminds us of a man carrying a pot of paint; we always step aside for him, not because we respect the man, but because we don't want to get paint on our clothes. Before he gets out of the kindergarten he wants to tell the post graduates all about the industry. He flaunts his youth or ignorance as a challenge to knowledge and experience and says: "Before thou wert I am." He never falters. He enters where angels fear to tread. In his own estimation Napoleon's overcoat wouldn't make him a vest. His timerity is startling and often mistaken for brilliancy. He hitches his wagon to a star, flies and travels fast, but the higher he flies the harder he falls. Old "Abe Martin" says: "Folks who live decently are accused o' gitting nothing out o' life."

A Few Differences of Opinion

By Edward Weitzel.

IT IS both instructive and amusing to plance through the current publications that are devoted, wholly or in part, to matters connected with the screen, and observe with what unanimity the writers on these subjects fail to agree. Thus, one maker of the motion picture which, he insists, is not an art: "Don't worry about the art of the photoplay. Art is all right, but life is greater—and the movie must serve life." Elsewhere in the article he sets it down that, "The great future of the screen drama is along educational lines." Another instance of failure to grasp the fact that the activities of the screen will eventually include as many divisions as the art of printing; also, that the photoplay must strive to become a more highly specialized art or cease to exist. Screen drama, the screen novel, screen comedy, screen spectacles and screen farce are only different grades of the amusement side of the screen and, however great the future of the moving picture (not screen drama) along educational lines, its mission in the amusement field is quite as important to the welfare of mankind. Anything that contributes to the mental and physical advancement of humanity is of inestimable value.

Here is a different angle of the subject. Dr. Victor O. Freeburg, of the photoplay department of Columbia University, holds that in the near future the motion picture (screen drama) will be produced so cheaply that the projecting machine will be as common in the American home as the phonograph. When this happens photoplays "will have the supreme necessity of being artistic—or more artistic than they are now." In the same article, after pointing out a number of the artistic shortcomings in connection with screen dramas, among which is the custom of turning out a preponderance of five reelers, Prof. Freeburg makes this prediction: "When the motion picture (photoplay) becomes a mature art all this will stop." Not so long as the commercial instinct is left in man! Music and the spoken drama have been mature arts for several centuries and artistic crimes are daily committed in the names of both for which the only punishment is a substantial addition to the bank accounts of certain enterprising souls who know little and care less for anything outside the commercial aspect of either art.

From an article by Kenneth MacGowan in The New Republic: "We have gone by experiment, by trial and error, by instinct, straight to the intricate, sub-mental nature of the photoplay which Munsterberg recognized in his valuable analytical volume. We throw on the screen in half a minute a dozen aspects, great and small, immediate and remote, obvious and inferential, actual and reminiscent, of the thing that is to be told."

And more's the pity—if the object of all this superabundance of material is the making of a moving picture worthy to be classed as a play! If it is to be a novel, that is a different affair. With all his vast store of knowledge, no one has done more to mislead the novice in the art of the photoplay than Prof. Munsterberg when he carefully pointed out the many side tracks, with switches always open, that stand ready to shunt the unwary from the main theme of a drama. The professor didn't mean exactly this, but that is what it amounts to when some generous but inept worker at photoplay making "throws on the screen" a dozen aspects of the thing that is to be told. Throw on just enough to get the "thing to be told" to the spectator; one aspect is sufficient, if it makes the matter clear. Then move the action on to the next vital incident, and *keep it moving*, no matter how many side lights on character or charming views of nature may tempt the wasting of more footage. Then shall the director achieve drama, and not mere story telling. And when my dentist goes to the movies he shall not inform me the next day, as he cheerfully performs the anvil chorus on an acutely sensitive molar, that he didn't care for the picture he saw the night before; it was too long before anything happened.

Trading With Latin America

UNDER the above title a very handy book of data has been compiled by the Irving National Bank of New York City, analyzing Latin American trade possibilities. The book contains a large amount of carefully tabulated matter on every possible angle, together with many forms of shipping and financial documents, etc. It also contains much information on commercial conditions in all the Central and South American Republics, all of which is very fully cross-indexed. We cull the following from a couple of pages on "Don'ts" about Latin American trade:

Don't think that all Latin American countries are alike—they differ as night from day.

Don't classify Latin Americans as savages—great numbers of the people are highly civilized and cultured.

Don't enter Latin American markets blindly—you'll pay dearly for carelessness.

Don't think that "anything is good enough" for the Latin Americans—you'll find such idea very costly.

Don't think your export business will run itself—it needs a head and fixed responsibility.

Don't neglect to quote C. I. F., if possible—the Latin American appreciates such quotations.

Don't expect a man to know your language when you don't know his—use Spanish or Portuguese.

Don't send a catalog in English to a Spanish speaking country—consider how much you would like one in Russian.

Don't neglect details—you'll be judged by the way you attend to them.

Don't expect miracles—it takes time to develop an export trade.

Our own Spanish monthly moving picture paper, Cine Mundial, has had no small share in popularizing American films in our sister Republics to the South and this book will be a welcome help to film concerns struggling with export problems.

Why Fifteen Cents More a Reel?

Calculation Proves That Charge Is Not Excessive on Basis of Present Methods.

By Sam Spedon.

HEARING that many of the distributing companies had increased the cost of their releases fifteen cents on each reel, or each thousand feet, on account of the war tax on film, we gave the matter considerable thought and asked why. We went deeper into the subject when we received this communication relative to the policy of the Triangle Distributing corporation regarding the question of increase of the cost of film, owing to the war tax:

"The Triangle Distributing Corporation felt that the exhibitor was sufficiently burdened at the present time with taxes of different nature and that they should not be called upon to stand a still further tax, therefore, this matter was taken up with the officers of the Triangle Distributing Corporation the early part of last week, and the Local Manager was instructed not to make a charge of 15c. per reel, and it was the intention of the Triangle Company to meet this tax entirely themselves.

"This is merely the way the Triangle Distributing Corp. is doing their bit, in addition to distributing throughout the country entirely free of charge the picture entitled 'Who Leads the National Army.'"

We have read and heard exhibitors say this increase of fifteen cents because of the war tax is excessive, as it only costs the producer seven and a half cents additional on each thousand feet or reel. Then in contradition we heard others say that the exhibitors did not take into consideration waste or discard necessary in producing a five or more reel picture. From our experience and knowledge of producing we offer the following figures of the additional war tax cost of making a five reel picture, allowing a waste of 4,000 feet to every thousand feet of approved negative and discards from the approved first print, which allows 20,000 feet of waste on each five-reel production at ½ cent a foot amounting to $100.

¼c. on 5,000 ft. raw stock	$12.50
½c. on 5,000 ft. printed stock	25.00
	$37.50
Allowing 40 prints to the exchanges would be 40 times $37.50	$1,500.00
Adding tax on 20,000 ft. of waste and discard in the original negative and print	100.00
We have a total of	$1,600.00

Calculating that each of these forty prints of five reels each will have 50 showings during its life time, the total number of showings would be 2,000, which divided into $1,600, would make an extra tax cost to the producer on each 5,000 feet of 80 cents or 16 cents on each reel of 1,000 feet. Our inquiries concerning the number of showings of each print during its life brought a general response from its producers that fifty showing is the average number.

This calculation is confirmed by the investigation of the subject by a reputable firm of accountants

We think we have allowed a liberal margin for waste and discard and are very conservative in the number of showings for each release. If our allowance for waste is not sufficient, then there must be something radically wrong in the efficiency of the producers, and if such be the case it should not be put up to the exhibitor to collect it from the public. The government has said according to verbal statements, the exhibitor must collect the war tax on admissions and films from the public. About the additional taxes and cost of film to the exhibitor we have heard no official statements. Taking everything into consideration we believe the only feasible way to meet the whole situation, is to raise prices of admission five cents.

Burr Elected to National Asssociation Board

At Meeting of General Division John Flinn Also is Chosen Chairman and Paul Gulick Secretary.

THE annual meeting of the General Division, Class No. 5, of the National Association of the Motion Picture Industry was held October 17, and was largely attended. William A. Johnston presided. John C. Flinn was unanimously chosen as chairman of the branch for the ensuing year, and Paul Gulick was elected secretary.

The following new members were elected: B. P. Fineman, Eugene Zukor, Allan Rock, E. B. Cotton and Al Lichtman of Famous Players-Lasky Corporation and C. G. Merrills of C. G. Merrills, Inc.

The following were elected members of the Executive Committee for the coming year: Thomas G. Wiley, Julian M. Solomon, Jr., B. P. Fineman, Fred N. Rothenberg, Julius A. Lewis, William A. Johnston and A. MacArthur, Jr. C. C. Burr was elected to represent the division in the Board of Directors in place of Arthur James, resigned.

A meeting of the Executive Committee will be held during the coming week, at which time plans are to be made for an active membership campaign, with a view to increasing the membership of this division to one thousand within the next few months.

Exposition Company Incorporated

New Organization Will Have Management of Trade Expositions to Be Held Next Year.

PAPERS have been filed at Albany incorporating the Motion Picture Exposition Company, which will have the management of the film expositions to be held next year. The first is scheduled for New York in the month of February, to be followed by one in Boston in July during the convention there of the Exhibitors' League.

The incorporators of the new company are Arthur S. Friend, Famous Players-Lasky; Gabriel L. Hess, treasurer of Goldwyn, and Frederick H. Elliott, executive secretary of the National Association. The directors of the Exposition Company are William A. Brady, Arthur S. Friend, J. E. Brulatour, William L. Sherrill, J. A. Berst, Gabriel L. Hess, W. W. Irwin, P. A. Powers and J. H. Hallberg, and representing the Motion Picture Exhibitors' League of America, Lee A. Ochs, Ernest H. Horstmann, Alfred S. Black, J. H. O'Donnell and Louis L. Blumenthal.

A meeting of the corporation will shortly be held for the purpose of electing officers and receiving reports of the sub-committee with recommendations regarding the arrangements for both expositions.

MABEL CONDON VISITS MANHATTAN.

After an absence of more than two years from Broadway, Mabel Condon returned to New York City Sunday, October 21, to spend a couple of weeks before returning to her Los Angeles interests. These indeed have become quite extensive since Broadway was last graced with Mabel's smile. Mabel Condon, Inc., is, however, too, well known in the trade to need further discussion. Suffice it to say that her "transcontinental" to these eastern regions has been made for reasons, partly for pleasure, but mostly for business.

TITLE OF JEWEL SUBJECT CHANGED.

The name of the Jewel feature, "The Boss of Powderville" has been changed to "The Grand Passion" and soon will prove another attractive annexation to the growing Jewel gallery. Dorothy Phillips has the leading role and the story was written by Thomas Addison. It is said to be of unusual dramatic timber and appeal.

Public Will Pay Tax on Admissions

So Declare Exhibitors in Mass Meeting in Manhattan—Brooklyn League Takes Similar Action

THE public must pay the war tax on admission to motion-picture theaters in and around New York City. That was the decision of a gathering of exhibitors at the Hotel Astor on the afternoon of Friday, October 19, one of the largest meetings of motion-picture men ever held in the city, by the way. They had come in response to an invitation sent out by William Fox on a couple of days' notice, and they came from a distance, some of Philadelphia's prominent managers being in attendance. Mr. Fox said he had asked his exchange manager to confer with exhibitiors and learn, if possible, the consensus of opinion as to what steps should be taken in handling the question of the tax of 10 per cent on admissions, effective November 1. The chairman of the meeting said Mr. Levy had talked with fifty exhibitors and seemed to have found fifty opinions.

There were at least 150 managers in attendance when the meeting was called to order at 4:45 o'clock. Owing to the action of Chairman Fox, precipitated by a remark of William Hollander of Brooklyn that "In front of me I see the finest collection of salesmen and exchange managers I ever saw in my life," there had a sifting of the audience.

"Just a minute, gentlemen," said Mr. Fox, as the laughter created by the observation subsided. "Let's get at the truth of this. I thought we were all exhibitors. Will all those who are not exhibitors please go to the rear of the room and all the exhibitors come to the front."

When the meeting again had settled into silence Mr. Fox asked all who were not exhibitors to stand. About forty arose. The chairman counted those who were left—and he did it with a showman's eye—and declared there were at least 140, which seemed to be a conservative estimate.

In spite of the serious business in front of the exhibitors there were many moments of mirth. Mr. Fox made an excellent chairman. He made it a point to confine the speakers to the business in hand, the only exception to the rule being William A. Brady, president of the National Association, and the chairman explained that he had given Mr. Brady a free rein because it seemed the head of the association had a message for the exhibitors which they ought to hear. Among those who felt the gloved hand of the chairman was President Ochs of the League, who attempted a reference to the tax on films and other war expenses which exhibitors were forced to meet, but he was compelled to confine himself to a discussion of the motion before the house. Altogether, the best of feeling prevailed. In large measure this result was due to the faculty of the chairman in tempering his rulings with a smile; with his unfailing display of all-around camaraderie.

Exhibitors Should Work Together, Says Fox.

"It was the decree of Congress that the public should pay the 10 per cent above the admission price," said Mr. Fox in opening. "Am I right in my contention that the best result can be obtained if we work in unison? (A voice: 'Right.') My object in calling the meeting was to bring about an understanding, so that where there are two exhibitors in the same neighborhood in keen competition both of them will have a clear comprehension of the intention of Congress, so that one of them would not be advertising, 'We are not charging the Government tax,' and forcing unfair competition on his neighbor. The result would be the second exhibitor would be forced to pay the 10 per cent out of his receipts.

"I know that my own profits are less than 10 per cent. In other words, in my chain of theaters if we let in patrons without their paying the tax we would be operating under a loss from the first of November. Some of you may be making a profit of 20 per cent. and may be willing to pay the tax out of your receipts. Supposing before we discuss this question any further we take a rising vote so that we may know how many here are in favor of letting the public pay 10 per cent. in addition to the price of admission, as provided for and intended by Congress."

The response indicated a unanimous belief that the 10 per cent. should be added to the price of admission.

Mr. Lyon of Jersey City read to the meeting a resolution that had been adopted at the recent convention of New Jersey exhibitors. It was to the effect that exhibitors should raise the price of admission so as to cover the expenses of the tax and to meet the necessities of the Government. The speaker urged all present to join in a movement to raise prices.

"I am in favor of high prices for a high-class entertainment," said Mr. Fox. "If you start a campaign to convince the exhibitor that he should raise his admission to cover the tax, within two years from this date you will find yourselves in the same chaotic condition that we are in at this moment. You will find that some will raise and others will not. The result in the meantime would be that the exhibitor who did not raise his price would be doing all the business and the man who did raise it would be standing by and doing no business." Mr. Fox impressed on the gathering it was the intent of Congress that the public should pay the tax, that the exhibitor was merely the collector.

Price of Admission Must Be Stated.

Louis Levine of Brooklyn called attention to the fact that the price of admission must be stated clearly. "You can't make your admission fifteen cents without advertising your tickets at thirteen cents," he declared.

"We forget one thing, Mr. Chairman," said Mr. Ochs "The ten per cent. we may charge is not sufficient. We have taxes put upon us by exchanges. Wherever they arrived at the figure of fifteen cents a reel——"

It was at this point the chairman called the speaker to order.

Mr. Ochs reported he did not want the exhibitors to vote on the question of 10 per cent. alone. He spoke of questions of coal, of the increased wages of operators, and insisted it was wrong to ignore the other matters so closely associated with the growing expenses of managers.

Mr. Fox took exception to the remarks of a speaker who had said it was a case of getting along during the time of the war, even if money was not made. The chairman declared it is the desire of the government that business men shall prosper during the time of the war. It is out of the question to say business men should be satisfied to get along without profit, he declared, saying the war might last two or three years or longer. He called on Mr. Brady.

Intent of Congress Public Should Pay.

The president of the National Association said it was the intent of Congress the public should pay. There was no doubt of that, he insisted. He reviewed the course of motion picture legislation, referring to the action of the Senate finance committee in removing the greater part of the tax, excluding up to the 25-cent admission. He spoke of the divided counsels among picture men, resulting in the establishment of the belief in Washington that there was a divided industry.

"This industry has received from the President of the United States the greatest honor given to any industry in the country," said Mr. Brady. "We have been requested to send representatives to France, to Russia, to Italy. It has even been said in Washington that this industry may win the war—that through the motion picture and what it may accomplish in Russia the people of that country may be brought into line—and any other means of bringing them into line is not now known.

"The industry should be concentrated into one whole. And I want to tell you men that unless you get together your taxation has only begun. It is within the bounds of probability that taxes will be levied upon you in every state this winter. It was only by a hair's breadth that a tax was not put upon you last winter in Albany. If it hadn't been for Governor Whitman you would have been paying that tax, and every theater would have been closed as tight as a nail every Sunday in the year. And I am a Democrat, too.

"The men who came here today came when they were hurt. The tax would not have been put on if such an assemblage as this could have been got together once a week for the last six months. The time is coming when the exhibitors of the United States must get together. When they do that, as a prominent official in Washington told me two weeks ago, they won't have to go to anybody on their knees. Get together."

Mr. Levine said in the past month he had had occasion to test the attitude of the public on the proposed tax. He had shown a slide in his theater informing his patrons that Congress had levied the tax for war purposes and stating that the public would pay it. "Every time the slide was run

it was applauded," said Mr. Levine. "And I don't believe we will have the least bit of difficulty in collecting it."

It was at this point that Mr. Hollander upset the meeting by his remark about the salesmen and exchangemen. After quiet had been restored Mr. Hollander rather glowingly referred to his five-cent show.

"Wait a minute, gentlemen, let me interrupt the speaker," said Mr. Fox. "He says he has a five-cent theater. I understand the government imposes no tax on five-cent theaters. Will you please take a seat in the rear among the salesmen and managers?" continued Mr. Fox, addressing Mr. Hollander.

"No," was the reply amid loud laughter. "I charge 10 cents on Saturday and Sunday, so I am going to stay right here—and talk."

"Nick" Schenck of the Loew circuit said his house had made arrangements to have printed tickets with a perforation to cover the amount of the tax, so that one part would go in one box and the other would be set aside for the government.

The motion as passed declared the public should pay the tax and that the exhibitor should give due notice to his customers by lobby announcements and screen slides that the tax had been imposed by Congress on the people. G. B.

Brooklyn Exhibitors Hold Big Meeting

Settle Music Tax Controversy, Confer With Messrs. Powers and Berst on War Tax and Decide to Make Public Pay.

THE Associated Motion Picture Exhibitors of Brooklyn held on the evening of Saturday, October 20, in the Triangle theater one of the most important meetings in the history of the organization. Rather it should be dated as of October 21, as the hundred members were called to order by President William Brandt at fifteen minutes before midnight and they continued in session until 3.30 o'clock.

The controversy between the exhibitors of the borough and the Society of American Authors, Composers and Publishers was settled when the exhibitors decided to sanction their members making application for a license through the secretary of the local league, in return for which a discount of 25 per cent. will be allowed members of the organization. All pending suits will be discontinued on the payment of the filing charges. The discussion uncovered the interesting fact that at the present time nineteen members of the Brooklyn organization are licensees of the composers' society. The action of the meeting disregards the expressed determination of the National League's executive committee to resist the composers' claims and also ignores the action of the State League in assessing each theater in the state $3 for the purpose of raising a fund to fight the music tax

The meeting also was marked by the appearance of P. A. Powers and J. A. Berst of the Universal and Pathe respectively but more directly the representatives of the distributors' group of the National Association. The executives had come at the invitation of President Brandt, who on Saturday had addressed the distributors' branch in opposition to the action of the exchanges in levying a tax of 15 cents a reel on all film rented. The two film men explained to the exhibitors why the war tax had been passed on to them and asserted the only thing for the exhibitors to do was to pass it on to the public, as plainly was the intent of Congress.

Mr. Powers made a long statement covering the history of the legislation resulting in the tax. At the same time he revealed many facts pertaining to the exchange business that certainly were interesting and at the same time plainly were new to the exhibitors. Later he answered many questions.

Mr. Powers quoted the firm of public accountants which does the expert work for a majority of the film companies as authority for the statement that the average number of bookings of feature films was fifty. In explanation he said it must be remembered every day was not a pay day for a film. In some exchanges, where a large territory was covered, it frequently happened a subject would be two, three or four days en route on each side of the actual showing. Mr. Berst gave statistics on this line, saying an investigation conducted in all the Pathe exchanges revealed only 20 per cent. of the films working each day.

Mr. Powers quoted the certified accountants as estimating the figure necessary to compensate the manufacturers for the film tax as 16 cents plus on each reel. Mr. Berst said an examination of the Pathe books placed the figure nearer 18 cents a reel. He estimated the amount involved in the film tax at $5,000,000 and said this could not be carried by the manufacturers. As an illustration of the inadequacy of the fifteen-cent imposition on each reel Mr. Berst cited the instance of the news reel—an extreme instance, he admitted. He said that practically no exhibitor in New York uses a weekly more than ten days old. As the 15 cent tax on a thousand feet would amount to $7.50, that would mean a daily rate of 75 cents, against the 15 cents charged the exhibitor.

The Universal executive had no patience with those who opposed higher admission prices. He cited as an example the action of the saloon keepers who, when there was an imposition of a tax of 1 or 2 cents on a certain quantity of liquor, had no hesitancy in jamming up the price a full nickel. As to the belief that there would be in the treasuries of the companies any surplus created by the levy of 15 cents a reel Mr. Powers expressed his entire willingness to devote all such moneys to any charity the meeting might nominate.

Questioned as to the reason for making the levy apply to all film whether released before October 4 or not Mr. Powers said the manufactures had agreed that the day the government lifted the tax they would do likewise. This would mean the manufacturers would have to meet all the expenses on films released just before the termination of the tax. To compensate for this they had decided to make the levy applicable to all rentals.

After the representatives of the National Association had retired—it was after 2 o'clock when they did and they carried a vote of thanks with them—there was a long discussion as to what course should be pursued. Speaking on the question of raising admission prices, one member, not quite comprehending one of the colloquialisms very much in use at that particular point, convulsed his fellow-members when he declared:

"How am I going to 'pass the bucket' on to my patrons when all the sports in my territory who are willing to pay more money are now down at Yaphank?"

The meeting finally voted to ask the exchanges to split the expense of the tax, to go fifty-fifty. There did not seem to be any unanimity of feeling that the resolution would have a large effect—there was frankly expressed skepticism. The meeting, however, appointed a committee of five to have general supervision of the working out of the tax law, to advise with members, and to report to the League for the benefit of its members and also of the government any failure noted on the part of any exhibitor to collect and make full returns of all war taxes. It was declared to be the sense of the meeting that the tax should be collected in addition to admissions.

Louis Levine, counsel of the organization, reported the results of his study of the law and advised the members in regard to provisions as to interpretation of which doubt had been expressed.

President Brandt made an important announcement regarding recent conferences with city officials. No longer will an exhibitor be summoned to court for a violation of the standee ordinance, for instance, and then after the case has been adjudicated be compelled to make a second appearance before the license commissioner. Hereafter the manager will be summoned to appear directly before the license commissioner, who will have full authority to adjudge the case. The president also announced that twelve cases now pending against exhibitors had been transferred from the courts to the license commissioner.

To observe the working of the war tax in Brooklyn and Long Island President Brandt named Messrs. Berman, Grossman, Manheimer, Haring and Lesselbaum. G. B.

NEW YORK EXHIBITORS DISCUSS TAX.

At a mass meeting of the exhibitors of Greater New York, held at 48th Street theater on Monday, October 22, the question of the admission tax was discussed, and in addition the increase of 15 cents on every reel of film by the distributors was considered. On the admission tax it was resolved, and almost unanimously carried, that all exhibitors add the ten per cent. tax to the prevailing admission prices and collect it from the public.

The resolution included an amendment that the exhibitors of Greater New York see that no exhibitor violated this agreement and further more that a committee of five be appointed by the chair to confer with the leading distributors to support this resolution.

It was agreed that first it must be learned whether this would be a violation of the Sherman act.

If an exhibitor raised his price from ten to fifteen cents, to include the tax, then he must print on his ticket that admission is 13 cents, and two cents for the war tax. The meeting was attended by 250 exhibitors.

LARRY M. COOPER JOINS NAVY.

Larry M. Cooper, mail superintendent at the headquarters of General Film Company, has reported for service at the Norfolk (Va.) training school for apprentice seamen.

Activities of War Committees

OF THE MOTION PICTURE INDUSTRY

Redfield Talks to Trade Press Publishers

Commissioner of Commerce Discusses the War and Its Beginnings and Analyzes "Trading with the Enemy."

WILLIAM C. REDFIELD, representing in President Wilson's Cabinet the Department of Commerce, was the guest of honor on Tuesday, October 16, of the New York Business Publishers at a luncheon served in the Automobile Club, Fifty-fifth street. Several hundred men connected with the trade press of the metropolitan district as well as leading men in many lines of industry listened for an hour to a most interesting talk on the Trading with the Enemy act. By no means was Mr. Redfield's speech restricted to the matters contained within his general subject. It covered the whole range of the war, of its origin, its significance, of the necessity for teamwork upon the part of the whole hundred million of the people of the United States in order that peace may be the more quickly and securely brought about. At the close of the Secretary's address the diners with marked enthusiasm gave a standing vote of confidence in the Administration of which the commissioner has been a part from the beginning.

"The ways of commerce now are the ways of war," declared Secretary Redfield. "The whole nation must be one in its fighting from the smallest to the greatest, from the youngest to the oldest. Our boys in France are merely the spearheads of the United States, the power that actuates the spearheads comes from here. If we weaken here they fail yonder. Commerce has use as a war weapon in two ways—first, to provide the nations associated with us with the means of warfare; second, its use to see that our enemies do not by direction or indirection obtain anything going from our shores if we can prevent it."

Mr. Redfield declared the United States was engaged in a conflict against a hideous evil, an evil lodged in high places. It is not like our civil war, he went on; it is a fight against the devil and his works. He called attention to the fact that for the first time in the history of the world four-fifths of civilization was fighting against one-fifth; that side by side in one cause were representatives of many religions and races—and the speaker most entertainingly and eloquently enumerated all these seemingly diverse elements.

"There must be something unusual, something terrible, going on that has caused all these men to put aside their prejudices of faith and differences of religion and combine in one common sacrifice," declared Mr. Redfield. He analyzed the German philosophy, "the hideous philosophy," which assumed men of Teutonic race to be the superiors of the rest of humanity. He said that when Germans killed children in Belgium; when they pulled up under orders the grapevines, knowing it would take France seven years to replace them; when they destroyed fruit trees; when they committed all the crimes that had been laid at their door they did only what was normal in their philosophy. The commissioner appealed for subscriptions to Liberty Bonds, for self-sacrifice on the part of all that their subscriptions might be larger, in order that the men fighting for the United States and the soldiers and the peoples of the countries associated with us might be the better provided for.

From all angles it was a most impressive address and in every way worthy of the ovation extended to the Secretary at its close.

Want Sunday Pictures for Soldiers

Request of Major-General Bailey, Commanding Camp Jackson, Opposed by Ministers.

COLUMBIA, S. C., is now in the throes of a fight for Sunday opening of motion picture theaters, and a fight that will be warmly contested from both sides is in prospect. City Council was requested to allow the theaters to open Sunday afternoons and nights, this request coming from Major-General Charles Justin Bailey, commanding the Eighty-first Division at Camp Jackson.

The request states that there are numbers of men who avail themselves of the privileges of coming to the city on Sunday, their only entire holiday, and they are in want of a suitable place of amusement. It also states that the opening of the motion picture houses would not seriously interfere with the attendance at the churches and would keep the men from frequenting questionable places.

Members of City Council have expressed themselves as being in favor of the plan. By reason of the fact that a state "blue" law was made several years ago in reference to this matter there will have to be some special action by the city fathers, and the matter will be taken up within the next few days.

It is pointed out by those who are favoring the Sunday opening that it will not interfere in any way with the churches of the city and will be a decided benefit to the discipline and contentment of the soldiers not only in providing innocent amusement, but in keeping them from objectionable places on their whole holiday. On the other hand, the Ministerial Association and many leading citizens are opposing the movement with all their power, and the matter will be decided one way or the other at the next meeting of the council.

The letter to General Bailey was as follows:

"To Mayor Griffith.

"Sir: Sunday is the only day in which the men of the command have an entire holiday, and naturally a large number of them avail themselves of the privilege of visiting the city. During the afternoons and evenings there are no places of amusement open to them. For this reason it is requested that the motion picture theaters be permitted to run on Sunday afternoons and nights.

"It is believed that if such authority is given it will not interfere with church attendance and will be a decided benefit to the discipline and contentment of the command, not only in providing innocent amusement, but in keeping the men from objectionable places.

"CHARLES J. BAILEY,
"United States National Army, Commanding."

Exhibitors Eager for Training Film

Hundreds Make Application for Single Reel Subject Showing Camp Life—To Boost Universal Training.

HUNDREDS of motion picture exhibitors throughout New York, the New England states and Northern New Jersey, on Monday, October 22, added to their patriotic obligations by running the one-reel picture, "Who Leads the National Army?" a film authorized by the Government, promoted by the Military Training Camps Association of the United States, and distributed by Triangle Corporation as a patriotic duty.

The response of exhibitors in the territory served by the New York, Buffalo, Boston and New Haven Triangle exchanges was almost unanimous. Hundreds volunteered to book the picture in place of some other one-reel subject and pay exactly the same rental price that they would pay for the other short subject.

All of the funds derived from the rental of the picture are to be used in the first big gun of a campaign for universal military training, especially with the younger generation. The plan is to establish camps throughout the country at which boys from fourteen to nineteen years of age will be given a course of one or two months each year in military tactics under regular army men. The time at which the boys will attend these camps will be so arranged as not to interfere with their school attendance and will be without expense to the attendants.

The first object sought to be obtained through the showing of "Who Leads the National Army?" is to demonstrate to the people of the United States, and especially the relatives of those affected by the draft, that the officers of the National Army are efficient, well trained men, thoroughly capable of taking complete charge of the physical and moral welfare of the men of their commands.

This object is attained in the picture by showing just

exactly the training through which the officers were forced to undergo before they received their commissions. They were "rookies" in everything and were treated as the rawest "rookies" that ever reported at a cantonment. Their military education started at the ground and gradually ascended the military ladder until they were capable of taking command. In this ascent many of them fell by the wayside, only sixteen thousand of about forty thousand applicants having the fortitude eventually to become officers. All of this training is present in the picture.

After the film has been presented in volume in the four districts named for the week of October 22 a few prints will be left in each of the exchanges and the remainder will be shipped to the Philadelphia and Pittsburgh Triangle exchanges, where the drive will be made during the week of October 29.

H. H. Barter in Shipbuilding Campaign

Technical Director of Culver City Plant Accepts Call from American Ship-Building Corporation—Enters New York at Once.

RECOGNITION as one of the foremost constructing engineers in the country has come to H. H. Barter, engineering and technical director of the Triangle Film Corporation's large producing plant at Culver City, Cal., in the form of a call to one of the most responsible executive positions in the American International Ship-Building Corporation of Philadelphia, which is the active agent for the United States Shipping Board Emergency Fleet Corporation. Mr. Barter's acceptance of the position marks another instance where the necessity of the nation has brought forward the motion-picture business as a ranking industry, whose close co-operation with the government is proving invaluable.

H. H. Barter.

Mr. Barter's departure from Triangle is in the nature of a response to an emergency summons from Washington. At the present time the ship-building corporation is undertaking a tremendous enterprise for the allied cause, and is enlisting the services of the ablest technical experts in every engineering line. For seven years Mr. Barter was a member of the technical staff of Stone & Webster, the prominent Boston firm of constructing engineers, and while thus employed he had charge of the development of several large water-power projects in Washington and Nevada.

He is a graduate of the University of Illinois, Class of 1904, and began his professional career in Springfield, Ill., with the mechanical department of the Racine-Sattley Manufacturing Corporation. During the beginning of the railroad extension activity in the Northwest he went to Seattle, Wash., and was afterwards sent to Alaska to build the Seward Peninsula Railway.

When the Panama-California Exposition opened at San Diego, Cal., in 1915 Mr. Barter became chief electrical engineer of the exposition and later director of works. H. O. Davis, now vice-president and general manager of the Triangle Film Corporation, was director-general of the exposition, and through his influence Barter was persuaded to enter the motion picture production field. The two men have been associated in the industry for several years, lately with Triangle.

Accompanied by his wife and two children Mr. Barter will leave Culver City immediately for Philadelphia. He has not yet been informed of his ultimate destination, and for obvious reasons his future headquarters will be unknown. He expects to be engaged in the Government work for at least two years, at the end of which time, or when the termination of the war makes it possible, he expects to return to his work at Triangle. Mr. Barter is a member of the American Institute of Electrical Engineers and a member of the American Society of Civil Engineers.

Illinois Exhibitors Aiding Hoover

Under Leadership of George K. Spoor State Has Been Divided Into Districts.

GEORGE K. SPOOR, president of Essanay, is busy organizing motion picture exhibitors throughout Illinois in the interests of Food Director Hoover's food economy campaign. Mr. Spoor, who is chairman of the Motion Picture Bureau of Food Administration of Illinois, is doing the work at his own expense.

The state has been divided into districts, with an exhibitor appointed in each district to arrange with other theater owners to show the food economy films. Two hundred feet of film will be shown each week. They will show how to prepare foods in an economical manner, how to peel potatoes with the minimum of waste, how to live on less meat, the relative food values of various commodities, etc.

In addition each week "Four-Minute Men" will visit each of the theaters in the food economy circuit and deliver four-minute talks on the importance of conserving food to help win the war. Mr. Spoor is organizing this force now in Chicago and has fifty speakers on his rolls.

Each theater in the circuit will be supplied with one-sheets in six colors, advertising the pictures and the food economy lectures. The films will be extensively advertised in newspapers and through other mediums, and an especial effort will be made to induce housewives to attend when the food economy pictures are shown.

Another form of patriotism was in evidence about the Essanay studios a few days ago when Richard C. Travers, former Essanay actor, now in the second officers' training camp at Fort Sheridan, marched into the plant at the head of two hundred companions, at the invitation of Mr. Spoor. Among them was L. J. Scott, formerly connected with the Essanay advertising department, who joined at the same time Travers entered.

Travers was in command of the men by virtue of his being an acting top sergeant. The men marched from the elevated station, about four blocks from the studio, in regular military form. They broke ranks upon entering the studio. C. F. Chandler, advertising manager, representing President Spoor, made an address of welcome. The student officers were then conducted on a tour of inspection of the entire plant, from the factory and studios to the business offices.

Following the inspection trip and an informal reception that followed, the men gave a few fancy drills in the street in front of the studio while a couple of Essanay photographers worked their Graflexes. Motion picture of 200 feet was taken of the men drilling.

MISS SNOW SELLS BONDS IN BOSTON.

Marguerite Snow, famous motion-picture star, made a personal appearance at the Park Theater, Boston, Mass., last Monday and Tuesday, and through the courtesy of Manager Thomas D. Soriero of the Park Theater it was arranged for Miss Snow to sell Liberty Bonds for the Manufacturers' National Bank at their booth in Houghton & Dutton's, one of Boston's largest department stores.

Originally booked to appear in Boston only one day, so many of Miss Snow's admirers were turned away from both the theater and Houghton & Dutton's that she was persuaded to remain a second day, necessitating wiring to Director Larry McGill of the Pathe-Solax studio for permission to remain away from the studio for another twenty-four hours. Leave of another day granted, Miss Snow was tendered a dinner at the Hotel Lenox by Manager Soriero and Mr. George A. Fecke, manager of the World Film Corporation's Boston branch.

At Houghton & Dutton's Miss Snow succeeded in disposing of more than $100 000 worth of Liberty Bonds, George A. Crittenden, vice-president of the Chandler Motors of New England, personally subscribing for $50,000.

MARION DAVIES A HARD WORKER.

Marion Davies, the beautiful star of the Ardsley Art Film Corporation, has led an active life during the past few weeks. She is hard at work on her second moving picture and rehearsing at the same time as one of the stars in Dillingham and Ziegfeld's "Miss 1917," which will open at the Century theater on October 29. Miss Davies is to be among those featured in this new Century theater production which will include Lew Fields, Irene Castle, Bessie McCoy, Margot Kelly, Cecil Lean, Harry Kelly, Cleo Mayfield and others.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Detroit Exhibitors Meet

Discuss Business Conditions and Elect a New Board of Officers.

THE Detroit branch of the American Exhibitors Association held very important meetings at Detroit, Mich., Oct. 11 and 18, in the Board of Commerce rooms, for the purpose of outlining some definite attitude with respect to the new conditions arising, particularly as to the government war tax, the express situation and the license fee demanded by the music publishers association. The report of the secretary showed that new members are being taken in every week and that the future looked bright from the membership standpoint. Little by little exhibitors are warming up to the new association, realizing that it is for the general good of the industry.

Regarding the war tax, exhibitors believe it will work a hardship on the small theater, but on the other hand, are not inclined to become pessimistic just yet. The war tax is something that the public become used to within a very short time as they have in Canada and exhibitors will note an increase in their business instead of a decrease. The music tax or license fee being demanded is right now the most serious of all.

The asociation has been furnished a list of the music which exhibitors cannot use without the license, and it seems to be the general understanding among exhibitors that they will positively refuse to play any music that is represented in the publishers association. The Detroit exhibitors do not see why when they buy music that does not give them the right to play it—furthermore, exhibitors contend that the popularizing of music really takes place in the theater, which in turn creates the demand at the music stores.

Election of officers was held and resulted as follows: President, George Wilber, of the Majestic and Marx theaters, Wyandotte; vice-president, Harry Oppenheim, Arcade Theater; secretary, King Perry, Luna Theater; treasurer, John Brennan, Cozy Theater.

MINNEAPOLIS EXHIBITORS BALL

Plans have been completed for the grand moving picture ball at Minneapolis, Minn., to be given at the New Coliseum Hall, Twenty-seventh and Lake streets, here on Oct. 22 by members of the Exhibitors Corporation of the Northwest. Bryant Washburn, who will lead the grand march with the winner of the Tribune's popularity contest, is due to arrive in the Flour City on the morning of October 22 from Chicago.

Pettijohn Willing to Resign If——

American Association's Manager Will Go Half Way in Compromise Movement, But Says Ochs Will Have to Come Across Too.

FOR several days there have been hints in the film district that there was a strong probability the chiefs of the National League and the American Exhibitors' Association would get together; that Charles Pettijohn, general manager of the latter organization, and Lee Ochs, president of the former, would resign, and a new head elected to the combined body. When Mr. Pettijohn was asked as to what truth there might be in the story he shook his head.

"I don't believe there is anything in it," he said. "So far as I am concerned the layout is all right. I am ready to lay my cards on the table, but naturally I shall insist on at least one condition—others must do the same thing. And I guess that is where the rub will come. Presumably I am the man who is getting the big thing out of this office holding stuff; just presumably, you know. Actually, it is my belief my interests are minor when compared to those of the head of the National League. Seemingly those are not to be measured by the salary of $150 a year, or whatever it may be. No, I am ready to tear up a perfectly good contract if by so doing a get-together can be brought about. There are those who profess to believe this attitude is a bluff on my part, but let 'em go ahead and try to call it. They'll get fooled."

It is understood the general subject of getting together has been discussed between men prominent on the two sides of the organized exhibitor house. Recently, when Jake Wells and Messrs. Crandall of Washington and Mosher of Buffalo, officials of the new organization, were in New York, they met casually some of the chiefs of the League. The result was a general view of the situation as it exists today, with a discussion as to how a compromise might be effected. When the question of resignations was put up to Mr. Pettijohn he declared his willingness to meet the officials of the National Association and before them repeat his assertion he would resign if Mr. Ochs would do the same thing.

So far as can be learned the matter rests here, with scant belief on the part of those on the inside that anything in the way of a compromise will be effected.

Mr. Pettijohn left New York on Friday, October 19, for Indianapolis, where he expected to remain ten days.

New Jersey Exhibitors Meet

Big Convention Held at Newark—Officers Elected for Ensuing Year.

THE Motion Picture Exhibitors' League of the State of New Jersey met in annual convention at Acktel-Stetter Hall in Newark, New Jersey, on Wednesday, October 17th. It was an all day session, attended by one hundred and five exhibitors and seventeen representatives of the distributing companies, President Charles H. Hespe presided, with all the other officers in their respective places. The members of the League went into executive session at 11 a. m. and 12 m. The minutes of the last annual convention were read by the secretary. Report of the delegates to the National Convention was made, which

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Maryland Exhibitors' League at Baltimore .....October 28 and 29

Dinner of New Jersey League, at Newark, October 17, 1917.

brought the proceedings to the election of these officers for the ensuing year: Charles H. Hespe of Jersey City, president; Henry J. Rockfeller, Asbury Park, vice-president; J. G. Crawford, New York, treasurer; P. Adams, sergeant-at-arms, Paterson. All were unanimously re-elected. Walter Meyer of New York succeeded Philip Bornsteen as secretary.

At 2 p. m. the convention was adjourned until 4 p. m. to partake of a dinner, to which all those present were invited. After-dinner addresses were made by ex-Governor Fielder of New Jersey, now Food Commissioner of New Jersey; Stephen Bush, Lee A. Ochs and Sam Spedon.

The convention reconvened at 4 p. m., and Lee A. Ochs, the National President, gave a lucid and full explanation of the war taxes on films and admissions, which go into effect November 1st. This matter brought about a general discussion, which ended by the adoption of a resolution that it was the consensus of opinion of the League that the most logical way to meet the taxes which the Government demanded, including admission, film, income, etc., was to increase admission prices five cents.

Another resolution adopted was to this effect: Resolved, that all distributing agents be authorized by their superiors to sign contracts when made with the exhibitors without being obliged to send said contracts for pictures back to the home office for confirmation, thereby preventing confusion and the selling of the pictures contracted for to competitors before the contract is returned from the home office with endorsement. Furthermore, that a copy of this resolution be sent to all exchanges with whom the members do business.

The music license demanded by the Society of Music Publishers and Authors was discussed, and a motion was made and carried that the members refrain from playing all music controlled by the society, thereby avoiding the license until some more favorable arrangement is made.

The advance deposit was gone into. No definite plan of action was reached on this point, but the general sentiment was expressed that a demand for its abolition be made by all members of the League, individually and collectively.

A telegram from a leading film company was read by the secretary, announcing that after November 1st fifteen cents extra would be charged exhibitors on each reel of film. Motion to adjourn, sine die, at 6 p. m. was adopted.

INFORMATION FOR PENNSYLVANIA EXHIBITORS.

A special bulletin containing full particulars of the War Revenue Bill as finally passed by Congress and which levies a heavy tax on theater admissions, raw film and positives was issued on Oct. 15 and distributed throughout Pennsylvania by the Exhibitors League of Pennsylvania. It contains the drastic provisions affecting the motion picture industry, namely, a 10 per cent tax on all admissions with the exception of the five-cent houses; a footage tax of one-quarter of a cent on all unexposed film sold by the manfacturer or importer; and an additional tax of one-half cent a foot on all positive prints sold or leased by the manufacturer, producer or importer. In addition the bulletin contains a partial list of the non-taxable music, which can be used by orchestras, pianists or organists of motion picture houses. It is the intention of Charles H. Goodwin, secretary of the league, to make a drive at this time in order to increase the membership with the view of organizing a stronger and more efficient body of exhibitors for mutual protection.

OREGON EXHIBITORS PLAN FOR BALL.

The Motion Picture Exhibitors' League of Oregon held a regular meeting at Portland October 11 and decided to hold another convention and grand ball in the near future, the exact date to depend upon the ability to get moving picture stars for the event. The Wednesday preceding Thanksgiving has been selected, subject to change. The arrangements will be in charge of a committee composed of W. A. Graeper, chairman, W. E. Tebbetts, J. B. Washtock, J. J. Parker and J. C. Stille. The new municipal auditorium, the largest hall in the city, is the place proposed for the affair.

Since the successful convention and ball last May, the League has received offers from producers to send stars to Portland if ever another event of the kind was staged and it is these offers that inspired the League members to make their present plans. Last year's ball was conceded to be the grandest in the West and the dancing public in Portland is looking forward to a repetition of the event. Over 3,000 people frolicked with the film fraternity at the Multnomah Hotel at the last affair.

The film men are not given much to serious business and the convention management last time made the mistake of holding meetings on two days. This time it is planned to have but one day for both business and festivities.

PITTSBURGH JOINS THE A. E. A. RANKS.

A Pittsburgh local of the American Exhibitors' Association was formed at a meeting held recently in the Seventh Avenue Hotel. There was an attendance of about thirty prominent exhibitors of the city and surrounding towns. Fred J. Herrington presided, and the following temporary

officers were chosen: President, Frank Lobert, Imperial theater, Beltzhoover; secretary, Fred Karner, Dome theater, Butler street, Pittsburgh; treasurer, George Burry, B. & B. theater Pittsburgh. A committee was appointed to take up the war tax and music tax questions, consisting of John McConnell, Park theater, Butler street, Pittsburgh; Herman Mewis, Mirror theater, Mt. Oliver, and Fred. J. Herrington, Coliseum theater, Mt. Oliver.

Kansas Exhibitors Meet

Successful Convention Held at Wellington—War Tax and Other Problems Discussed.

THAT "patriotism" would be an important factor in the question coming before the Moving Pictures Exhibitors' League of Kansas was a common belief, but that it would be the most important factor in the complete settlement of all the questions brought to notice in the annual convention of the league at Manhattan, Kansas, October 15 and 16, would have seemed a thoughtless prophecy. The questions in mind are first the use of the Liberty Bond pictures, the use of the picture "Who Leads the National Army?" being released by Triangle, the music tax, and the government tax on the moving picture theaters. A better idea of the work can be gotten from an analysis of the meetings.

The first meeting of the convention was called to order by the president, Chris E. Glamann, owner of the Majestic at Wellington at 4.00 p. m. in the County Court House. The first speaker on the program was David D. Rodgers, national organizer of the Motion Picture Exhibitors' League of America. Mr. Rodgers made an earnest plea for cooperation between the exchange men and the exhibitors, showing them that this condition is an absolute necessity between these two branches of the industry. He suggested the passing of a resolution embodying the sentiment of the league in regard to the policy of President Wilson. The motion was made, seconded, and passed. This resolution was wired to the president of the Motion Pictures Exhibitors' League of Americ: , Lee A. Ochs, and to William A. Brady, president of the National Moving Picture Industry of America. The exact wording was:

"We, the exchange men and the exhibitors, in convention assembled, pass the following resolution, 'that we support the President and our country in this war, and extend him every assistance in the power of our organization., We ask you to advise the President that the theaters of these exhibitors are at his disposal."

C. S. Edwards, Jr., manager of the Kansas City Pathe office, followed Mr. Rodgers. He explained the use of the Liberty Bond Pictures and incidentally showed a wonderful example of the efficiency that our government is so desirous of obtaining. The Kansas City Pathe office has mapped out a route for the picture, wherein the picture runs for 28 consecutive days, one day in each theater of 28. Somebody suggested the use of paper on the picture, but it was explained that this luxury was not forthcoming with this picture. His speech fairly sparkled with loyalty to our government, and his sincerity and enthusiasm had its effect on the others present. He de..ied the accusation that there was any ill feeling between the Kansas City exchangemen and the Kansas exhibitors.

C. B. Pittenger, traveling salesman for the Kansas City Triangle office, then explained the use of the picture prepared by the war department, "Who Leads the National Army?" which is being released by his office. He suggested the gift of part or all of the receipts of the theater showing the pictures to the National Training Camp Association. Questions in regard to the showing of the picture were answered by Mr. Pittenger, and the general sentiment was in favor of its use.

C. B. Yost, of Hutchinson, supplied the adverse feeling that tends to make a meeting lively. He said that the payment of the war tax was already a great aid to the national government and that this request of the war department to show the picture for the benefit of the Red Cross was going a little too far.

The evening meeting was begun with an impassioned talk by Mr. Rodgers on the combination of certain music publishers to exact a tax or royalty for the use of certain music in motion picture theaters. Mr. Rodgers pointed out that the heavy tax must be paid under liability to penalty of heavy fines or imprisonment up to five years in the penitentiary; but that there was a loophole for the escape of this tax as well as a loophole for the escape of the war tax. He said lists of music were available, of publishers who were not exacting the heavy payments, and that all exhibitors should use this tax-free music. He mentioned that vaudeville houses were not to be taxed; and threatened that if any Chicago exhibitor were arrested for playing music without paying tax, he would insist on the arrest of every vaudeville manager in Chicago who played the music in his house without paying. He added that the musicians' unions were supporting the exhibitors, so that taxed music would not be played by them. There was much discussion of various phases, especially with reference to vaudeville acts in motion picture theaters; but no definite conclusion was reached as to safe procedure. The exhibitors, however, are united in their purpose to oppose a "tax" on their music, and they later agreed to contribute $3 each to help the fight against the imposition. President Glamann said that he would have copies made of the lists of publishers who did not charge on their copyrights, and distribute them to the exhibitors of Kansas.

The discussion on the music "tax" brought out an interesting suggestion from several members, that the older music, not copyrighted, was often the best. F. E. Pattee, of Lawrence, was especially enthusiastic on this subject; he declared that he had been using old songs lately, and found that they fitted the pictures excellently; he was using them almost exclusively on his music rolls. Others commented that the quality of music probably would be improved by the exclusion of much of the modern rag-time and shallow stuff that would be taxed. Mr. Rodgers added that the Wurlitzer company was calling in all rolls of the publishers who are demanding the payments, and exchanging for untaxed music.

The question of the war tax on admissions occupied the earnest attention of the exhibitors for more than an hour. There were positive opinions on many sides of the problem as to what the tax was, what it meant, how it was to be collected, and how paid. Perhaps other districts have been as greatly confused as has Kansas—but the exhibitors here certainly hope not. There were some 20 features on which opinions differed. Many were sure a 5-cent section could be set aside tax-free in a 10-cent house; that seemed impracticable to others. How about people coming in free, on official or private business? Mr. Rodgers said a man coming on business, such as an exchange representative would not have to pay the tax—that sounded good. Children, it seemed agreed, would not have to pay on a 5-cent admission, unless put into a ten-cent seat by the person accompanying them.

Some believed that a child under twelve paying 20 or 25 cents admission would have to pay a one-cent tax. Several emphasized the difficulty of keeping track of the tax—and the suggestion that stamps would be sold in many places, to be affixed by the patrons as they bought tickets, seemed ideal at first, but had great difficulties. Unfortunately the deeper the convention went into the subject, the more complex it became, and at the close there was less understanding of the tax than at the beginning. Mr. Rodgers read a letter recently received from Lee A. Ochs, from Washington, carefully explaining the law, in detail, and pointing out the best ways to follow it. Mr. Ochs' careful description of the method of charging 13 and 18 cents for tickets, and collecting 15 and 20 cents to include the tax, was accepted by many as the most convenient way of handling the matter; but there were some who insisted that the tax must be paid by the patron without the apparent equivocation of including it in the admission. Mr. Rodgers told of the work of Mr. Ochs to prevent the passage of the bill taxing motion picture theater attendance, and of his own familiarity with the act, and the methods of observing it. He made it very clear that the payment of the tax was to be entirely up to the honor of the exhibitor, whatever the details of the collection might be.

President Glamann read telegrams with reference to the dates for starting the material on conservation, but in view of the fact that some exhibitors had already started the series, on October 14, it seemed likely that the desired uniformity in the campaign would be prevented.

Howard E. Jameyson, assistant manager of the Pathe exchange at Kansas City, delivered a stirring address on censorship, giving ideas gleaned during his participation in censorship fights in Illinois and in St. Louis. He declared that in those cases, women and organizations previously quite decided in favor of censorship, had changed their stand; and that it was possible to secure a similar change of front in Kansas, if the proper method were adopted with reference to the women's clubs of the state. He pointed out that this particular time was most propitious for presenting the subject in the new light, because the whole world was aroused on the principle of liberty.

The third and last meeting of the convention was called at 9 a. m. and lasted until 12.20 a. m. The two topics of great importance discussed and acted upon were the music tax and the use of the deposit system.

In regard to the music tax, a resolution was passed by which all the exhibitors present pledged themselves to use only music published by companies outside of the combination working the royalty plan. Each man present contributed $3.00 to a general fund to combat the proposed tax in Kansas. All the exhibitors in Kansas are being asked to subscribe to the fund and it is believed that this request will meet with widespread response.

The Kansas men are very much opposed to any deposit plan and this opposition was evidenced in their reiteration of a pledge made at the last convention at Hutchinson which was to the effect that no pictures would be used from an exchange demanding deposits. Many of the exhibitors in Kansas as well as in other states look upon the deposit in the light of a royalty.

There was also a short discussion of the war tax with no visible arrival at a common interpretation of the law.

The election of officers closed the meeting. Chris E. Glamann, owner of the Majestic at Wellington was re-elected president of the League; W. H. Willey, Mulberry, Kan., was the successful candidate for the vice-presidency; William Meyns, Kansas City, Kan., was made treasurer; Mrs. Charles H. Barren will continue as secretary of the League. A legislative committee was elected consisting of Chris Glamann, chairman, Wellington; R. H. Holmes, Emporia; Will Meyns, Kansas City, Kansas; W. S. Nelson, Great Bend, and C. E. Ochlrich, McPherson.

McPherson was the place selected for the next convention which will be held in April, 1918. The attendance at this convention is expected to be far greater than the one just closed.

MARYLAND CONVENTION DATES SETTLED.

At a special meeting of the Board of Directors of the Maryland Exhibitors' League which was held on Tuesday, October 9, to discuss the plans for the coming convention of Maryland Exhibitors, it was decided that this convention should be held on Sunday and Monday, October 28 and 29. According to the arrangements which were formulated at this meeting, a letter was sent out on Monday, October 15 to every exhibitor in the state inviting him to attend.

The gathering will be held on the roof garden of the Garden theater, Lexington street at Park avenue, on October 28 at about 2 p. m. and it is understood that many questions of vital importance will be discussed, including the matter of legislation which is adverse to film interests. On Monday there will probably be an oyster roast for all who attend the convention and a program of excellent entertainment is being outlined. Those directors who attended this meeting were: F. A. Hornig, J. Louis Rome, E. B. McCurdy, W. Albers, L. A. De Hoff, W. E. Stumpf.

TICKET TAX MADE PLAIN.

The difference between "United States" language and "legal language," such as used in promulgating laws and regulations by the Government, is well illustrated by the difference between the average man's talk and the lawyer's verbiage. For example, when the average mortal wants to give you an orange he says: "Here is an orange for you." But when the lawyer does it he will say: "I hereby and herewith give, set over, convey and transfer to you, your heirs and assigns forever, this orange, with the right to peel it, squeeze it, eat it, suck it, in part or in its entirety, or to make such use thereof as shall be further provded in these covenants," etc.

It isn't for the writer to say whether or not all this legal phraseology is necessary in publishing laws and legal regulations. It is sufficient to note that the custom exists, and that it eats up valuable time and brain tissue to have to study lengthy paragraphs of this kind abounding in lawful language.

For this reason exhibitors welcome with enthusiasm a "hefty" little brochure with the attractive title, "The New Ticket Tax Law" in a nutshell, not only because it explains the entire situation in the simplest form, but because it contains practical, thoroughly tested hints on the best way of conforming to the new tax regulations without inconvenience, and in a manner that won't subject the exhibitor to the suspicions of the Government or to frequent visitations and inquisitions by the government inspector.

This booklet is to be had free for the asking from the Automatic Ticket Selling and Cash Register Company, 1731 Broadway, New York, and is furnished free for the asking to any reader of the Moving Picture World.

Paramount-Artcraft Drive Under Way

Advertising in the Million-Dollar Campaign Already Placed in Sixty Large Newspapers.

TWENTY-SIX million newspaper readers throughout the United States, a percentage of whom probably have not yet become regular screen patrons, will be told of Paramount and Artcraft productions through the million dollar advertising campaign in approximately three hundred newspapers published in eighty-two cities and having a combined circulation of nineteen million. It is easily estimated that the remaining seven million will see these advertisements which in every instance will carry prominently the trademarks of the companies. These in turn will be used by exhibitors in their local advertising. They are obtainable from the company's exchanges.

This means literally that every corner of the country will be reached and that anyone who reads will see the announcements, learn to know a Paramount or Artcraft picture by its identifying mark and ask for these productions. In connection with the drive also will be the campaign in the national magazines and on the electric billboards in most important and conspicuous places.

It means in addition that an immense amount of publicity for Paramount and Artcraft pictures will be added to the already widespread number of articles, reading notices, pictures, etc., that are being published in the papers and magazines.

Besides all previous or contemporary campaigns to popularize pictures of a certain brand and to bring new patronage to the exhibitors in all parts of the country, the drive stands out prominently, and by reason of its importance, by the way in which the money is expended, as well as the amount devoted to the campaign, has attracted the attention of the industry.

This advertising has already been allotted to newspapers in sixty cities and is merely the beginning. Other cities of populations varying between 100,000 and 75,000 will be included in the campaign, which is the most far-reaching ever undertaken by a motion picture organization.

Oro Company Incorporates

Will Release One Six-Part Picture a Month—Isadore Bernstein to Supervise Production.

THE Oro Pictures Company, Inc., with offices at 729 Seventh Avenue, has been organized. H. Grossman is president. The concern will release one six-part production each month. These will be made under the supervision of Isadore Bernstein. The first three subjects, which have been completed and will be released in the order named, are, "Loyalty," "Humility" and "When Destiny Wills."

"We are going to produce pictures and distribute them under the care of a staff of practical, experienced and artistic men, who are expert in their department," said President Grossman, "and these pictures will measure up to the highest standard of the art.

"We have taken over the plant of the Bernstein Productions, Inc., at Los Angeles, and work on production has already been started. We have arranged a co-operative working plan with the exchanges in which the burden of the work and the burden of the expense are not borne by the exchange. We have shown our proposition to the various exchanges, and it has met with the approval of the Modern Feature Film Company of New York, the Boston Photoplay Company, the Celebrated Players Film Company of Chicago, the Abe Kaufman Film Company of Memphis, and other exchanges. All this territory was disposed of in less than ten days, and this was before we had actually began business."

KEYSTONERS PREPARING TO MOVE.

The entire personnel of the Triangle-Keystone studios, which includes over one hundred and fifty players, cameramen, writers, et cetera, are anxiously looking forward to "moving day." Although no official word has yet been received it is rumored that the comedy plant will be moved to the Triangle Film Corporation's studios some time this month or as soon as the mammoth new 295x80 foot stage is completed at Culver City. Many of the players now live near the Triangle-Keystone studios in Hollywood, and it is very likely that most of them will move to Culver City or one of the many beach resorts which are only a few minutes ride from the Culver City plant. Players seem to agree that one of the best things about working in pictures on the Coast is the long bathing season.

Crandall Opens Knickerbocker

By C. L. Linz

Washington, D. C.'s, New Picture Theater Has Remarkable Premiere---Many Distinguished Guests

WITH the streets thronged with society folks, representatives of the army and navy, and official life of Washington, the opening of the Knickerbocker theater at Eighteenth street and Columbia road, Northwest, Washington, D. C., Saturday evening, October 13, became a society event of the season. With a seating capacity of 1,800 and accommodations for many more people standing, the theater was overcrowded for the two evening performances and it was found necessary to turn a large number away.

The initial presentation of "Betsy Ross" was made notable by the appearance on the stage after each performance of Alice Brady, who stars in the production. With a couple of stories and a few songs Miss Brady won her two audiences by storm and made a place for herself among the people of Washington that speaks well for the future patronage of the house when her pictures appear. Others of the stars who came here for the opening of the house were Carlyle Blackwell, Rose Tapley, Belle Bruce, Francis X. Bushman and Miss Beverly Bayne. Each of these were called to the stage by Charles C. Pettyjohn, who was master of ceremonies.

Many Invited Guests Welcomed.

Following the last performance of the evening a number of specially invited guests gathered in the promenade hall, where a buffet supper was served. At its conclusion, Barry Bulkley, on behalf of the board of directors, welcomed those present. "The energy of a few public - spirited citizens of Washington, under the inspiring suggestion of Harry M. Crandall," he said, "has rendered possible this theater. We have endeavored to make it second to none in its appointments, worthy of the great capital of a great nation. To keep it so will be the highest endeavor of its management.

Harry M. Crandall.

"While it is particularly gratifying to see in this gathering so many of local and national prominence, especially is it a pleasure to greet our friends from New York and elsewhere who have generously taken of their time to journey to Washington to felicitate us on our inaugural. We laymen should not arrogate to ourselves the conceit that they have come on our account. On the contrary, it is the lure of a name, that strange influence which has spelled success in the motion picture world, which stands for decency of thought in the presentation of subject—the name of Crandall."

Judge Milton C. Elliott was toastmaster, and he introduced the various speakers, included among whom were Hon. Louis Brownlow, commissioner of the District of Columbia, "Washington's Mayor"; Admiral George W. Baird, U. S. Navy; Charles C. Pettyjohn, Louis Selznick and others beside the various actors and actresses named.

Those of the guests who arrived early enough were given an opportunity to go over the theater and to admire the beauty of its architecture. It was built upon plans drawn by Reginald Wyckliffe Geare, an architect of great prominence, who has made an extensive study of theaters, theater-designing and construction, spending a great deal of time traveling to the many large centers of the east and middle west with Manager Crandall with a view to getting the most modern ideas. The Knickerbocker is the result of this intensive planning of two men, leaders in their respective lines.

Among Notables Present.

Their guests at the banquet included Commissioner Louis Brownlow, Major Ray Pullman, superintendent of police; Fire Marshal P. W. Nicholson, Building Inspector Thomas Costigan, Admiral George W. Baird, United States Navy; Judge Milton C. Elliott, Judge W. I. McCoy, of the Supreme Court of the District of Columbia; R. Wyckliffe Geare, Snowden Ashford, Gilbert H. Grosvenor, Robert W. Wooley, commissioner, Interstate Commerce Commission; E. C. Bradley, John C. Hemphill, Col. F. A. Richardson, Robert W. Lewis, Charles R. Light, H. King Cornwell, A. G. Clapham, Felix Feist, Guy Wonders, John Healy, R. E. Barron, manager Goldwyn Pictures; Vivian Whitaker, manager Select Pictures Corporation; Sidney R. Lust, distributor state rights films; Rudolph Berger, manager Kleine-Edison-Selig-Essanay; A. Dresner, manager Exhibitor's Film exchange; Carl Senning, manager Fox Film Corporation; L. M. Day, president Metro Film Service Company; Robert Smeltzer, manager World Film Corporation; George F. Lenehan, manager Vitagraph-Lubin-Selig-Essenay; A. J. Nelson, manager General Film Company; E. C. Wales, manager Universal Film Service; E. G. Evans, manager Mutual Film Corporation; A. M. Beitzell, Joseph P. Morgan, Maurice Davis, Alfred Muelheisen, G. W. Stone, Captain J. Walter Mitchell, Lynn Yeagle, Colonel E. B. Smith, Henry Krogstad, E. D. Carter, R. W. Bulkley, Frank P. Morgan, Frank L. Wagner, Thomas Lipsett, Joseph Lee, Arthur Robb, Tracy Lewis, of the New York Telegraph; Wid Gunning, of Wid's Review; Sam Spedon and Clarence L. Linz, Moving Picture World; Mr. Bell, Washington Herald; J. O. Lagorce and Ernest Johnson, Washington Times; Louis J. Selznick, Charles C. Pettyjohn, George Schaeffer, Mrs. Van Anne, Misses Rose Tapley, Beverly Bayne, Alice Brady, Belle Bruce, also Francis X. Bushman, Carlyle Blackwell and others.

What the Knickerbocker Theater Is.

The auditorium has a seating capacity of 1,800 persons, a large refreshment parlor, dancing promenade, lounge tea room, retiring room and accessories. The building is located at the southwest corner of the intersection of Eighteenth Street and Columbia Road. It has a frontage of 173 feet on the former and of 150 feet on the latter. The main entrance is on the Eighteenth Street side. It is very elaborate in design, being ornamented with stone columns and carved pilasters above. It is protected from the weather by a marquise, finished in gold, which extends to the curb. Within the entrance there is a wide lobby practically the entire length of the Eighteenth Street side, with doorways leading into the auditorium and into the refreshment parlor which occupies the corner of the ground floor. At the south end of the lobby there is a grand stairway leading to the balcony, tea room, promenade and lounge.

The entrance lobby is finished in Caen stone walls with marble floors. This room is twenty feet in height and is lighted by specially designed fixtures which are similar to the beautiful lantern hanging in the entrance hall of the White House, the home of our presidents.

The auditorium takes the shape of a triangle with the stage at the apex. It covers 16,000 square feet of ground and has a height of 45 feet to the ceiling. This plan allows unusual sight lines and gives a perfect view to the stage from every seat in the house. The auditorium is decorated in soft grey and cream tones. The wall panels are covered with cream-golden silk.

The lighting system will prove exceptionally good, although on the occasion of the opening of the theater it had not been gotten under control. There are absolutely no shadows. It is controlled in three circuits, one of which produces an amber light during the showing of the pictures, the other two are purple and old rose and may be turned on during the intermission and orchestrations. There are 500 electric globes used in this lighting system.

Interior View.

Scene on Opening Night.

Front Lobby.

Crandall's Knickerbocker Theater, Washington, D. C.

The heating and ventilating system is original in this house. The architect considered many systems, including the old mushroom system usually used in theaters. After eliminating all of the known systems of heating and ventilating it was decided to do something radical. This has proven very successful. The elimination from the view of the patrons of the theater of the radiators was accomplished by installing in the balcony ten thousand square feet of Vento radiation, which transformed the balcony into an immense radiator. The radiation was installed in three banks and above each bank an eight-foot Typhoon fan was installed. These fans are so arranged that one or more of them will deliver air through the radiator into the balcony space and then through the registers located in risers into the auditorium. The air is then drawn down under the stage and is exhausted above the roof.

This system has been found to be more satisfactory in its operation, due to the flexibility with which it can be regulated. Regulation of the speed of the fans determines the amount of warm air introduced and can be quickly accommodated to the changes in the weather. In extremely cold weather this system allows of recirculation and the theater can be heated to a temperature of one hundred degrees if necessary.

The ventilation of the theater during hot weather is attained by the use of three eight-foot fans under the balcony which exhaust the air, and three twin-eight-foot Typhoon sets on the roof of the building which blows the fresh air into the building at the rate of 500,000 cubic feet of air per minute. It is said that the rush of air into the theater will equal in coolness and exhilaration riding in an automobile at the rate of twenty-five miles an hour.

The promenade and rest rooms are decorated in varying tones of grey and gold. The promenade is directly over the main lobby and occupies a space 173 feet long, 20 feet wide and 20 feet high. The ceiling is barrel vault. This room can accommodate 200 couples during the dancing periods at intermission. It is equipped with a special ventilating system, similar to the one installed in the auditorium. It was in this room that the banquet was held.

The members of the Knickerbocker Theater Corporation are Harry M. Crandall, president; Barry Bulkley, secretary; Fred S. Swindell, treasurer; James Cahill and Tucker K. Sands.

Pauline Curley to Support Harold Lockwood

DAINTY, golden-haired Pauline Curley has been engaged by Fred J. Balshofer as leading support to Harold Lockwood, Metro star, in the forthcoming Metro-Yorke production, "Love Me for Myself Alone," a screen version of Francis Perry Elliott's story of the same name, published in Smith's Magazine. She will have the part of the "wonder girl," Beatrice Forsythe.

Pauline Curley.

Miss Curley has recently won approval as the Princess Irene in the Brenon production, "The Fall of the Romanoffs." She has also appeared in numerous Triangle, Fox, Famous Players, Pathe, Reliance and Pilot features.

Mr. Lockwood's leading woman will encounter a number of old friends in the Metro forces. She appeared with the star himself in "The Crucible," in which she played the sister of the character played by Marguerite Clarke. At that time she confided to her mother that it was her ambition to play a part opposite Mr. Lockwood. In "Love Me for Myself Alone" that ambition will be gratified. Miss Curley will also meet again William S. Davis, who was her director in "Dr. Rameau," a Fox feature. Hs is now directing Emily Stevens in a forthcoming Metro Super-Feature. Still another friend is Frank Currier, who is in the great Nazimova's cast in "A Rose Bush of a Thousand Years," a Metro Super-Feature now being produced. Miss Curley and Mr. Currier were associated in Triangle features.

In addition to her screen work, Miss Curley has posed for well known artists, among them Church, Munsey and Orson Lowell. Her principal appearances on the speaking stage have been in "Polygamy," with Mary Shaw, and in Hans Robert's vaudeville act, "A Daddy by Express." This was when she was playing children's parts. As a child actress, she was also featured in "Thanksgiving," a Reliance picture in which Irving Cummings and Gertrude Robinson appeared.

PHOTOPLAYERS CLUB FORMED BY JAPANESE PLAYERS.

The Japanese Photoplayers Club, of Los Angeles was formed a few nights ago by natives of the land of Nippon who are members of the local film colony. Sessue Hayakawa of the Lasky Company and Frank Tokanaga of the Universal Company were the leaders of the movement to organize the club, the object of which is principally to see that its members do not appear in productions reflecting upon the Japanese race.

In addition to the Japanese film folk, there were present Ujiro Oyama, Japanese Consul, members of the Japanese Association of Southern California and Japanese newspaper representatives. Addresses were made by His Imperial Majesty's Consul and others, in which the formation of the club was highly commended and its members urged to use their best efforts with the producers to the end that the dignity of the race be maintained in all pictures in which their countrymen appear.

NEW NAMES IN CAST OF COMING TRIANGLE PLAY.

Two new players, Francis McDonald and W. L. (Babe) Lawrence, are cast in Director Walter Edwards' new Triangle picture, "The Passion Flower," in which Alma Ruebens is being featured. Lawrence has had previous engagements under the Triangle banner. Both are well known in the motion picture world. The scenes of "The Passion Flower" are laid among the peasant villages of France and Italy and in the Latin Quarter of Paris. P. McCaskill, who has traveled extensively through Europe and India and is thoroughly familiar with the customs of Italy and France, is in charge of the settings. The play will be staged with exact reproductions of the European background, having the same transplanted beauty which made "Wooden Shoes," the story of Holland dikes and dairymaids, a popular Triangle offering.

Griffith Returns

Visited Front-Line Trenches in France to Get Scenes for War Pictures—Was Deeply Impressed

D. W. GRIFFITH, who has been abroad for seven months co-operating with the British War Office in securing moving picture records of events on the French and Belgian battfields, arrived in New York October 15. Mr. Griffith modestly admits that he has brought back with him some official war pictures, which are to be woven into a mammoth spectacle of the world conflict now raging in Europe, and that he is indebted to the English government for its great aid in making it possible for him to get up to the front line of trenches with his camera men, but asked to be excused from commenting upon this phase of his work until it is completed. He is to work in an American finish to his story of the great war.

David W. Griffith.

The American producer looks none the worse for his dozen or more trips up to the front or the several nights of aeroplane raids on London. Asked for some description of the battles he saw about Ypres the American director, who has guided thousands of mimic warriors in his past spectacles, said that any effort at personal description would be as futile as attempting to brush back the sea with a fan.

"Shakespeare, Hugo, Zola—in fact all the great descriptive writers of wars that have gone in the past—would be unequal to the task of giving one an accurate idea of the things that daily happen 'out there,'" said Mr. Griffith. "You come away from it all with an imperishable recollection of depths of mud and vermin, of decay and stench and horror piled on horror, but also inspired by deeds that attain such heights of bravery and fortitude and heroic devotion to a cause that you wish everybody could know it and understand the spirit that is maintained behind those long lines. If this message could get through to every fireside there would be no question about the success of our Liberty Loans or our concerted efforts to see this war through to a finish. Every man, woman and child who cannot get over to the front would want to do his bit to succor those who are doing this heroic work."

"Were you able to get pictures of actual battle scenes and their attendant details as you describe them?" was asked.

"We got some wonderful scenes, but whether our cameras caught the spirit and the message of it all depends upon how our story turns out," was Mr. Griffith's reply. "You cannot work there without striving for this effect, however. Thanks to the assistance of the British officers at the front we caught actual scenes in the first-line trenches and the surrounding panorama which often covered a view forty miles long and from ten to fifteen miles in depth. This is where the motion picture camera is going to be important in writing the history of this war. It is not within the limit of human possibilty for a dozen pairs of eyes to grasp half of what takes place in a modern battle. No one man, not even the general in command, can see a tithe of it. But the camera has been perfected to such an extent that it possesses a thousand eyes and reaches out in every direction so that it can catch the grand panorama one instant and the next it can disclose a minute detail of the most illuminative and atmospheric 'close up.'"

"What modern improvements did you find that assisted most in this work?"

"The new French lenses with their fourteen-inch depths come first," was his reply. "You see they help materially in getting what are technically known as 'long shots' in motion picture work. Then also comes the gyroscope, a miniature combination of the aeroplane and box kite, which is controlled by an electric wire from the field and which can be sent up a considerable height and get bird's-eye effects which a short time back would have escaped the most painstaking camera expert.

"In this way," continued the American director, "one is able to show a charge along a two or three mile front and also to picture the grim work in the mud holes, called trenches, close enough to reveal men actually wounded at their work or to see groups of two or three straining to toss hand grenades over the ridge to the opposite German line but fifty yards removed or to take a chance rifle shot through a three-inch aperture in the soggy wall, and all the time they are wondering how soon they can go forward to that obstructing wall of steel and fire and death only a few yards away. But they are ever going forward.

"It was wonderful work and more exciting than any drama you ever read or dreamed of. I suppose because I am an American I was struck most by the unusual number of American boys I saw in the thickest of these frays. Until I got out to the front I had no idea the flock of venturous fellows from this land who had got over there through Canadian enlistment and were doing their bit. And feeling the lonesomeness of a stranger in a strange land, it seemed to me that theirs was a task just a bit harder than the other fellows, for our boys were strangers, too, and have been fighting heroically beside these messmates, but are now seasoned veterans and hold up their end as well as the best.

"Yes, there were Canadians from Boston and Highlanders from Atlanta, Georgia, not to mention all sorts of infantrymen whose homes were somewhere between the Battery and Harlem. On the French line above Verdun I struck one gallant poilu who had won his way into the Foreign Legion by way of Paris—Kentucky. As the old commonwealth is my native state I was not surprised when he asked me who won the Derby at Louisville.

"An amusing bit of by-play happened on the St. Julian road, just beyond Ypres. There was a view I particularly wanted to sight through one of the trench periscopes, so I crept along the ridge and got up to a first-line trench just in time to hear, in unmistakable accent, a stirring song being sung by a husky veteran operating a Lewis gun, who was on sentry duty. The song wound up its refrain, 'Take me back to Boston, Mass.' There was all the din of battle about us, but I had to smile.

"We got our camera up to this point, but later fell back to a dug-out near the road, and were clicking away when a shell burst just behind and all but smashed the instrument. That camera is now on exhibition in London. Some workmen were rebuilding a demolished dug-out, apparently secure in the thought that shells, like lightning, never strike in the same place, but this was a perverse shell. A few moments later they took eleven dead out of that one hole. It was one of the worst days along the St. Julian road, but I can truthfully say that it appeared to me that for every shell they dropped over the Allied lines I could count from eight to ten that were hurled in their direction from the artillery bases several hundred yards in our rear.

"The air was strident with these shell songs of death whining funeral chants in many different keys. It was like a testing ground for the souls of mankind. When you are up there and see human beings being put to the test of the last fibre of the least infinitesimal nerve you come to understand why the ancients always were sure their departed comrades went to heaven. Such testing makes you understand that any one's soul would be purged in such a fire. Surely this purging will burn the dross from all humanity and leave a world wherein to build a newer brotherhood. And what a brotherhood it must be. As modern war is carried on the need of brotherhood becomes more apparent. Each fellow is to a very great extent dependent upon the fellow next to him. You see infantrymen shoulder to shoulder with bomb throwers. As individuals caught in these terrific charges they are almost certain

to meet death, but if there are two or three of them they are more liable to escape. So you see one is both helpless and hopeless without his brother. I have often wondered since seeing these things if we are not welding a great tie of universal brotherhood which is to outlast the lives of these men who are so heroically finding new truths in the great struggle for the cause of democracy."

Mr. Griffith was asked if he saw the arrival of the first American forces under General Pershing's command.

"Yes, and it would have done your heart good to see the reception accorded our boys. They are getting a different idea of America in England and France since we came in, and I am sure that our efforts there will strengthen these ideas."

Mr. Griffith was asked for his views regarding the outlook for peace, but asked to be excused.

"The question of the war's duration is more or less a political one, and I am not much good at politics. Of this I am confident: It is going to be serious work and we will all have to do o r best, but I am convinced that when our forces get into action some American like General Grant will grow out of the American line and get through that heretofore insurmountable wall of German trenches. It may mean greater sacrifices and cost more in men and money temporarily, but some American general, with the blood behind him that Grant had in his last great drive, is going to break through, and once they break through this terrible war is going to come to a quicker ending. That is the true economy in the end—to get it over as quickly as possible."

O. A. C. Lund Directing Sonia Markova

WILLIAM FOX has obtained the services of O. A. C. Lund as director for Sonia Markova, the sensational Russian star, whose acquisition Mr. Fox has announced. Mme. Markova has been busily at work for some time under Mr. Lund's direction in Grantwood, N. J.

Oscar A. C. Lund, who has charge of the direction of Mme. Markova's initial starring vehicle, has been identified with stage and screen nearly all of his life. He was born in Stockholm, Sweden, the son of a distinguished Swedish actress and stage director. When he was two months old Mr. Lund had the role of a foundling who had been left on a doorstep. As he grew older he progressed rapidly from "doorstep roles" to leading parts.

O. A. C. Lund.

After graduation from Upsala University in Sweden Mr. Lund turned definitely to the footlights for a career. For years he was a noted figure in the Folk Theater in Stockholm and in the Royal Dramatic Theater.

The success which was greeting photoplays in the United States led him to come to this country to associate himself with the newer art. Since his arrival here he has written scores of scenarios and has acted in and directed dozens of pictures.

A large cast has been assembled to support Sonia Markova in the film. The principals include Sidney Mason, who played Blackie Daw in the stage production of "Get-Rich-Quick Wallingford"; William Lampe, David Herblin, Albert Tavernier, Anita Navaro, Edith Reeves and Julia Stuart.

PARAMOUNT ENGAGES NEW LEADING WOMAN.

As his leading woman Jack Pickford, the Paramount player, has secured Katharine MacDonald, sister of Mary MacLaren. Miss MacDonald is declared to be possessed of a distinctive personality. Pickford is now at work under William D. Taylor's direction. He has completed the two "Tom Sawyer" films and "The Spirit of '17" is under way.

At Leading Theaters

Programs for the Week of October 21 at New York's Best Motion Picture Houses.

"The Spreading Dawn" at Strand.

JANE COWL made her debut as a screen star in a Goldwyn production entitled "The Spreading Dawn," at the Strand Theater the week of October 21. Among the spectacular scenes is the burning of an entire theater, with the consequent panic of the spectators. There is also shown columns of soldiers marching away to France, and a stirring aeroplane flight. The play abounds with thrilling situations. In the surrounding cast are Orme Caldara, Harry Spingler, Florence Billings, Harry Stephenson, Alice Chapin, Helen Blair, Cecil Owen, Mable Ballin, Edmond Lowe and Mrs. Edith McAlpin.

A zoological study of interest on the program was "Animals of Australia," a chapter from Raymond L. Ditmars' "Living Book of Nature." Other film attractions shown were a Bray animated cartoon entitled "Bobby Bumps—Chef," a new comedy, and the Strand Topical Review. Rosa Lind, Lon Coligon and Joseph Martel were the soloists.

"The Price Mark" at the Rialto.

Dorothy Dalton was seen at the Rialto in "The Price Mark," the first of her pictures to be produced by Thomas H. Ince for the Paramount program. As an added attraction, beginning Monday, Charles Chaplin was presented in his latest photofarce, "The Adventurer."

"The Price Mark" is from the story by John B. Ritchie, and is done with unusual skill. Miss Dalton is capitally supported by Thurston Hall, William Conklin and Adele Farrington. The scenes in the picture open in Cairo, subsequently shifting to the studio quarter of New York. Scenic and educational subjects and the Rialto Animated Magazine were also shown. The soloists were Bela Nyary, Mlle. Madeleine D'Espinoy and Alberta Bachman.

Eighty-first Street Theater Bill.

At the Eighty-first Street Theater for the entire week Douglas Fairbanks was seen in his latest picture, "The Man from Painted Post."

The Broadway Theater headed its entertainment with "The Savage," a Bluebird production adapted from Elliott J. Clawson's story by Rupert Julian. Ruth Clifford and Monroe Salisbury are the featured players. At the Park Theater Alice Brady, in "The Maid of Belgium," and Madge Evans in "The Adventures of Carol."

PARAMOUNT EXPANDING ON SHORT STUFF.

The importance of short subjects in film production is growing daily, and Paramount has found the increased demand justifies the establishment in its exchanges of special sales branches to handle the great quantity of subjects now being released through this organization. The addition of the Sennett comedies and the Serial Department to the list of short subjects has materially strengthened the output in this direction. The full list now includes, besides the two mentioned, Arbuckle Comedies; Burton Holmes Travel Pictures; Klever Komedies, Black Diamond Comedies and the Paramount-Bray Pictographs.

CUPID BUSY AROUND METRO STUDIO.

Three favorites of the Metro studios, some active and others once in the Metro employ, succumbed to matrimony the week past—namely, Irene Howley, Vera Pearce and Valli Valli. Irne Howley is now Mrs. Charles Frederick Tischner. On the legitimate stage she has appeared opposite Lionel Barrymore and Ralph Herz.

Vera Pearce became the spouse of Lieutenant Frederick Willmott Smith, United Stated Army. In addition to enacting a role in the Bushman-Bayne version of "Romeo and Juliet," she also acquired fame as an aviatrix at the time areoplanes bombarded New York City with the first Liberty Bond literature.

Valli Valli became Mrs. Smith Owens. In pictures she was featured by Metro in "Her Debt of Honor," "The Woman Pays," "The Turmoil" and "The High Road."

GOLDWYN BUYS $100,000 LIBERTY BONDS.

Goldwyn Pictures Corporation has subscribed for $100,000 of the Liberty Loan bonds, being the first firm in the industry to answer the call of the national government voiced through a special committee of the National Association of the Motion Picture Industry. In announcing the Goldwyn subscription, Samuel Goldfish said: "I hope that every company in the industry gives its wholehearted support to the Liberty Loan and the action of Goldwyn Pictures in doing so but faintly expresses this company's support of the national Administration in all of its war policies."

Bill Oldknow ana Frank Hall Hook Up

Organize the U. S. Exhibitors Booking Corporation, Which Will Distribute Films at Low Rental.

A NEW contender for the patronage of exhibitors has been organized in New York, the U. S. Exhibitors Booking Corporation, capitalized at a million dollars. Frank S. Hall, of New Jersey and New York, is the president and general manager and William ("Bill") Oldknow of the South and Southwest and North is the secretary and treasurer. The former is known as a large operator in state rights productions. Mr. Oldknow has been in the exhibiting and exchange and supply business for many years.

These two men with their associates, exhibitors and distributors, have given much study, from the exhibitors' viewpoint, of the cost of producing, distributing and playing of special state rights productions. As a result of their examination into present conditions they have formed the nucleus of an organization designed to supply big subjects direct to the theaters without forcing the managers to pay rentals that cover the profits of manufacturers, middlemen and exchanges.

It is expected that by November the new concern will be in full operation in offices in the center of the film district. The first release has been set for Dec. 1. Twelve special productions are planned for the first year, their selection intrusted to a committee on which exhibitors and exchangemen are equally represented. The pictures considered by this "committee of selection" will not only number all productions that appear on the state rights market, but will also include the special efforts of well-known directors who contract in advance to make exceptional features for outright sale to the organization.

By purchasing the world rights for cash and not selling territorial rights to separate buyers, it is planned to eliminate the usual long selling campaign with the extra profits involved in separate deals which the exhibitor is finally forced to pay for by means of high rental prices. A further saving to the exhibitor is planned by limiting the producers' profit to the difference between the cost of production and the selling price for cash instead of having his interest continue during the life of the picture with the usual influence exerted by producers receiving a percentage of bookings to keep rental prices as high as possible. Something new is also promised from the distribution angle. Exchanges now firmly established and doing business will be used to care for the prints of the new organization.

A representative of the new concern located in each territory will take complete charge of the company's business, using the exchange for his headquarters, but working under complete instructions from the main office in New York. He will oversee the maintenance of a carefully figured out one-price rental schedule, one of the main features of which will be the ability of each exhibitor to work out the cost of the pictures for his particular theater. The company's representative will, according to the new plan, be in reality each exhibitor's personal representative in the exchange handling the productions. His first duty will be to see that the exhibitor is charged only the regular price as worked out in the schedule. The prices will be governed by the population of the city, the number of theaters, the capacity of the theaters, the number of days run and the preference of the run. The schedule will be open to investigation by the exhibitor with the representative's assistance in determining equitable rental prices.

A feature of the plan is the guaranteeing by the corporation of box-office winners at the same rental prices as all of the other special pictures it procures for distribution. The announcement of two of these extra productions promises well for the future, and emphasis is placed upon the fact that the main object of the executives of the new corporation is to enable their fellow exhibitors to obtain each season's greatest successes at prices that will allow them to make money for themselves instead of excessive profits for the distributor.

"We believe an organization founded to buy big features for cash with the sole idea of renting them to exhibitors at prices that represent only a fair interest on the investment is sure of immediate and lasting success if honestly and efficiently managed," said President Hall. "The amount of detail work necessary to the correct figuring of price schedules that cover all classes of theaters in all territories was enormous, as was also the detail work connected with the other new feature of our scheme of distribution. But we were very careful to see that every point was covered and we were all ready for a long and aggressive campaign before we made our first announcement to the trade. We are ready now for business. Our first picture, the big Thomas H. Ince spectacle, 'The Zeppelin's Last Raid,' we have reason to believe will prove to be one of the biggest box office winners of the season. Our second feature is a Bessie Barriscale production of great strength, and our committee of selection is also in a position to promise another important announcement in the near future. As to distribution, the M. H. Hoffman Four Square Exchanges will handle our pictures in the many important territories which they cover and other territories will be taken care of by exchanges to be announced shortly. We will release only the best the market affords."

Oldknow Talks of His New Concern.

Mr. Oldknow, the secretary and treasurer of the new company, is one of the oldest exhibitors. His friends claim he has the distinction of being the first picture showman to rip the ceiling from the "store" in which he was exhibiting films and install a balcony. This was over ten years ago in the Alcazar, in Peachtree Street, Atlanta. Then, too, he is credited with being the first exhibitor to install a pipe organ. He was a customer of George Kleine before the days of the General Film.

At the time of the formation of the Universal Company following the split of the Sales Company Mr. Oldknow became associated with Mr. Laemmle and his confreres and the affiliations have continued to this day. He is and for a long time has been the vice-president and general manager of the Consolidated Film and Supply Company, with nine offices spread out over the map from Atlanta to El Paso. In other words, his territory includes the country lying between the lower half of the Atlantic coast line and Tucson, Arizona. In the prosecution of his business Mr. Oldknow has been a frequent visitor to New York, so much so his friends long ago named him "Commuter Bill." The man from Atlanta admits that he will continue to make good on his title, as he expects to spend much of his time in New York.

"I am a firm believer in co-operation," said Mr. Oldknow last week, "and of the possibilities of colossal growth under it. I realize the waste in this business is in the distribution end. Eliminate the surplus distribution charges and large overhead and there is no question in my mind but exhibitors can get films for 50 per cent. less by our co-operative plan.

"Another thing, it is my firm conviction that under present unsatisfactory conditions the men entitled to the profits are not getting them. The producer—the creator of productions—and the exhibitor are the ends that ought to be getting the money. Yet they are the ones who are the least compensated. It is the middleman, the distributor, who is getting the enormous profits. This is where the old system is wrong. We have fixed a maximum price of $50 a day for our productions, and to our franchise holders there will be no higher rental. We are booking now on this basis the six-reel Ince spectacle, 'The Zeppelin's Last Raid,' which will be far more timely when we release it than the producer possibly could have foreseen."

MILDRED CONSIDINE WITH MISS TALMADGE.

Miss Mildred Considine, daughter of John Considine, well-known in the West as one of the heads of the Sullivan and Considine circuit of vaudeville theaters, has been engaged as continuity editor for the Norma Talmadge Film Corporation. Miss Considine is a Chicago girl and a graduate of the College of Fine Arts in that city. She came to New York a short time ago to assist Julian Johnson in his work for the Selznick organization.

Beginning her career as a scenario writer when barely fifteen years old Miss Considine has been the author of numberless scripts produced by the leading motion picture companies. She wrote Triangle's "Easy Money," which is just about to be released and last year adapted thirty-two reels of the Jimmy Dale series. More recently she has been writing titles for the Constance Talmadge productions. Miss Considine played the lead in the first three George Ade comedies produced by Essanay.

TRIANGLE OFFICIAL GOES ABROAD.

Charles M. Parker, vice president of the Triangle Film Corporation, has been commissioned a captain by President Wilson and named "Industrial Commissioner of the American army in France." Captain Parker has sailed to take up his new work. His home is in New York.

Fox Talks "Sunshine Comedies"

Said He Wanted the Best in the World, Then He Called in Henry Lehrman, Who Never Batted an Eye.

WILLIAM FOX, after two years of experimenting and the expenditure of an almost untold amount of money, presents to exhibitors and the motion picture public Sunshine Comedies, confident of their immediate sensational success.

In Sunshine Comedies, he believes he has solved the exhibitor's most troublesome problem—the comedy end of the programme. As an exhibitor, himself, Mr. Fox was forced to the realization that the selection of this part of the programme was the most vexing with which an exhibitor had to contend.

"Why can't we have better comedies?" was Mr. Fox's constant demand of his managers and bookers.

"We are getting the very best the market affords," he was told.

Out of this situation came Mr. Fox's ambition to make the best comedies in the world.

"I am going to make the best comedies in the world," Mr. Fox declared. "I am going to be the first in the field or I will not offer a single comedy to an exhibitor."

Mr. Fox sent for Henry Lehrman, who, while admittedly a master comedy director, was regarded as "too expensive" for the average producer.

"I want to make the best comedies in the world," Mr. Fox told Mr. Lehrman when they were brought together. "It is my ambition to make comedies on a scale commensurate with my other productions. Do you think you can do it?"

Without batting an eye, Lehrman said he could. "But it will be an expensive undertaking," Lehrman added. "I do not care what they cost," Mr. Fox told him. "What I want is to produce the best comedies in the world—remember now, I say the best comedies in the world."

"Who is to be the judge of whether or not they are the best comedies in the world?" asked Mr. Lehrman.

"There is but one judge of any production in which I may be interested," Mr. Fox said. "That is the public. The public judges without prejudice and it is the public that you must please,"

"Now, go ahead and make me the best comedies in the world," Mr. Fox continued. "You have the entire resources of the Fox Film Corporation behind you and you will not be hurried. Take your time, experiment all you please, but remember I want the best. Spend all the money you need, but I must have results."

On this basis Henry Lehrman began the making of Sunshine Comedies more than a year ago. His efforts to enable Mr. Fox to realize his ambition to make the best comedies in the world went unheralded. He worked quietly and quickly on the Pacific Coast, in a specially erected studio. When Mr. Fox visited the Coast last spring, he saw the fruits of Mr. Lehrmann's work.

"Your comedies appeal to me, but remember it is the public that must be pleased," he told Mr. Lehrman. "If the public does not believe them to be the best comedies ever offered, I shall withdraw every one of them. I do not want to produce 'among the best' comedies. I am going to have the best or none."

Sunshine Comedies are going to be released every two weeks—two a month—twenty-six a year. The first three releases of Sunshine Comedies together with the dates are: Sunday, Nov. 11, "Roaring Lions and Wedding Bells"; Sunday, Nov. 25, "A Milk-Fed Vamp"; Dec. 9, "His Smashing Career."

In addition to the three releases announced, there are eight other Sunshine Comedies ready, and in the entire eleven there is not a single mediocre comedy—every one is a masterpiece of comedy—comprising a veritable world's storehouse of mirth.

HOWARD HALL, LEADING MAN FOR EMILY STEVENS.

Howard Hall, well-known actor of the stage and screen, has been engaged to play the leading role of Sir Anthony Jessop opposite Emily Stevens, star, in the forthcoming Metro production, "Alias Mrs. Jessop," adapted from the story of Blair Hall, and directed by William S. Davis. Mr. Hall has a record of more than thirty years on the stage. On the screen he has appeared in a long list of important features. He recently played the doctor in the France Film Corporation's picture version of his own play, "The Natural Law," which photoplay is scheduled for early presentation.

Frank Beresford Triangle 'Script Editor

FRANK BERESFORD, prominent both in the theatrical and motion picture world, has been made 'script editor of the Triangle Film Corporation's scenario department of the Culver City studios. Beresford began his stage career as an actor in the Belasco and Frohman companies. He entered the theatrical profession as the result of having a five-act play accepted by Kirk La Shelle, meeting Mr. Belasco and taking an engagement with Warfield so that he might study the technique of the stage.

Later Beresford played with Sir Henry Irving and helped rehearse the company for a repertoire tour. Other engagements took him with many other artists of note, including Maude Adams, Mrs. Fiske and E. H. Sothern, but during this time Beresford's ultimate aim was that of writing and producing plays and he grasped every opportunity to study dramatic construction. He took up the technical side of stagecraft and soon became known as one of the foremost artists in staging theatrical productions. He put on operas for the Aborns and vaudeville acts for Mort Singer and a western producer. For the former he produced many musical comedy successes in Chicago and wrote a number of variety sketches in the meantime.

Frank Beresford.

When Ned Wayburn wanted an assistant in the production of musical comedies on Broadway, he selected Mr. Beresford as the man for the job. "Midnight Sons" was staged under the direction of Beresford. Besides his theatrical career he has won honors as a portrait painter, one of his pictures being in the Royal Academy at London.

Since entering the motion picture field Beresford held the post of technical director with three big companies in the east and one in the west. He is fond of all outdoor sports and declares himself extremely happy that his new work has brought him to Southern California.

PAUL HURST JOINS UNIVERSAL.

One of the most capable and experienced directors recently added to the producing forces at Universal City is Paul Hurst, who will direct photo-dramas in which Helen Gibson is to be featured.

Hurst recently staged the second series of "Stingaree" stories for Kalem, as well as many other successful productions for that company during an engagement practically of six years.

Previously to joining the Universal, Hurst had been connected with the Signal Company where his work included both directing and acting. In "Judith of the Cumberlands," "The Manager of the B. & A.," "Whispering Smith" and "The Lass of the Lumberlands," Hurst played important parts.

The new director already has finished his first two productions for the Universal—"The Brand of the West" and "The Frustrated Hold-up." Helen Gibson is the principal player, with Mildred Wilson opposite, and Buck Connor, "Hoot" Gibson and a troop of Universal cowboys in their support.

L'ESTRANGE SUCCEEDS CUNEO.

Dick L'Estrange has been engaged to play the part of Blakesley in Harold Lockwood's next Metro-Yorke vehicle, "Love Me for Myself Alone," succeeding Lester Cuneo, who was drafted into military service last week just as he was beginning work in the picture. Mr. L'Estrange is a picture player of long experience, having spent several years with the Lasky Company on the Coast and the last six months with Pathe, supporting Mrs. Vernon Castle, and with Essanay in the East.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

OVEY, George. Born in Kansas City, Mo. American parentage. Is five feet, three and one-half inches tall and weighs 130 pounds. Brown hair and eyes. Mr. Ovey does not give the date of his stage debut, but says he has had extensive stock company experience and has played in A Knight for a Day and Forty-five Minutes from Broadway. When he wanted to try out the pictures he started with David Horsley in Cub comedies and he has been the Cub comedian ever since, indeed he is the Cub comedies, and though he mentions Jerry and His Pal, Jerry and the Outlaw and Jerry's Big Raid as the roles he favors most, there is an evenness to the Cubs that make it difficult to select any particular titles from the long list of Jerry pictures. Mr. Ovey likes swimming, boxing, jumping, tumbling and dancing as his favorite amusements, as though he did not get enough tumbling and dancing in his pictures. His muscles never get flabby.

George Ovey.

HAMRICK, Burwell Filson. Born in Los Angeles. American parentage. Is four feet, four and one-half inches tall and weighs 60 pounds. Medium complexion, dark brown hair and hazel eyes. Master Hamrick (he is only eleven) studied for two years in dramatic school, thereby disproving the theory that dramatic school pupils never get a job—or perhaps he is the exception that proves the rule. He made his debut in July, 1916, as Cluck in The Romance of Billygoat Hill, a Universal, and he has been working for Universal ever since. Other parts have been Bobby in Bobby and the Roses, Teddy in Polly Put the Kettle On and Jimmie in Jimmie Straightened Out. He has played in other films, but these parts stand out and suggest that when he gets a little older he will be a real leading man and not merely a leading juvenile. Likes dancing and can swim, dance and sing well enough to qualify as a public entertainer instead of a pest.

Burwell Hamrick

BRUNSWICK, Earl. Born in Mt. Vernon, but does not say which one. American father and Irish-English mother. Is five feet, 11½ inches tall and weights 168 pounds. Dark complexion and dark brown hair and eyes. Mr. Brunswick has been on the speaking stage since childhood—about twelve years, and about five years ago changed over to the pictures, his debut being made in the juvenile lead in Dear Old Girl, a Wharton production. He plays both juvenile leads and heavies, and among the companies for which he has since played have been World, Goldwyn, Lubin and Pathe. He is now a Metro player and had a leading part in Draft No. 258. You can get a lot of variety between juvenile and heavy parts, but Mr. Brunswick learned to speak lines almost as soon as he learned to form words, and it doesn't bother him. He likes all out door sports (of course) and really good literature.

Earl Brunswick.

LAKE, Alice. Born in Brooklyn, N. Y. Her father is American and her mother Irish-American. Just a flat five feet tall and weighs 108 pounds. Fair complexion, brown hair and gray eyes—just the ordinary pair of eyes, but one is gray and the other brown. Miss Lake has had no professional stage experience, but she has danced in a professionally amateur way at private entertainments at the Waldorf and other swagger assembly rooms, and has done pantomimic work. Naturally she turned to the pictures for fuller expression, and she made her debut in 1912 in Her Picture Idol, a Vitagraph. In addition to the eastern studios of the Vitagraph she has been with Arbuckle comedies and is now a Universalite. She still makes a fad of her dancing, and she is also fond of motoring and reading, but best of all she likes theater-going, plays and movies.

Alice Lake.

TELL, Olive. Born in New York City. Five feet 5½ inches tall and weighs 127 pounds. Fair complexion, brown hair and blue eyes. After completing her education in France, Miss Tell took the course of the Sargent school and in May, 1913, made her stage debut in stock in Rochester, N. Y., playing the better part of three seasons in that organization and in Broadway productions, including Husband and Wife, Cousin Lucy, The King of Nowhere, The Intruder, Romance and Under Pressure. In March, 1916, she played her first picture, The Smugglers, with Donald Brian, and has played with Robert Warwick in The Silent Master. Her present connection is with the Empire All Star Corp. When she is not working she is golfing or riding horseback, and is also fond of fishing and reading, but the fad that takes her out of the "all outdoor sports" class is a fondness for collecting beads of all sorts.

Olive Tell

NOTICE.

Players are invited to send in material for this department. There is no charge of any sort made for insertion, cuts, etc. This is a department run for the information of the exhibitors, and is absolutely free to all players with standing in any recognized company. No photograph can be used unless it is accompanied by full biographical data and an autograph in black ink on white paper. If you have not received any, ask for a questionaire and autograph card. Send all three.

STATISTICAL BUREAU,
Moving Picture World.

17 Madison Avenue, New York City.

Haas Building, Los Angeles.

Story of Joe Fisher's Escape

South African Film and Theater Man Had Harrowing Experience Following Sinking of City of Athens.

JOE FISHER, of Fisher's Bioscope, and director of the Grand theater, Cape Town, South Africa, narrowly escaped drowning when the City of Athens was sunk off the port of his destination on August 10. Mr. Fisher was returning home after many months spent in New York on business connected with his company. The story is told in the Cape Times, a copy of which has just reached New York. Mr. Fisher was in boat No. 3, which became waterlogged and overturned five times, resulting in the death of fifteen passengers and four members of the crew.

Two columns of the story in the Times is from the lips of Mr. Fisher, dictated as he lay in bed the day following the disaster, suffering from severe cuts and bruises and shock. Two explosions, one on each side forward of the 5,600-ton steamer, shook the vessel at 3 o'clock in the afternoon. Seven boats left the ship in good order, No. 3 being the last. The ship sank when Mr. Fisher's boat was about a mile away from it.

Joe Fisher.

Boat No. 3 had not been long afloat when it began to leak. The water increased so rapidly in spite of the baling that at 7.25 the boat turned over, throwing the occupants into the water. All managed to get back when it was righted. Four times again the boat was overturned, the air tanks aiding in righting the craft, but each time there were less passengers.

On the last overturning Mr. Fisher by unusual exertion managed to drag into the boat, nearly filled with water, his close friend, Charles More, of Johannesburg. He had left just sufficient strength to prop up Mr. More's head so as to keep it above the water. Just as all the passengers had given up hope of rescue the searchlight of a tug located them. Mr. Fisher lost consciousness as the rescuing craft drew alongside. Three hours later he recovered his senses and found himself in a berth on the tug. In a pair of trousers borrowed from an officer and a shirt loaned by a stoker Mr. Fisher was landed in the early hours of the morning and was taken to his home in his father's automobile.

The foregoing is a bare outline of the tale of Mr. Fisher. In detail it forms one of the most harrowing of the many that have come to us in the past three years. Here are examples of the scenes witnessed by the passengers, in Mr. Fisher's words to the Times reporter:

"The last survivor of the Duckworth family—which consisted of Mr. and Mrs. Duckworth and six children, who were going to Bombay—the others were dead in the boat or had been lost, was little Ethel, a pretty child of twelve years. When I pulled her on board following the third overturning the poor kiddie exclaimed: 'Everybody dead! Everybody gone but me!' At that moment we capsized again. I made a grab for her and got her into the boat, but three minutes later we were knocked over once more and I never saw her again. On the last occasion young Sumner (a friend of Fisher) floated away, and, shouting, 'Good-bye, boys, I'm done, God bless you!' he threw up his hands and sank."

Mr. Fisher's friends will recall that during his stay in New York he was two months in a hospital with an attack of typhoid fever and pleurisy. In view of his weakened condition his escape from death is all the more remarkable.

Be Genuinely Patriotic

BUY LIBERTY BONDS

Air Raids Not Conducive to Sleep

Frank Kneeland, in Ambulance Service in France, tells of his Experiences Near the Front.

UNDER date of September 21, Frank E. Kneeland, a former contributor to the music department of the Moving Picture World, and now in the ambulance service, writes from France to a member of the staff of this paper. Mr. Kneeland's letter in part is as follows:

Two days before we left our last cantonment your letter came to me and I surely enjoyed it. The Moving Picture Worlds arrived soon after and I have read them as never before, and now most of the fellows have looked them through and will continue to do so until they are worn out.

We arrived here "en repos" Wednesday afternoon. "Repos" is certainly the word, for almost all the boys are at present asleep, and our aim is to do nothing but rest, and I guess we will live up to it. We had an idea we would have little to do at the part of the front where we were stationed last week, but were mistaken. There were air raids around us every night except one. You can imagine it isn't the pleasantest thing in the world to work hard all day and then sit around in an abri waiting for planes to come sailing over at night, for it is impossible to go to sleep when they are near. The night before we left I had been out in the trenches all day and had walked nearly fifteen miles besides being under something of a nervous strain, dodging shells as they whizzed over the parapet, hence I thought I should crawl in my car and sleep in spite of the "avions." I had no sooner settled down than I heard a plane coming. Resolved not to move, I waited.

Soon I heard the machine gun sputter overhead. Then I threw the covers off, and was just in the act of crawling out when I was arrested by a tremendous explosion followed by the smell of smoke. Needless to say I ran for the abri then. The chief was telling the fellows to get out their masks, for all seemed to think a gas bomb had been dropped. Fortunately not, and after 2 o'clock the Germans condescended to leave us in peace, for we needs must arise at 5 the next morning.

After a hurried breakfast we departed in groups of threes, as the Germans had been shelling the screened road along which we had to pass all the day before, and it was best to take precautions. At the next village we waited for the rest of the convoy and looked over the shell holes along the road and the mass of tangled wire which bombs had done to that little town. The trip of about seventy-five miles overland was a most delightful one through valleys of orchards, with fruit trees laden until they hung on the ground, while on the other hand we passed through villages which formerly had been prosperous towns, but now nothing remained except a heap of stones and an occasional wall. At 10:30 we stopped in a forest for our lunch of bread, cheese and sardines, after which most of the fellows threw themselves down along the road on stone heaps, in fact any place they could find a space for a little after luncheon nap until the cook could get packed up again.

Soon we were jogging along in the hot sun, and after an hour and a half reached this quiet little town, where we are parked near a mill stream. After parking the next thing is to look for a place to wash, for the Americans must live up to their reputation of washing and dressing all the time. Imagine the howl of delight which rent the stillness when we found a place we could actually swim in. Not many seconds were wasted, and we slipped into the cold water for a wonderful bath. The rest of the afternoon was used in putting up the tent for the fellows to sleep in near the garden where we eat, the kitchen or cuisine being located in the little court of the house. We still continue to sleep in our car, for I think it much more comfortable dark and stormy nights. This morning, however, I jumped up and ran down in my pajamas for a cold plunge before breakfast. It was great, and I have felt like a being ever since.

We are doing, as I said before, nothing except once in a while carrying a "maladi" or sick man of the division to which we are attached to the hospital as the case calls for. We shall no doubt remain "en repos" for ten days, being then called with our division to some front.

I should like to write you about my trip through the trenches and up to the listening post, where I could peek through the little opening and see the Boche trenches not more than 30 yards away, but it is a long story for this time; in fact long enough to write a book on.

FRANK E. KNEELAND.

UNCLE SAM WANTS LABORATORY MEN.

There is an immediate demand in the Photo Laboratory Department of the Signal Corps for trained motion picture laboratory men, and an appeal has been made to the Moving Picture World to send the names and addresses of all such who wish to enlist in the service to the proper authorities at Washington. Here is an opportunity for anyone familiar with the work of printing, developing, joining and inspecting of film to get into the service and to do the kind of work they are best fitted for. Send your name and address to the Moving Picture World, 17 Madison avenue, New York, at once, and it will be promptly forwarded. This is a fine chance for picture men to do their bit.

EARLE FOX, CONSTANCE TALMADGE'S LEADING MAN

Earle Fox has been chosen as leading man in "The Honeymoon," the new Constance Talmadge picture which is now being filmed. Mr. Fox, though one of the youngest men on the screen, has come rapidly into prominence during the past year. His most notable work has been with Mae Murray, Pauline Frederick, and as Gerard Mordaunt with Norma Talmadge in "Panthea." Miss Talmadge and her company are now in Buffalo, where work on "The Honeymoon" is being rapidly pushed. This is an original comedy drama by Lloyd Sheldon, with a scenario by Eve Unsell, and is the last word in up-to-the-minute smart comedy.

Voices from the Past

Picture Production of 1909 Helps to Pull Pennies for the Red Cross Fund at Westwood, N. J.

THE difference between the "then" and the "now" in moving picture production is something to which we give comparatively little thought until by accident we are jogged into realization by an unexpected demonstration of the progress we have made in a few short years. Not long ago it was the good fortune of the writer to be present at a special exhibition given in aid of the Red Cross fund in the Casino theater at Westwood, N. J. After the flashing on the screen of what seemed to be advertisements for all of the village stores and some more, an up-to-date film adaptation of "The Dummy," with Jack Pickford starring, delighted the audience. This was followed by the specialty of the evening, which, by the way, was exhibited in honor of Florence Lawrence, the well-known moving picture star who lent her services unsparingly to the aid of the Red Cross campaign in Westwood.

Florence Lawrence.

The specialty referred to was a one-reel film version of Tolstoy's "The Resurrection," made in 1909 by D. W. Griffith, the now famous director. Miss Lawrence played the star role with Arthur Johnson, gone but not forgotten, playing opposite her. It will be remembered by some of us that in the days when this picture was made Florence Lawrence was known, not by name, but only as the "Biograph Girl," and still in her teens, as the following excerpt from a review of the production, which was looked upon in those days as a top-notcher in moving picture drama, in the issue of May 29, 1909, of the Moving Picture World, will show: "And then, the acting of the leading woman and the prince—how fine and tragic the former is! how excellent the latter! We do not know the lady's name, but certainly she seems to us to have a very fine command of her emotions and to be able to express these emotions before such an unemotional thing as a camera."

It is difficult with the broader knowledge of the art enjoyed at the present day to imagine the crowding of the significance of the Tolstoy drama into the limited space of one reel; yet in the Griffith production the story is clearly outlined and the meat of the drama has been extracted. To be sure, the lack of studio facilities is extremely evident, as well as a finished knowledge of picture direction, illumination and photography. In the old days when this picture was made the players were boxed up in a fiercely lighted space with no attempt made at the finer effects of photography which go so far toward making the success of the picture of today. Here the players were put through the traces to the tune of film footage; and it was not infrequent to hear a director in the midst of a tensely emotional scene shout, "Hurry up, there—cut that! We've only got two more feet!" And then there are the snow scenes, all of which could have been done to much better advantage with the real thing as a background and which were artificially created within the studio.

But in spite of all obstacles the work of the leading players presents as faithful an interpretation of the prince and the peasant as we might look for with all the present day equipments. Florence Lawrence, even in this little one-reel picture, has given a remarkable illustration of emotional acting, and it is to be deplored that her talent is not being turned to account in the same fashion as that of her co-workers of that period. In this cast and in minor parts, besides those already mentioned, were Mary Pickford, Marian Leonard, Owen Moore, Mack Sennett, David Miles, now dead, Mrs. David Miles, Mrs. D. W. Griffith, Charles Ennesley, Herbert Prior and others whose names we are familiar with.

The accompanying picture of Miss Lawrence, taken a year ago, shows her to be the same child-woman type that she was in the days when we knew her only as "The Biograph Girl."

Bessie Love, New Pathe Star

BESSIE LOVE, who has just been signed by Pathe for Pathe Plays, has the distinction of being not only one of the youngest of screen stars, but of having reached the top of her profession in one short year. Unlike many of the favorites of the screen, she did not come to motion pictures from the stage. Miss Love was born in Los Angeles, Cal., in 1900. Living in the greatest photoplay center of the world, it was only natural that all her ambitions should be entered in success in the silent drama. In 1916 this young girl, with braids hanging down her back, went out to Hollywood determined to get an engagement before the camera, it mattered little how small. Mindful of the old saws that "Opportunity knocks but once" and that "He who would do big things must do the small things well," she put her best in the first small part that came to her. The impression that she made upon the director by her earnestness and adaptibility resulted in her being placed at his request upon the list of especially desirable extras. Then came director Jack O'Brien looking for a good type to play a Swedish servant girl in a play in which John Emerson was to be the star. It was not a small part this time and he was most particular to choose a girl who was thoroughly competent. He saw Miss Love doing an extra part in a picture being staged by another director and decided that she was the person he wanted. That picture, "The Flying Torpedo," was the making of Miss Love. From then on she was a factor to be considered. As a direct result of her work in it she was given a part opposite Wm. S. Hart in "The Aryan." The result was that she scored again. When Douglas Fairbanks came to Los Angeles he determined that Miss Love and no one else should be his leading woman. In consequence she was with him in "The Good Badman," "Reggie Mixes In," etc. Then she played with De Wolf Hopper in "Stranded," and then with Wilfred Lucas in "Hell to Pay Austin."

Bessie Love.

For the last few months little Miss Love has been starred in her own pictures, among them being "Nina, the Flower Girl," "A Daughter of the Poor," "Cheerful Givers," "His Daughter's Ring," "Wee Lady Betty,' and the last, "Polly Ann."

Fine as are the results that Miss Love has already attained, great as is her following, the best critics are unanimous in their belief that she has by no means reached the maximum of her abilities. She is very young and ambitious and ready to learn. Her present is brilliant. There is no reason to doubt that her future will be still more brilliant.

ESSANAY PLAYERS DRILL FOR HOME GUARD.

Although many Essanay actors and studio employees either enlisted in the army or navy or were selected for the new national army, those remaining behind are intent on "doing their bit." George K. Spoor has turned over Studio C of the Essanay plant for drilling purposes two nights a week. Nearly a hundred actors and other Essanay employees drill several hours. They represent a unit of the new Illinois Home Reserve Guard, organized by the state officials to replace state militia units called for war service.

Among Chicago men now at the front is, Douglas Weart, a West Point graduate and son-in-law of Mr. Spoor. He is "somewhere in France," where he is a first lieutenant in the United States engineering corps.

Several of the Essanay force joined the officers' reserve corps training camp at Fort Sheridan, and a number are now in training for the new national army at Rockford, Ill.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Two Travel Subjects, Three Industrial, One Culinary, and One Scientific Subject.

Reviewed by Margaret I. MacDonald.

"Temples of China" (General Film-Selig).

IN the 21st issue of the Selig World Library will be found an interesting series of views showing some of the most famous temples of China. Among these are the Temple of Heaven and the five Pagoda temple, remarkable specimens of architecture and beautifully fashioned. The temple sheep herded by their shepherd afford some picturesque scenes.

"Picturesque Venice" (General Film-Selig).

Some of the most attractive scenes that have been photographed of the City of Venice are shown in the 21st release of the Selig World Library. Here we pass with the cameraman along the canals in the residential section of Venice, over the bridge of the Rialto, and finally to the famous St. Marks. We glance in passing at many points of interest, including the Bridge of Sighs, and marvel again at the picturesque beauty of all about us.

"The Sponge Industry in South America" (General Film-Selig).

A nicely illustrated description of the sponge industry as it is conducted in South America is found in the Selig World Library No. 21. Here we see the fishermen donning diver's suits and diving to the bottom of the ocean, bringing to the surface with them sponges of all sizes. We learn from the picture that the tubes of the sponge are lined with live flesh, and that the sponges are laid on wire screens in the sun a sufficient time to allow this flesh to decompose before trimming them and putting them through the cleansing which prepares them for the market. An interesting subject.

"Cutting a Diamond's 57 Sides" (Universal).

In the Screen Magazine No. 44 will be found a lucid illustration of how small but precious pebbles, which to the unpracticed eye appear much the same as any ordinary stone, are treated for the purpose of revealing their wonderful lustre, and thereby adding to their market value. In the picture, after looking at the diamond in its original form, we watch the expert diamond cutter at work. Before being cut the stone is mounted in molten metal, which, when cool, is tooled down close to the stone. The finished diamond contains fifty-seven sides, each of which has been ground with diamond dust and oil on a soft steel disc revolving at the rate of 3,000 times a minute. The picture is unusually interesting.

"Humpback Whaling in the Pacific" (Paramount-Bray).

The illustration of humpback whaling contained in the 90th release of the Pictograph is a good one and was photographed especially for the Bray studios. The ship on which the hunters embarked sailed from New Zealand into the waters of the Antarctic Ocean, and returned months later after meeting with splendid success. The chase is followed through a sea of icebergs, and when within shooting distance the great harpoon gun in the bow of the boat is loaded and the harpoon slipped into place, and finally the big whale is shot and towed in by means of the rope attached to the head of the harpoon, and lashed to the vessel's side. Once at the whaling station it is relieved of its blubber, from which the valuable oil is rendered. Every detail of the chase is shown in this picture, which will be found thrilling and interesting as a part of the Pictograph.

"Uncle Sam's Hints to Housewives" (Paramount-Bray).

Commencing with the 88th release of the Pictograph there will be found a series of "hints to housewives" that are of value. The 90th release, with the aid of the Cornell University's Domestic Science Department, shows us how to replace meat with compounds of vegetable ingredients temptingly prepared. Not only are instructions given, but each step in the preparation of the food is graphically illustrated, so that it can be duplicated readily in any home.

"Operation of the Aeroplane Gun" (Paramount-Bray).

The 90th release of the Pictograph contains another of the Leventhal animated mechanical drawings. This drawing shows the exact method of operating the aeroplane gun, and is of great interest at the present time. The allied aviators are equipped with tractor aeroplanes which mount machine guns, the operation of which is entirely automatic. This is the type of machine which is illustrated in the picture. It is mounted above the head of the aviator, and the connecting rod joins its operating mechanism to the main shaft of the aeroplane motor. It is adjusted so that at the touch of a lever the motor automatically discharges the gun without the aviator having to more than steer his plane.

Crime and the Moving Picture

The Subject of Juvenile Delinquency as Traceable to the Film.

Discussed by H. F. Sherwood, of the National Board of Review.

THE idea that much juvenile delinquency is traceable to the movies is widely held. The National Board of Review of Motion Pictures investigates all accounts coming to its knowledge of criminal actions on the part of the juveniles credited to the imitation of scenes in motion pictures. The results of the investigations indicate that the burdening of motion pictures with the responsibility for delinquency is as reasonable as it would be to place the onus on a circus performance. A recent case illustrates this fact.

Two or three weeks ago the city press published a story of a Brooklyn boy by the name of Morris Cohen who nearly hung himself while, it was stated, he was imitating a scene in the movies. Morris, twelve years of age, according to the accounts, in company with other boys, was re-enacting a film scene on the roof of a tenement house. He volunteered to be the "traitor." A gallows was erected on the roof and so placed that the guilty person should hang over the edge It may be added that it was stated in one account that the house was three stories high, and that the victim was likely to fall sixty feet. Not many apartment houses in New York City furnish such spacious rooms as this would indicate.

The facts as reported by the investigator of the National Board of Review were as follows: Morris said there were no boys on the roof except himself, and that he was playing with a rope. He placed the rope around his neck as he had seen it done in the picture, so that it would not fall to the backyard. In doing this, the other end of the rope caught around the chimney. He tripped and knew nothing more until he regained consciousness in the hospital. The boys reported to be with him were interviewed and said they were elsewhere. One of them, however, who was on the fire escape of the next house, saw the accident and screamed. Their statements were corroborated. According to his teachers, Morris was "backward."

It is to be noted from this report that the boy did not see anyone actually hanged in a motion picture. He simply saw a rope placed around a man's neck. Nothing further was shown. As a matter of fact, it is doubtful if any motion picture company would attempt to show a film of a man in the act of being hung. It certainly would be eliminated by the National Board of Review.

Sometimes investigation reveals that there was no foundation for the account whatsoever. This was true, for instance, of a case reported in a Kansas City paper. In the course of a half-column story, it was stated that a certain fifteen-year-old boy, after watching gentlemen burglars in the movies, had perpetrated at least thirty robberies. He was said to have made such a confession to the police. In-

quiry of the appropriate city officials of Kansas City resulted in the statement that the boy had a record of crime before he was arrested for the robberies which were the basis of the article; that he had escaped from the detention home where he was awaiting trial, and that the detective who arrested the lad said that he could not recall any conversation that the boy had had with any person, in which his career in crime was attributed to suggestion from motion picture films. This officer added that he felt that the reporter was responsible for the statement.

This corroborates the results of other investigations which tend to show that many of the cases in which the films are blamed are those of youngsters who either already have a record of delinquency, or are mentally defective. Last year certain Wisconsin papers published stories regarding boys "jailed as a result of lurid films inspiration." Two lads, twelve years of age, when arrested for seven incendiary fires, had testified that they "saw it in the movies." Investigation revealed that one of the boys had been declared a mental defective.

A social worker who conducted a city-wide investigation of the recreations of children in New York City last year, which included one hundred stories taken from newspapers dealing with crimes said to have been suggested to boys by motion pictures, found that there was no foundation for the statements in the cases of eighty-nine. Of the remaining eleven, only one boy could fairly be said to have received the actual suggestion for his crime from pictures which he saw at a motion picture exhibition.

It might as well be held that circuses are to blame for the broken arms and legs of small boys, and the league baseball games are responsible for the cracked heads and bruised fingers of youthful baseball enthusiasts. The motion picture has been much maligned by those who credit it with being the chief motive for juvenile delinquency. The National Board of Review seeks to eliminate from motion pictures anything which, if imitated, would be a basis for crime.

In closing, something may be said regarding a recent assertion made at a convention of representatives of one of the largest religious denominations of the country to the effect that upwards of fifty per cent. of those attending motion picture theaters are young people, and that these pictures are causing a great amount of crime. This sweeping statement is self-evidently not based on accurate knowledge. A recent survey of recreations made in the District of Columbia by the Children's Bureau of the United States Department of Labor showed by actual count that in seventy-three motion picture theaters less than one-fifth of those present were under eighteen years of age. This tends to corroborate other data of the same character. Crime is a longstanding evil. The inciting impulse in the case of the young is very frequently declared to be the prevailing forms of recreation. Once it was fiction. Now it is the movies. Doubtless at one time railroads, shortening the journey to wicked cities and perdition, were considered by many to be abettors of crime.

Interesting Material from Gaumont

A Couple of Industrial Subjects Appearing in Reel Life No. 79 Worthy of Special Note.

GAUMONT'S Reel Life No. 79, which is scheduled for release on the Mutual program for November 1, contains a couple of subjects of unusual interest. The first, "Building Our Wooden Fleet," shows us scenes in Southern sawmills which are now working night and day preparing the four hundred million feet of yellow pine for building the wooden ships during the next year. This picture, which was taken in cooperation with the Southern Pine Association, shows the felling of monster pines, as well as their conversion into lumber in the largest sawmill in the world. And in addition to this we see the building of a ship and the launching of the largest combined freight and passenger ship ever constructed in the South.

The second subject of interest is entitled "Important Industries of Argentina." The picture tells us that Argentina now ranks second only to the United States in its exportation of wheat, cattle and hides. In it we see cattle arriving from the pampas, and their final conversion into beef. The method of canning beef is also shown. Other scenes in the picture show a big flour mill on the Rio Plate and the shipment of supplies to feed and clothe the war-ridden nations.

ITEMS OF INTEREST.

The following are longer dramatic pictures for the family and for young people which have been used successfully for special programs in theaters:

Artcraft—"Rebecca of Sunnybrook Farm," "Down to Earth;" Bluebird—"Mr. Opp," "Mother o' Mine;" Fox—"Aladdin and His Wonderful Lamp,' "Every Girl's Dream," "Jack and the Beanstalk;" Goldwyn—"Polly of the Circus;" K-E-S-E—"The Star Spangled Banner;" Mutual—"Charity Castle;" Paramount—"Bab's Diary," "The Varmint," "Little Miss Optimist," "Seven Keys to Baldpate;" Triangle—"Borrowed Plumage," "In Slumberland," "Wee Lady Betty," "Wooden Shoes," "Polly Ann;" Universal—"Man Without a Country;" Vitagraph—"Mary Jane's Pa."

* * *

Although only three years old, the better films movement has spread from sea to sea; during the past year it has achieved a loose form of organization, has established a regular means of communication between its members, and has been encouraged by seeing much progress made along the lines of the ideals which it has supported. The September Bulletin of the National Committee on Better Films says: "The strength of the movement is indicated by the fact that several producers of motion pictures are specializing in the making of pictures which will meet the requirements of the lovers of 'better films.' Two which are just placing their pictures on the market may be referred to here. They are The Goldwyn Pictures Corporation and the Thomas E. Edison Company with its 'Conquest Pictures'." The Goldwyn pictures are features, such as Polly of the Circus—a splendid picture—and Baby Mine. The Conquest Pictures aim to present a balanced program and will be more fully discussed later.

Picture Career of P. A. Bloch

Recently Promoted New York Branch Manager of General a Thorough Student of Trade Conditions.

SINCE his very recent appointment as manager of the New York City exchange of General Film Company, P. A. Bloch has been very busy organizing his forces for an enlargement of business by this branch and in establishing contact with the exhibitors in his new field. He comes to the metropolis after a highly successful regime as head of the Philadelphia branch of General Film and has been from the beginning of his film career an energetic student of trade conditions in every phase of the industry.

P. A. Bloch.

Back a number of years ago Mr. Bloch was engaged in business in Bay City, Texas, in a line far removed from the film game, by day. By night he conducted a motion picture theater in that town. His experience was then that of many a pioneering exhibitor. Making a promising thing of the picture show end of his activities, he gave up all other activities to devote himself to it. He branched out into states rights activities in the Southwest, which he kept up for some time. He was, however, not satisfied with results, and, suspending operations, made a point of going to New York to investigate the film game at its very headquarters in order to broaden his outlook upon it. Greatly benefited by his experience, he then went to Dayton, Ohio, where he undertook the management of the new Audubon Duplex theater, then considered a hopeless proposition from a remunerative standpoint. Of this he made a conspicuous success for the owners. He entered the exchange field then at Cleveland, becoming manager of the World Film office. After a term there he went to Philadelphia for the General, and has been shifted now to New York. Mr. Bloch's success is easily understood when it is known that he combines with an energetic nature and a bull-dog firmness and persistency a highly modern business instinct and a keen appreciation of conditions.

Spokes from the Hub

By Marion Howard

BY all odds the most pretentious and best acted picture seen here in many months is "Barbary Sheep." It gave delight to lovers of the artistic, as well as to admirers of Elsie Ferguson. With the combination of Maurice Tourneur, Lumsden Hare—a credit to his dad—and Pedro De Cordoba, to say nothing of splendid scenery and photography, we get here an offering by Artcraft hard to beat. We liked the psychological idea here and the delicate handling of novel situations on the triangle business. As the Arab, De Cordoba was ideal, and Miss Ferguson is some find, for her name will carry sure.

* * *

"Polly of the Circus" naturally was a go, for we all have a sneaking regard for the sawdust ring and like to turn the hourglass back. Here we had the real stuff, but poor little Mae Marsh did not get into the picture until half over, and then only incidentally. (My neighbor exclaimed, "Gee, but that's Billie Burke." His chum promptly said, "What—with those legs? Not much.") Certainly the director should have advocated padding. Anyhow, she does look like Billie—neck up. There was an inexcusable slip in staging the race track scene, for we saw at least two of our flags with the union down, when no one seemed in distress except the villain who lost the race. It is scarcely the time to show such indifference or ignorance of flag etiquette and all about me sharp criticism prevailed—even the children rebelled.

* * *

The Film Club started its fall meetings with a patriotic twist. Among new members is Charles Miller, formerly of the Hub, now a conspicuous director of big pictures and at present in New York to direct Norma Talmadge for two years. The club president, Marion H. Brazier, told of the individual doings of members during the summer and presented the new vice-president, Mrs. William H. Foster, who gave an outline of the work of her Community Motion Picture Bureau in placing suitable stirring pictures in army camps in many states. A tribute was paid the club president by the hostess of the evening, Mrs. Marie D. Faelten, for her unceasing work since early summer in making small books of cheer for the convalescents in American Red Cross hospitals in France and elsewhere, hundreds having been circulated in the wards "over there" and gratefully acknowledged by the surgeons in charge. One club member, Mrs. Edgar M. Young, a devotee of the pictures, has gone to France as a volunteer worker for the Duryea relief among the refugees. She has a son at the front.

* * *

Well, I did not like "The Hostage," with its tactless treatment of war situations and the "pot and kettle" titles, though in no way suggesting this war. "Wally" Reid deserved better and doesn't his new leading woman look like his wife, Dorothy Davenport—same expression and cast of features and named Dorothea at that? The picture has no special lesson and does not make for the kind of entertainment we want these days. The torture scene was too harrowing and needless.

* * *

I saw a splendid Fox play the other night at the Fenway with Virginia Pearson well supported in "When False Tongues Speak." Here we get a good mixture of light comedy and domestic difficulties and a bit of triangle thrown in. Miss Pearson is a beauty and takes a close-up "without fear or trembling"—evidently. Dainty Claire Whitney, soon to be here with Clara Kimball Young in "Shirley Kaye," was pathetic in a thankless part, but furnished a foil for Miss Pearson's tropical beauty. The play is convincing and well handled.

* * *

By all odds the most sympathetic play, written, too, around a song, is "Mother o' Mine." Rupert Julian, who directed it and plays the son, is, to my mind, one of the best screen players we have. Will you ever forget Ruby Lafayette as the mother in this play? Think of it, past seventy and able to hold an audience and bring tears to all eyes. Her whole manner and smile, her devotion to the boy and all the rest of it was a sermon which no pulpit can preach. It is a Bluebird and a gem.

* * *

"Exile" may well be exiled until the star thaws out and the play given another title. My critical neighbor said: "Poor Hamilton, he is doing his best to keep from shivering." Petrova has a big following and is picturesque in her many fine gowns worn perfectly, but give me a flesh and blood heroine. Wyndham Standing is some villain and all the sets were splendid. "Paradise Garden," with Harold Lockwood and a fine company, to say nothing of its being an excellent picture, is a credit to Metro. Watch Virginia Rappe, for she has a great future as vampire or heroine. The first fight customary between Lockwood and Cuneo was well done, the villain being thrown over a balustrade to a nice soft sofa conveniently placed—still it took skill to land him unhurt. Vera Sisson is a peach.

* * *

"For France" gave Edward Earle an opportunity to repeat his good work while with the Edisons with little Viola Dana. The plot was a bit wobbly, but the fine acting of all puts this over. There was Mother Maurice and Frank Anderson, while Arthur Donaldson played the invader officer perfectly. This was a patriotic play with some good fist fights and airplane stuff and undoing of the enemy. The house applauded this vigorously.

* * *

Pauline Frederick, being one of the Hub's own, the fans filled the theaters showing "Double Crossed," which did not quite satisfy older screen patrons, though "Polly" looked and acted her part well as we have learned to expect. On the same program at one theater we had that delightful comedy "Charity Castle," about which I have read very little and wonder why, as this is what we are clamoring for—a natural picture appealing to all in front with the spirit of cheer predominant and character types doing their bit. That trio—the bum, the burglar and the stranded tragedian—were great! Spottiswood Aitken was some actor when he attempted Shakespeare's lines to a small but delightful audience of four. Mary Miles Minter was the heroine and her conversion of the grouch was natural and compelling. There were some good scenes and the support was way up

* * *

"Seven Keys to Baldpate" with the only George Cohan packed our theaters—naturally. "Lost in Transit," with George Beban and Helen Jerome Eddy of the Pallas players, was great, especially showing the love of and by little children. I take off my hat to Kathlyn Williams as the author, for here we get a distinctly human play with a lesson.

* * *

Mrs. Ayer at her theater puts on the late Triangles and they are full of life and character work. Saw "Mountain Dew" capitally done by Margery Wilson, Charlie Gunn (he of the perpetual smile) and that clever Thomas Washington, who did a darkey servant whose front name was Theodore, his last that of G. W. and who caused good healthy laughs.

* * *

"Little Meena's Romance" was a fine vehicle for the demure Dorothy Gish. In this play we get some good stuff on the Pennsylvania Dutch, their thrift, cleanliness, and oddity. This is a wholesome play sure to get over. That week we had "Persnicketty Polly Ann," sensibly changed now to "The Little Reformer." Why the Pollyanna author and producers sued on this is beyond us, as there is no resemblance between the two, except that the heroine was the embodiment of cheer. Good small town picture, and Bessie Love will always win for her compelling personality. Another Triangle hit is "Flying Colors," with the dependable William Desmond and capable support.

* * *

"The Outcast" is very strong as well as daring as to morals, though at no time does it offend, treated as it is by David Powell, our handsome villain in "Gloria's Romance," and that clever player, Ann Murdock. In the second scene we get a bit of business like that in "The Passersby," when the bored hero calls in a derelict whom he sees in the storm from his window. This time it was the woman to get the bid and she was some sight on entering. Then came the transformation in two lives and what the house likes—the happy ending. I call this an artistic offering of the Mutual's.

* * *

Notwithstanding the fact that Otis Skinner has signed with Herbert Brenon for Kismet, a high brow critic here comes out with sarcastic comment, quoting alleged remarks of Mr. Skinner about "the remoteness of it all despite the blither," and puts the actor in a false light in his sneers. Anyhow, Mr. Skinner, who is nothing if not a gentleman, will be in good screen company when we think of the late Sir Beerbohm Tree, Forbes-Robertson, who is to do "The Passing of the Third Floor Back;" Edward Sothern, the Barrymores, Cyril Maude, Sir John Hare, Robert Mantell and countless others who are stars in a firmament of players.

Grinding the Crank

With Thornton Fisher

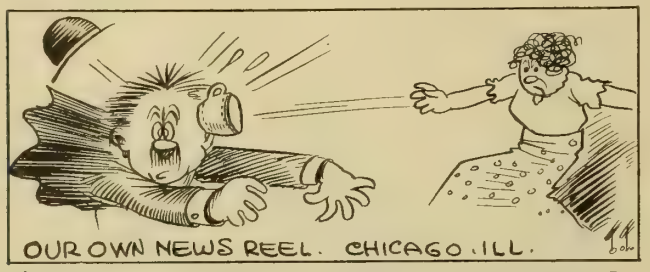
"TOUGH luck," said the famous director as he witnessed a terrible auto accident. "Yes, tough luck," quoth he. "Just think what a peach of a scene that would have made if my camera man had been along."

* * *

Saxophone solo by male quartet:

Little Jack Horner sat in a corner
Eating a custard pie.

He put in his thumb and just as he was about to partake thereof the comedian seized the pastry and smeared it on the comedy cop's phizog.



JOHN FRANKLIN JENKS IS PRESENTED WITH A CUP UPON HIS RETURN FROM THE FRONT—OF STEVE'S CAFE.

* * *

Epes Winthrop Sargent says in his department "You cannot play much of a tune on a triangle. Don't try to."

Yes, and you can't dance a hesitation waltz on a red hot stove, either!

* * *

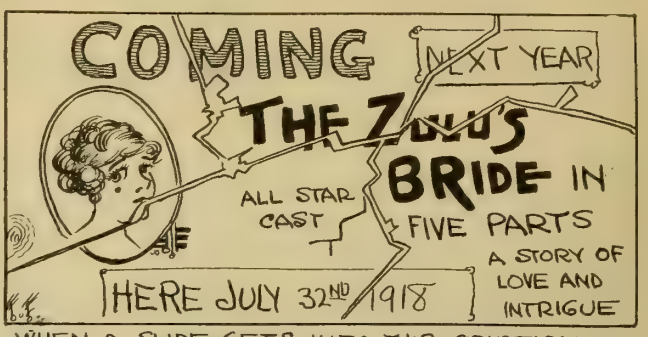
Let's sing a two-step.

The old home ain't the same it was of yore
Since Nellie's got the picture-going craze,
That girl is off her bean
Since she went to see Maxine
And she's gone to town to act in picture plays.

* * *

"What line are you engaged in," inquired the kindly gentleman of a man on Forty-fourth street. "Moving pictures," he replied, as he carried a portrait from a picture framing establishment and deposited it in a truck.

The most strategic position from which to gather honest-to-goodness picture reviews hot off the bat is in the actors' lunch room around the corner from a studio.



WHEN A SLIDE GETS INTO THIS CONDITION IT OUGHT TO BE CANNED.

* * *

No, Arthur, "Drum-fire" doesn't mean the racket the drummer makes when a battle scene is shown.

* * *

No, Ignatz, a "curtain of fire" doesn't mean an asbestos drop.

* * *

Our own little review.

"Six Nights in the Subway" or "The Straphanger's Dilemma."

This is a story combining pathos and comedy. The first scene shows the famous author Hoosa Crook amputating a jitney from his pocket at the subway ticket office preparatory to making a study of the underworld. A thrilling scene follows, showing Hoosa Crook reading the advertisements on the station platform. In the sixty-ninth scene the famous author rises to offer his seat to a lady when—merciful heavens! it is his wife—whereupon he resumes his seat. The climax is reached when Crook suggests to the conductor a cure for sneezing, to which the conductor (according to the title) says "I didn't sneeze, I simply called out the station."

* * *

One of the boys in the M—— offices lost ten bucks on the "World's Serious." He intended to bet on the winners and didn't.

* * *

Ben Grimm had a bad week. He only flagged seventeen human chickens, and is remaining up after "lights out" to perfect his wig-wagging system.

* * *

Here comes the elevator. S'long.

I'VE SAW THAT WOMAN IN PICTURES SOME PLACE!
THAT'S IT! NOW TRY IT ONCE MORE AND WE'LL SHOOT!
JUST A FEW MOMENTS, MADAM—PLEASE, I BEG OF YOU!
I'D LIKE TO KNOW WHY A LADY CAN'T CROSS HER OWN STREET!
DON'T GO DOWN THIS STREET, CAPT—ATTA BOY!
MOVINK PICTERS, EH?
ACORN APTS
THORNTON FISHER

FLAGGING TRAFFIC AND PEDESTRIANS WHILE A SCENE IS BEING SHOT.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Advertising Copy.

PROBABLY many exhibitors will be interested in the question of marking copy for the printer, raised by an old friend of the department, who makes a valuable suggestion that you send in a duplicate of your advertising layout with the advertisement that is the result. He writes:

> It would be a help to many of us if the different advertising men would send in a sample of their advertising copy for criticism and reproduction, thus giving us all a chance to learn how to get the desired effects. I recall an instance while I was in a former connection where one of the owners insisted that in preparing ad. copy the larger lines were to be underscored and, if still larger, two or more underscore marks were to be employed. He called in one of the biggest advertisers among the local men and, to my surprise, this man decided that the underlining method was the correct way. I held that the letters should be written into the copy the actual size desired. The printer would, no doubt, understand and follow the underlines, but that doesn't make it right, does it?

Our correspondent is destined to receive another surprise, for any agency man would decide just as the arbitrator did in this case, that the method was common custom; indeed, where a printer sets much copy for one advertiser and comes to know the latter's ideas, the underline method is all that is necessary. There is no one definite and positive way of getting up advertising copy for the printer. Any methods that will get results is good, and the best is that which will give the best results. The underline method gives good results where the printer knows what the advertiser wants or where the advertiser does not know exactly what he does want. Many advertisers cannot prepare their copy any more definitely than this and yet they get good results where they work with good compositors. If we had dealings with only one or two typesetters, and they knew their business, we would not trouble to get up an elaborate layout. We would typewrite the lines on a sheet of paper, without regard for size or proportion, we would underscore the least prominent display lines with one mark, give two to the larger lines or three or four or five or six as the relative importance of the lines seemed to demand. Then we would mark the space the advertisement would occupy and let it go at that. Any pronounced error could be corrected in proof. That is the simplest form of advertising writing, and one largely followed.

Still Other Ways.

The next step is to write your copy, but to mark the size of the type instead of using the underscore marks. Here you write the copy on the typewriter without regard to proportions of the actual writing, but you mark the point or line sizes instead of using the lines. You mark one line to go in a 24-point letter and another in a 30-point, or you call a 24-point letter a two-line letter or a 36 a three-line letter, and so on, the standard being the pica letter of 12-point base.

Being still more exact, you may clip from old advertisements—your own or others—the type faces you like and paste bits of these samples in the margin of your copy to show just what face you want, being careful to select the faces the printer has. This insures your getting a bold face when you want black and a lighter letter when the line should not be so pronounced.

The next step is to mark the special lines with the exact size *and* face required. You call for a 30-point Cheltenham bold for this line and a 24-point Cheltenham bold italic for another, and so on. In preparing advertising copy for two or more papers you cannot be so explicit, and it is better to give the size only, since no two offices have precisely the same equipment of type. In preparing the advertising copy for a string of New York theaters, we used to send to the advertising agent the sheets of copy, and the agency would send the copy to any one of four or five offices with a demand for extra proofs, these extras serving as copy for the other papers. We never knew what office would get the job, as the work coming into the agency was divided among the different offices, and so we merely marked the copy for size, and we practically never had to make important changes. We typewrote the copy on regular sheets and added a "2 li" for a two-line letter and so on. Italic or full face in the body type was specially marked. Most theaters followed the same plan, even for three sheets from type, and it was only in laying out 28 sheets that a rough layout was supplied.

Where Sketches Count.

But until you can visualize type as the director visualizes a scene from the written words of the continuity, it is helpful to sketch a layout for the printer, more to show yourself than to show him. Here you get a space either just the size of the space you are to take or double the size. The banks of body type are not marked in, but are written as separate paragraphs and numbered or lettered to correspond with similar numbers or letters on the layout. The same thing can be done where the advertisement is laid out in a series of panels or panels with display. If you will turn back to the issue for May 5th of this year you will find an excellent example of the way Dave Udell does it, together with the advertisement that resulted from the layout, or you can find an example in PICTURE THEATRE ADVERTISING from copy by John William Kellette. It will be noted that [illegible] these name the type faces they require [illegible] the cases, but if you indicate the size and general style of what you want, the printer will give you the nearest he can come to the exact.

Personally we believe that the best results come from naming the faces, if you can name them correctly and can see how they will look on the page, but until you can do that we think that the Average Exhibitor will get the best results by merely underscoring the matter to indicate the relative values of the lines and leaving the rest to the printer. It is only when some special layout is required or cuts are to be set in that the sketch is really worth the trouble it entails. Then we recommend a drawing board, a T square and triangle with a pica rule and a pair of dividers. Use the square and triangle to outline your space and to give you straight lines across, taking your measurements from the pica rule with your dividers. It makes the work much easier.

Now that the matter is under discussion, will big advertisers please send in their layouts on *white* paper, done in ink.

Spreading Out.

C. W. Bartlett and Son send in a page advertisement for their Majestic theater, Fairbury, Neb. It announces the addition of the Paramount service to their program and three-fourths of the page is taken up with this line of attractions. We show the top of the advertisement. The bottom is divided between Richards and Vita-

Paramount Pictures
Quality in Photoplays
THE MAJESTIC
Every Monday & Tuesday Matinee and Night
Every Thursday & Friday Matinee and Night

graph cuts, the former showing Wednesdays and the latter on Saturdays. In between is a mortised cut [illegible] announcement of the change, and on either side the program. We note that both here and in the tasteful eight-page program the dates are below the text and not above it. This is unusual, but it is sound procedure. You read of a film that sounds interesting, and the last thing you want is the day and date. You do not have to look back for the date. It comes at the time you most likely will be interested. They have started their campaign with vigor and dignity. We like the tone in which they announce their change. We like, too, the use of their own pictures along with the stars. It is no vanity but sound sense that put the Bartletts alongside Miss Pickford. They are more important to Fairbury than Miss Pickford, for without the Bartletts, or some other management, there would be no Pickfords, and so the Bartletts mean fully as much to the town, as does any of the numerous stars they show. It is plain business to make yourself even better known than your stars, for you may last longer than any particular star.

For Underlines.

A. L. Middleton, of the Queen, De Queen, Ark., has invented a good line for the underlines. He runs

> Watch but don't wait for

and the list follows. That line is apt and pithy. Mr. Middleton recently tried changing to a card program but his patrons would not let him and he is back to a four-pager again. That tells its own story. When your patrons insist upon a house organ you can gamble with the sure-thing men that you are making money with it.

Good for Once.

New York theaters have lately taken to the typewriter type for advertising. One form is a typewritten advertisement from the star to his manager, congratulating him upon the success of the play and another is an open letter to the public commending a production. One is about three and the other four inches single column, boxed. It stands out on a type page well enough to be copied once, or twice, using a brief message.

Going.

L. J. Scott, of Essanay, is going to go into the officers' reserve. He writes that his experiences in Canada, while selling the Max Linder subjects, convinced him that we shall all have to do our bit before the end, and he would rather bear the drafts to come by enlisting now. Starting in a small town in the middle west, Mr. Scott advanced

to an exchange position and finally went to Essanay. He has an intimate knowledge of what Exhibitors of all classes need, and in this he had the advantage of the average staff man who knows all of the big towns. Some day soon we hope to see "L. J." back with us, bigger and better than ever. Meantime, along with many others, we regret the passing from the business of a friend.

Vic Winners.

Two good ideas show in a late program of the Victoria, Buffalo, N. Y. One of these is a tag for the program to recall past advertising. It appears under the Sunday program and runs:

THINK BACK! This Friday Evening and Saturday Matinee and Evening, August 24th and 25th, *Wallace Reid in "The Squaw Man's Son"*—Saturday Kids' Matinee, *Marguerite Clark in "Wildflower."*

Another idea is a series of skits that can be adapted to any house. We give the series to suggest the general lines along which others can be built—now that the Victoria has led the way:

OUR OWN LITTLE SUNDAY MOVIE.

Scene 1. Mother is unhappy because she isn't busy. Dad's as full of yawns as the Ocean is loaded with fish. Baby whines because he can't think of anything else to do.
Scene 2. Nobody home but the clock and it can't go.
Scene 3. Entire family at the VICTORIA smiley and happy.

OUR OWN LITTLE MONDAY MOVIE.

Scene 1. Dad gets paid. Off to the Club? No.
Scene 2. Dishes in the sink. Tune up the flivver.
Scene 3. Over at the VIC, and nothing doing for the divorce court.

OUR OWN LITTLE MIDWEEK MOVIE.

Scene 1. Busy business man on the veranda all fagged out.
Scene 2. Gets an eyeful of the neighbor's going to the VIC.
Scene 3. Joins the procession.
Scene 4. VIC Orchestra bursts into silvery, refreshing music. Busy business man straightens up. It was the mental tonic he needed. Some music! Some show!

OUR OWN LITTLE WEEK END MOVIE.

Scene 1. Miss Ruby Belle Nason booming music out of the Vic organ that sounds like the melody of the waves.
Scene 2. Grouchy old bachelor sitting in a box and glaring at everything in general.
Scene 3. Organ melody carries him back to the days when he laughed long and loud at the Punch and Pudy shows.
Scene 4. Shakes off the blues. Treats himself to a smile. VICTORIA wins again.

OUR OWN LITTLE REST DAY MOVIE.

Scene 1. Young girl wants something to cheer her up. All alone in a big town.
Scene 2. Sees no familiar faces anywhere around.
Scene 3. Drops into the VIC. Polite girl usher greets her pleasantly and finds her a seat where cool waves brush her forehead.
Scene 4. Lively comedy and music spirits away discontentment. Life's young dream glows again.

There are others for the second week the program covers, and these mostly refer to the current attraction. A single example will suffice:

OUR OWN COMIC MOVIE.

Scene 1. Business went wrong and young man was ready to quit.
Scene 2. Slouched into the VIC and there he saw Fatty Arbuckle.
Scene 3. Skies cleared and life looked rosy again. VICTORIA can't help but win.

The stuff is not really brilliant; it is not intended to be, but it drives home the house name and keeps the patron thinking of the program, and by association the titles and dates will come up. These miniature scenarios are all placed immediately above the date line on each program change. The idea is an excellent one and is worth trying if you have room in your program, or it can be run in the daily advertising if you have a low space rate.

Long Distance.

A. L. Gilbert, in sending in a card from the Vogue theater, Vernal, Utah, writes that the house is 120 miles from a railroad and cost $40,000 to build. The card is red stock, 3¼ inches by 5, and it offers an idea to others, for the text reads:

WE ARE IN WAR

As many of you know, especially those who have sons, brothers, and sweethearts going to serve their country, many of them abroad.

It is not enough that we have helped before such as Liberty Loan, Red Cross, etc., but we want you to come to the VOGUE THEATRE next Thursday and Friday, where 10 per cent. of the gross proceeds will be turned over to the "Boys."

Your mite, large or small, will help to buy some comfort, that could not otherwise be secured. "Over there" is a long journey, and it may take some time to get back.

Thursday: Mabel Trunnelle in "A MESSAGE TO GARCIA."
Friday: George Walsh in "THE BEAST."

Yours Cordially,
THE MANAGEMENT.

We like the ring of this card. There is no false note of jingoism, or "see what I'm doing for the boys." It is what the patron can do, and it is well put. Of course the house will profit from the return visits of the new patrons, but that does not detract from the fact that it is an honest effort to help. It would be better, however, to specify the exact use to which the proceeds will be put.

You Never Can Tell.

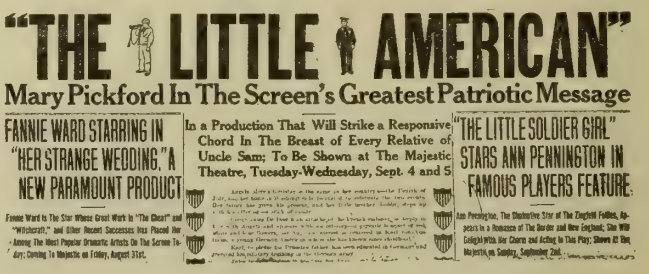
Perhaps some of you remember a letter we ran at some length a year or so ago from a Canadian exhibitor, Charles E. Couche. He wanted to hit the big towns, and from his letter we thought it best to advise him to come up by way of a medium-sized place. Tom North gave him a boost in the old V-L-S-L Pals, and he seems to have hitched on in Portland, Oregon. At any rate, he sends a letter on a most attractive letter-head, blue linen stock, printed in blue from a drawn plate with a buff office cipher in one corner. He says:

> Here's your old friend from Revelstoke, B. C. again—the one you criticised so strenuously for a manuscript letter a year and a half ago. I wonder if you like this any better.
>
> I haven't written before because I've been too busy doing things, and it is just possible the same state of affairs may hinder me from becoming a regular correspondent now.
>
> Something that seems to me to be almost without parallel in the show game happened yesterday as a result of advertising, at the MAJESTIC here, of which I am advertising manager. It is the best theater in town, and we had been riding through the summer with good old war time economy, but getting good results. For yesterday we had to play an old Fox production which we shelved last season, "The Silent Lie." The attached ad. will show you how I handled it. This ad. ran in three out of our four dailies, in conjunction with regular house billboards. The day was a scorcher, but we played to business that we only beat once all last season with Theda Bara in "The Darling of Paris," and we ran all the big stuff on the market. Am sufficiently tickled to want to write you and at the same time tell you that I'm mighty glad I came to a fairly big town, even though against your advice.
>
> Have a good Ad. Agency of my own here which I wouldn't leave for anything less than $10,000.00 a year.

We are glad that Mr. Couche did not take our advice in full, but his letter seemed to indicate that he put most of his trust in music, because he was himself a musician, and we pointed out that something more was needed. Evidently he had that something more, for he has made good in a difficult line. But the point is that with good advertising he filled a house in the hot days with a picture passed over last season. The main advertisement is a three thirteens, a black ground with a picture of the dance hall at the top, a verse below, in white letters, the title also in white and a snow scene at the bottom, with a mortise for text cut into the scene. He seems to fancy the black ground, for he uses it in another example. But he also makes excellent use of white space—use and not waste, which is something else again. We wish Mr. Couche would send in a bunch of stuff before he again becomes too busy to write in. But why should he ever get as busy as all that?

In Keeping.

One thing we have been noting is the display in connection with patriotic subjects. Most Exhibitors have stopped short wih he flag or shield. That seems to be about the depth of their originality in this connection. For this reason we are reproducing the heading of The Movie Fan, the house organ of the Majestic, Grand Junction, Colorado. When Charles Decker had to start thinking, he did run the shields


"THE LITTLE AMERICAN"
Mary Pickford In The Screen's Greatest Patriotic Message
FANNIE WARD STARRING IN "HER STRANGE WEDDING," A NEW PARAMOUNT PRODUCT
In a Production That Will Strike a Responsive Chord In The Breast of Every Relative of Uncle Sam; To Be Shown at The Majestic Theatre, Tuesday-Wednesday, Sept. 4 and 5
"THE LITTLE SOLDIER GIRL" STARS ANN PENNINGTON IN FAMOUS PLAYERS FEATURE

down the side of the story, but he lifted the curse by the figures of a sailor and soldier in the title. The title is 16 inches long, and in a two-inch letter (12 lines), the figures being the same height. They are stock stuff, and may be had for about twenty-five cents apiece. The title runs clear across the page and drops to three columns down the centre of the page, a portion of the space being taken for the shields. There is a turn to another page. If you want patriotic display stuff, do not confine yourself to the flag and shield. Get a copy of the decorative material catalogue of the type foundry, and for a couple of dollars you can get all sorts of stuff; airplanes, battleships and regiments. These are cast in metal, and can be used in newspaper work without trouble on the stereotyping tables.

Wall Paper.

W. J. Weeks, of the Palm, Lindsay, Neb., sends in a wall paper bill and asks for comment. It is the first wall paper bill we have seen in some months. He has picked out a paper not too bright and not too heavy, and had the title been displayed in a heavier face there could be no comment, but it must be remembered that where the black ink has to fight the gay colors of the wall paper, the ink must be put on thick, using a bold letter of large size. Even a large letter of regular line, such as Mr. Weeks uses, will not quite serve. It should be along the lines of Railroad Gothic to fight down the color. The wall paper stunt is good for a novelty. As most readers know, it is a throwaway printed on wall paper, and generally commencing: "We have torn the paper from the walls to make room for the crowds that desire to see———." The title, date, and house name should follow, but little or no descriptive matter should be used.

Ambiguous.

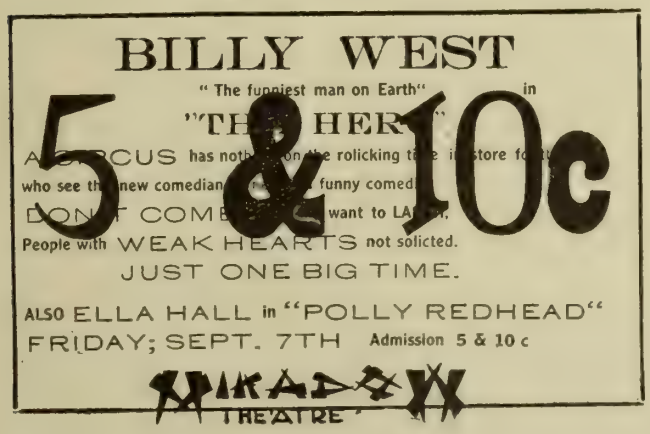
In response to our appeal for information as to how Jay Emanuel liked matrimony we get a postcard in green ink that remarks that we should be still young enough to remember our own honeymoon. Precisely, but what does Jay know what we think about our own honeymoon? He still has us guessing. But Jay sends in a work of art from Niagara Falls. It shows on the left Bob Lynch, manager of the Philadelphia Metro exchange, trying to dip up the American falls, while his assistant, Bill Bethwell, cheers him on. Of course, every photograph and post card studio in Niagara Falls and Buffalo has one of those falls backings, so the feat is not as daring as it looks, but at the same time that is a whole lot of water for a Philadelphia exchange man to have in his possession all at one time. We are willing to wager that they never see that much water out Ridge avenue way. Jay further deposes that he is having a 60-foot prison set painted for use when he runs "The Honor System," the title being lettered across the entire front. That sounds like some sigh. Perhaps Jay will get that photographed, too. Jay sends in a slip of pink paper two inches wide by sixteen long, on the two sides of which he has printed the programs and underlines of his two houses for four weeks. That makes a pretty economical program, and yet it is a distinctly good one, save in the fact that the paper is too light to last four weeks.

Some Job.

Gordon H. Place, of Real Reels, suggests as a stunt that the boy with the most freckled face in his community be permitted to bring his entire family to see Jack Pickford in Freckles, with lesser second and third prizes. The scheme is a good one in that it will attract attention, but there is a troop of boy scouts where we are hanging out and three of them run so close that their freckles would have to be counted to gain a decision. There are lots of these stunts that can be worked. For example, capitalize Arbuckle's weight. Set scales in the lobby with the weights at this point and offer to admit free any couples that together weigh three pounds either side of the Arbuckle weight. You'll not have to give many free tickets, and the number of persons who will try the scales will supply a ballyhoo that you could not afford to hire. That's just a starter. Think up some more and send them in.

Two Color Postals.

Most Exhibitors value postal cards chiefly for their small cost, but the Mikadow, Manitowoc, Wis., goes in for two-color effects, and gets an exceedingly nice result by avoiding the red and black that seems to be the first choice of most printers. Instead of the red they use a transparent brown for the 5 and 10c. and the frame. The price, surcharged, does not obscure the text below, though the one-color reproduction loses this again. Apart from the color scheme the card is very nicely set, a clean, open type that can be read without fatigue. Moreover there is plenty of margin between the frame and the edge of the card. You do not look at it with a do-I-have-to-read-all-of-it? feeling. It does not pay to scare your prospect off with too much type. Say a little, and say it well, and you can sell the prospect more easily.



Follows the Garfield.

Carroll E. King, of the Johnsonia, Leesburg, Ohio, has just taken hold of the house, and he has adopted for his slogan the recent line from a Garfield theater program, "New patronage invited and encouraged; old patronage fostered and maintained." That seems to us to be a particularly happy line for a house under new management. It fills the bill anywhere, but it especially belongs to a changed management, and Mr. King passes along his thanks to the Chicago inventor. Mr. King is new at management, and sends in his first display for comment. We hope that he is going to be a frequent visitor, for we want to watch him grow. He has had no previous experience, but he has been reading the department off and on because he has been interested in the Photoplaywright. He seems to have remembered what he has read. For one thing, his opening announcement is page width, but runs only a scant fifteen. He did not take a page and then start in to fill it. He said what he had to say and let it run what it would. He saves 24 inches, and gets a better proportioned advertisement, and also gets the space on the same page for the interview that backs up the advertisement. This is good work. He gets a better balanced advertisement and pays only for what he needs. He runs but three nights a week, and in laying out the advertisement he puts the Saturday opening in the center of his space with the following Tuesday and Thursday on either side with an announcement at the top and the house name at the bottom. One error he has made is in not giving sufficient prominence to the house name in the top announcement. It is set in the same face as the rest. He would have done better had he raised this to capitals. The house name occurs three times in the greeting--he could have gained three displays. Even better would have been an underscore for the name each time, using a two point rule with the 24 point type. Underlined matter, in body type, stands out better than capital letters, but it is generally necessary to explain to the printer that the line is for the rule and not merely to indicate italics. To get this, the best way is to draw a line and then mark it "2 point rule." We would carry things a bit further than this and arrange to have the house name underscored whenever it is used in the body of an advertisement. Make the stunt a sort of assistant trade mark. More than this, the house name, in display, should rise to the top of most advertisements, since the house is more important than the attraction. One chance for a good line is overlooked in "No change in prices." That line is all right, especially with a new management, but there would be more biff in "No change in prices—just a better show." In his press work, Mr. King is a bit too general. One item, for instance, says that he spent Thursday in Cincinnati "arranging for high grade film service." That carries little weight. He should have told what he did. He changed from two to three nights a week. He could have written the item to say that he spent the day in Cincinnati "arranging for a more extensive program owing to the fact that he will run the Johnsonia on Tuesday, Thursday and Saturday evenings instead of merely on two days a week, the change permitting him to increase the merit of the program without necessitating a change in prices." That would mean more. Mere mention gets the name before the public, but definite fact is more likely to bring them to the house. Evidently the editor is easy with his notices, so it pays to say as much as possible, so long as it remains news.

Nicely Set.

Rather late comes this opening announcement for the Casino, Cape May, N. J. The original is about 3 by 5 inches, but with a wide margin. The type is nicely laid and with the double box the announcement of the opening stands out as clearly as the list of attractions. Run in together each would have fought the other. Side by side each helps the other to display, while good type selection makes a pretty job. The back is printed with type too large for the work and looks crowded. Days and date and feature are set in the same point so close together that each line kills the other. The real trick in display lies in selecting faces that give distinction to each other.

Just One Time.

Special form letters are great business pullers, but they do not last. A letter on some special story will get a crowd, and the pleased Exhibitor may immediately repeat in order to do it again. It may work the second time, but it will not keep up, and if persisted in it will react and spoil the effect already gained. All forms of special appeal will become hackneyed if continued, but nothing stales so rapidly as the form letter. Use it once, and again eight months from now. Meantime make some other use of your mailing list.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters & throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid*, $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Wright and Callender Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

A Cowman's Complaint.

Your cowboy of today is not the least like the cowmen of the Billhart plays. He has brains and often a college education and whiskey is not his chief diversion. We have several riders among our more or less regular correspondents, and one of these is Arthur M. Jordan, who is playing the game like a regular. He writes: "I have met all the disappointments that you have forewarned me I would, and this only makes me more resolute; makes my determination more stubborn. Still I am sometimes of a doubtful frame of mind; for when I read so much regarding the better story of the future and bring up the present staff writer to embellish the proposition, I wonder if the producer really knows what he wants." The producer doesn't. That's the trouble. The big boss and the director are generally as much at sea now as they were five years ago and will be five years hence if they still stick around. They are floundering around hoping something will happen to give them light, but they have neither the ability nor the intelligence, as a class, to strike a match. This does not, of course, apply to all, but it does apply to the business as a whole, and we must look to new blood for support. Somehow we have hopes that J. Stuart Blackton may do something, in spite of the fact that he starts off his independent career with a book right. He is enough of a materialist to know business and enough of an idealist to sacrifice business slightly to reach his ideal. That is the combination that will eventually make for success.

Mr. Jordan, from another angle, gets hold of the real meat of the problem done into his own terms when he writes:

> If we had a cow here on the ranch where I am working that was an undesirable, the cry of "Outlaw" would be raised instanter; and pretty soon there would be a slow wagon and a sad song—as the boys say of a funeral. Then I don't believe that we would be foolish enough to spend a few thousands for another cow like her. Experience is a great thing, and it has required several years of hard study to convince me that it can be subdued. Perhaps this is only another form of the dramatic art that is being improved, but I am not deep enough to catch the drift. I will say pointedly that I will never offer for sale a thoroughly good story until good stories are in demand; for it appears to me that if a regular draws $30 per month, a lieutenant should draw more, or else the incentive would be lost. I can make myself laugh or cry, but it seems that I can't make the other fellow see what I am crying about.

The reason we keep on buying outlaws is that we breed from the same strain. There are three classes of persons who can write plays, the man who wants ten thousand dollars, the man who will take ten, and the man, not known as yet, who would get a hustle on if he could get more than ten and less than ten thousand. Few of the latter class are writing because they know they will not get decent treatment. They must either have a name or be a nobody in these days; be willing to take the ten or be worth the thousands for the name alone. The man who can write a story worth a thousand dollars *as a story* without a name is not writing photoplays these days. He is the man who should be encouraged, but lofty patronage is not encouragement, no matter what the average editor of today may think. A first class writer should be able to turn out two or three first class plays a year. He should not be encouraged to overstrain and he should be given enough money for the three to make it unnecessary for him to do more. Constant grinding at ideas must inevitably produce hack work, just as will crowding success. Editors must conserve, not exhaust, their few good writers and add to their numbers. Until then there will not be enough good plays to go around.

State Rights.

An inquirer wants to know if we think that there will ever be a real market for the State Rights feature. We take it that State Rights is merely the term for a picture important enough to warrant independent handling. If this is meant, we believe that there will undoubtedly come a market for the feature; not with the present makers, perhaps, but those who will follow them. We believe that in time there will be a genuine and fairly good demand for themes so large as to warrant individual handling by production companies and that these will be handled much as plays are at present. Most of the demand will be filled by the few writers who have made their way to the top, but there will always be an opening for the free lance who has something really good, and through these openings the competent will gradually come to take their place with others at the top. This will probably be a market distinct from the program play, just as at present there are writers of drama and writers of vaudeville material, for it seems inevitable that in time we must come to a division of the houses with big productions at the large downtown houses and some of the neighborhood theaters and one and two reel subjects in the other houses appealing to the same class as those who now prefer the varied vaudeville program to the engrossing drama. But the condition will never come until we have both manufacturers and exhibitors who are sufficiently intelligent to realize that pictures are not a one-style proposition, and who will give us better one reelers than we used to have. At present even the poorer types of ones are being made over into twos. The other night we saw two two-reel plays both of which we did into scripts seven years ago and even then they were not new and checks were sent the authors not so much for the material as because the reminder was good. They made compact one reel plays. As two reelers they were diffuse and tiresome.

There must be better one reelers before there can come better five part stories, for it must be possible to serve either public before this special catering becomes possible.

Adapting.

Last summer, coming from the trolley to the camp, we met a family of seven skunks out for an evening stroll. We were polite and they were amiable and there was no more to the story. But we did not rush to the typewriter and knock out a story of a man who ran into a skunk on his way to see his best girl. We did not write any story, but if we were not so lazy just now we might have written a story in which a hated rival sprayed the hero with the perfume used by the girl the heroine was jealous of; knowing that the hero had hay fever and would not know and that the girl was not similarly afflicted. We would not have used the skunk, merely because we met seven; we would have used the suggestion and not the scene. That is the way to write stories. To not literally adopt what happens to you, but adapt from that whatever you need to make one or more stories.

Ask First.

Last week a young author sent us a twenty-five page script to revise for him. In return he would announce in the book in which it was to appear that we have revised it and that he preferred Technique of the Photoplay to other books on the subject. He sent return postage but no return envelope, and the letter came to us in camp where we have no wide line of envelopes. The week before a woman sent a long script for criticism. It never occurred to these writers to first ask if they might send the stuff. They merely dumped it onto us without warning, and with a supreme faith in the righteousness of their cause and in spite of the fact that each issue of the paper announces that we will not handle manuscript. Before you ship your stuff out anywhere, write and find whether or not it will be welcome. It is less trouble, and your script will be saved a lot of travel. You have not the slightest right to annoy strangers without permission, and no redress if the stuff is not returned. Write first, no matter to whom you write.

Boob Stuff.

Lately a woman wrote us for the address of a presumably successful writer. She had sent the S. W. a sample idea, but the letter had miscarried, and then she sent the idea to Selig *in New York* with a request for an address and they sent the story back with word that they had enough scripts to last a year, but they did not add the desired address. No reputable company will reveal the addresses of its writers to the boobs, because they know the boobs for the pitiful grafters they are. Don't look for addresses. Go down to the library in your own town and ask for what books they have on photoplay writing. Read them all. Buy the one which seems to help you most, and go to work.

Technique of the Photoplay

By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

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THE MOVING PICTURE WORLD, 17 Madison Ave., N. Y.

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Projection Department

Conducted by F. H. RICHARDSON.

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost, will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Powers Improvements for 1917.

During the present year the Nicnolas Power Company has made a number of minor improvements in its projector. These improvements are such as experience has indicated the wisdom of. None of them individually have called for any radical changes in the equipment. They are merely refinements which have made the machine a better instrument, and have lightened the work of the operator, while making his work more effective. The changes, as listed below, apply to the Power's 6B projector.

1.—Gate latch lengthened sufficiently to remove it from the intense heat of the spot. It now is at all times cool enough for comfortable handling.

2.—The tension springs and aperture plate have been lengthened, which operates to give the picture increased steadiness.

3.—Flap of automatic fire shutter has been given double its former heat resisting power by making it double, with a ¼-inch air space between the two sheets of metal.

4.—A comparatively heavy cast iron condenser holder is now being used, instead of the former sheet metal holders, for the purpose of reducing condenser breakage.

5.—The douser-shield is now being made of cast iron and placed so that it comes between the arc and the condenser. This allows of the more gradual heating up of the condenser, which will still further reduce breakage.

6.—In order to reduce noise and friction, the motor drive idler pulleys have been changed from cast iron to non-oiling material.

7.—So that the operator may the more conveniently reach the lever for changing speed, the bracket bearing same has been placed higher on the stand, and the lever lengthened.

8.—The take-up pulley spring for the lower magazine is now being made of heavy spring steel, with both ends fitted at right angles to the pulley and the respective stop-collar. This will greatly reduce the wear, as the spring must turn with the pulley.

9.—All carbon holders are now being made of a bronze composition containing 95 per cent. copper, the same being cast. This composition has large heat resisting power, as well as very high conductivity. Jaws made from this alloy will have a maximum of useful life.

These changes are all good. No. 2 was many times recommended to Mr. Power by the editor, as long ago as eight years, and Nos. 4, 5 and 7 for quite some time. This is not said with a view of claiming any particular credit, but merely as showing that when this department has concluded that a change is desirable, it does so only after making very certain it IS desirable, witness the fact that pretty nearly all the conclusions we have reached have been sooner or later adopted by machine manufacturers, in one form or another.

The reason for this is very simple. When operator after operator after operator suggests to us a certain change, and we examine into the matter ourself and conclude that the thing is both practical and good, it is pretty certain to be just that, because it has eminated direct from the final source of criticism—the users of the projector.

Of course many changes suggested by operators are, for one reason or another, impractical, and it is right there my four years' experience in the Power factory serves me in good stead. I learned something about the manufacturing end, and how to differentiate between the thing which is practical and the thing which is not practical from the manufacturing standpoint.

The inside douser will also fill another important mission other than that named, viz.: it will protect the lens from sudden drafts of cool or cold air when the lamphouse door is opened. This will be an equally important item in reaching condenser breakage with that one set forth.

New Film Cleaner.

M. E. Noble, Elgin, Texas, is the inventor of a new film cleaner, concerning which he writes thusly:

> Well, at last, I have been awarded letters patent on my film cleaning device, concerning which I wrote you quite some time ago. Enclosed find copy of patent description, which I would ask you to go over carefully, giving your opinion on same. If you think the cleaner, as you see it on paper, is worth while, I would like you to let my brother exhibitors know of same through the department. They say necessity is the mother of invention. In this case I can truly say that oil, dirt and grease on the films I received induced me to evolve the device in question, which certainly is an honest to goodness cleaner.

Judging of the comparative merit of an invention merely through examination of drawings and description is, at least to me, an utter impossibility, friend Noble. Moreover, I do not believe the man lives who can do it. I might make an intelligent guess, but that is all. The thing which looks really splendid on paper, often proves a first class, double back-action, stem-winding flivver when seen in action. Now DON'T imagine I am saying, insinuating or implying that your machine is in that class. I am merely pointing out the utter futility of expressing an authoritative opinion without first having seen the machine itself, and watched it work.

From the drawings and description, however, your machine seems to work essentially upon the same principle of that contained in the Ideal Film Cleaner, page 207, third edition of the Handbook, but to elaborate considerably upon its action. There is no question in my mind but that the device you have invented will clean the films of oil at least fairly well, and maybe very thoroughly. That it will also remove a lot of dirt is beyond question. The two practical things which strike me are (A) will the pulling friction be such that it will preclude hand rewinding, and oblige the operator to watch the re-wind motor constantly to prevent it stalling as process of rewinding advances? (B) Will the friction be so great that particles of dust caught in the cleaning pad will scratch the emulsion?

Mind you, I do not know that either of these things will take place, but they seem to me to be possible. You have asked me to review the matter, and with me a review does NOT consist in merely looking the thing over and saying: "Splendid! Better take half a page of advertising at once!" If your cleaner is practical, and is a better cleaner than we now have, or as good a device which can be sold for less price, thus saving your brother exhibitors money, then we are for it: also we are for it whether you ever advertise a single line or not, though we naturally hope you will. But if your cleaner pulls so hard that, while it does the work when used, still the operator will not use it (which has to date proven to be the waterloo of several otherwise excellent cleaners), or if it will clean the film perfectly, but scratch its surface in the process, then I could not, cannot and will not recommend it, even though you purchase ten pages of advertising a week.

If you have sufficient confidence in your invention to care to send a cleaner to M. M. Moon, Secretary Local Union 468, I. A. T. S. E., box 537, Sherman, Texas, I will ask him to have it thoroughly tried out in all the Sherman operating rooms, each man to make a separate report to me. If these reports are favorable I will then ask you to send the machine on to me and we will see what we shall see, the machine to be returned to you of course, when I have done with it, you to pay the transportation charges.

You may think this is very elaborate caution, and it is, too. But if I gave opinions offhand, how long do you suppose my decisions would have any weight or value to you or to anyone else?

Boylan Even Tension Reel.

R. J. Dwyer, Koch, Missouri, writes:

> On page 1601, June 9, 1917, issue, you indorse and recommend the Boylan Even Tension Reel, and say it is to be marketed by the Automatic Reel Company, New York City. Will you advise as to street address of this company, as I am desirous of obtaining details regarding this life saver in the way of tension devices. Success to the department and to the "Exhibitor's Bible."

Don't know what happened to the company in question. Ever since my return to New York I have been waiting for them to spring something, as I understood they were ready to get busy. But the silence is so dense I can almost hear my own hair grow. The Boylan Even Tension Reel looked good to me, and I shall be very sorry if it falls by the wayside.

Floor Paint and Non-Flam Film.

Paul H. Allen, New York City, an old crank artist, sets us right in the matter of non-flam film, and offers solution to Shreveport, Louisiana's, floor troubles as follows:

> In September issue of the department Frank Gwinn, Shreveport, Louisiana, wanted to know about a floor paint. I've been out of the operating room and on the camera crank for about five years now, but I'm going to "come back" and cooperate with the boys who have in their hands the ultimate result of our labors. I used to operate in a small town in West Virginia, where I had the same trouble Brother Gwinn is experiencing. Tried all kinds of paints available, even to a thin coat of concrete, which cracked—possibly too rich a mixture. After the concrete gave way I consulted a successful contractor and builder, and as a result, secured a composition flooring called, as I remember it, "Imperial Flooring Compaund." It was made by a firm of the same name in Rochester, N. Y. It somewhat resembled putty, and was troweled down on the floor about ⅝ of an inch thick. In a few hours it set solid, was fireproof and did not "dust off"; also, and best of all, it did not have that cold feeling in the winter time. The cost was about 16 cents per square foot.
>
> In the same issue the Stout Machine Company asks about non-flam film. You are in error. The Eastman Company *does* make non-flam now, but on special order only, and at about 25 per cent. advance over regular prices. They call it the Eastman Safety Film. I have a call for it from time to time from my customers. It is the same as Edison and Essanay used in about 1909. I found it satisfactory from the photographic standpoint, as the emulsion is the same as the regular Eastman. It is made only in the positive stock. Its keeping qualities *before development* are not quite as good as the regular stock, due to some chemical reaction from base to emulsion. This is present to some extent in all celluloid stock—even in ordinary kodak films. I have personally made tests and experiments which bear out the foregoing statements and conclusions, my experience having covered every technical phase of film production.
>
> From now on I will not be such a total stranger, and will be glad to advise or help any operator who is ambitious to become a camera operator, but is having trouble with matters photographic. By the way, the non-flam film must be ordered through J. E. Brulatour, Eastman's New York agent, No. 5 West 32d street.

I wish to personally thank you, Brother Allen. With regard to the non-flam matter I find you are correct in every particular. The information is passed along for the benefit of those concerned. We welcome you back into the department, but suspect our colleague, Carl Louis Gregory, will get jealous and land on our devoted frame if we butt in on the photographic end too much. Well, mebby I'd like to get him peeved just a little. Although we have been on the same paper for lo these long times, to the best of my remembrance I have never met the gentleman. Don't know whether he's afraid of me, or afraid I'm afraid of him. Anyhow, he is as scarce as humming birds at the North Pole when I'm around. I'm getting really curious to know what sort of a good looker he is anyhow.

The Five Thousand Dollar a Year Operator.

At the first annual banquet of the American Projection Society, held recently in Hotel McAlpin, New York City, it came as a complete surprise when S. L. Rothafel, managing director Rialto theater, New York City, who sat next this editor at the toastmaster's table, leaned over and whispered: "When you speak you have my authority to announce the fact that after January first my Chief Operator, Lester Bowen, will be placed in charge of projection of both the Rialto and my new theater at Broadway and Forty-ninth street, at a salary of five thousand dollars a year."

And thus, at long and last has projection been recognized in a comparatively big way. And it is fitting that Mr. Rothafel, the recognized premier in the presentation of the photoplay, should be the one to do it.

Look well at those figures, brother operators, and remember that LESTER BOWEN GETS FIVE THOUSAND DOLLARS A YEAR BECAUSE HE HAS MADE HIMSELF WORTH THAT SUM, and for no other reason under the sun, even, as you may get more than the prevailing wage if you, by persistent effort to excel, make yourself worth more. "But," says the unsuccessful one, "I've tried and my boss don't appreciate good work," or, "I tried real hard for a long time, and became discouraged."

To the first I would say, you but waste effort working for a manager or exhibitor who has no appreciation of good work. Leave him, is my advice, and do it quickly, if you ever expect to succeed, because working for such a man will eventually undermine your ambition. You will, in the very nature of things, become careless, and will stand still or drop back, instead of going ahead. There may be cases where it is not practical for an operator to leave such an exhibitor. In fact, there are many such cases, but after all, they are isolated, in a sense, and I speak of things broadly. On the other hand there are now an ever increasing number of exhibitors who are able to, and do differentiate between the good and the bad in matters projectional, and these exhibitors are right now greater in number than are ambitious, high class operators. In other words, there is at this moment a place for every operator where he may advance himself beyond the union scale, or the prevailing local remuneration, by persistent, intelligent effort, backed up by scientific knowledge of projection, in all that entails. But remember that Rome was not built in a day. It takes time to accomplish almost anything really worth while—time and strenuous effort. But persistent effort to improve your position, my brother, will reap its reward, always provided the effort be intelligently directed.

The five thousand dollar a year operator is here. His number may increase slowly, and there may never be very many of him, because there will not be any large number of such positions to fill, but you may at least climb in that direction for a considerable distance by intelligently directed, persistent effort—by making yourself worth more and not becoming discouraged because your efforts and abilities are not immediately recognized.

A Good Operator.

Brother A. Feinman, New York City, arises to make the following very pertinent remarks concerning the profession:

> It is only upon rare occasions that the operator of a motion picture theater receives mention in connection with the success of the theater. It seems as though his share in the success is invariably very carefully overlooked, or else entirely forgotten, when the final inventory of a successful theater is taken. As a matter of fact how many really know that to the operator belongs a large share of the glory when a success is made.
>
> But let there be a failure! How quickly, and with what wonderful unanimity they agree that "the bum operator was to blame"! The importance of the operator in success-making is not then forgotten. He is the goat—in fact, he is a whole flock of them. Nor do the critics pause to ask whether he had a glorified cigar box for an operating room, ante-diluvian equipment, and the very cheapest supplies it was possible to purchase, regardless of quality. Nay, nay, Cleopatra, such trifles matter not. The screen result was rotten, the theater failed and the operator is the goat. Had the screen result been high class, and had the theater made a stem-winding success, you would never have known, so far as published accounts be concerned, the poor operator existed.

All of which is eminently correct. The manager has something besides the mere salary to work for. He is, to a large extent, in the public eye. Like the general, he well knows that success will crown him with a halo of glory. He, therefore, works hard, schemes and contrives to the limit of his capabilities to make good.

But friend operator well knows he will get no credit for success, and plenty of abuse for failure. He has not the incentive to hard work which goes with public laudation for success. In but few theaters has the management even the grace (I came near saying common decency) to put the operator's name on the programme, though everyone else, even down to the head seat-shower, has his name there. If there is a splendid screen presentation of the photoplay, the patron smiles amiably on the usher, nods genially at the janitor, if he is in sight, shakes hands with the manager and forgets that the operator, who really did four-fifths of it all, exists. But let there be a break in the show, or a rotten light, due perhaps to the cheap carbons friend manager through an attack of near-economy bought. Aha! The patron grinds his molars in rage. Rotten operator! Curses! The gallery boys whistle, and down below they clap hands and stamp, while up in the operating room the operator, stripped to his B V D's, sweats and struggles with carbons which won't carb. They cost five whole, great big one-buck shin-plasters per thousand less than good ones, though, and friend manager "saved" that sum, even as Pharaoh saved straw when he ordered the Israelites to make brick without it. Or maybe the operator is cranking with one hand, with half of one eye on the screen half of the time, the other half watching the rewinder all the time, while his other hand is, of course, cranking the rewinder. His other eye is busy watching the ammeter, voltmeter, mechanism, clock (for he runs on schedule) and the motor generator. With one foot he regulates the projector speed and with the other he from time to time adjusts his light. If there is a splice to make he does that with his nose and teeth. And through it all friend audience (managers who allow or require such stunts won't and don't know the difference so long as there is a moving figure on the screen) expects the art of Clara Kimball Young to be faultlessly depicted on the screen, with censure for failure and nothing at all but cheap living and work for success. Verily I say unto you it's a great life if you can stand the strain!

Brother Feinman is connected with the Public Projection Rooms in the Godfrey Building, New York City, where his work has played no small part in the success of that company.

Recommends Smaller Carbons.

M. M. Moon, Sherman, Texas, criticises Sour Lake, Texas', procedure as follows. His letter was received quite some time since. Apologies. We'll be more propmt in the future if possible:

> Well, Old Man, you're back in New York, and have had time to at least take one good breath, so I'm going to demonstrate my extreme friendliness by jumping on you with both feet and kicking same out again. This ferocious act is prompted by the fact that when you got up in the Northwest you published the statement: "I have but just found the first man to answer the lens question propounded in the course of my lecture correctly." G-r-r-r-r! Waddymean by them woids, man. When I arose on my rear legs, at the time you lectured here, and answered that query you said: "Absolutely correct. Now, Friend Richardson, how in the name of your, or my, great grandfather's specter, can one be more correct than "Absolutely"? Answer me that, if you can.
>
> In a recent issue of the Department I note where a young flicker artist named Rankin. Sour Lake, Texas, is having

trouble solving the problem of how to run two projectors with one motor. He said he was forced to do this because his manager would not purchase another motor, and then went on to say he was using ¾ or ⅞ carbons, with thirty to forty amperes D. C. Now right there is where Friend Rankin could save enough to buy a motor in a short time. Reduce the carbons to ⅝, which is none too small for his amperage, thus saving several dollars in a few months, with the same, or better, result on the screen. There are several other troubles mentioned in the letter, including flicker, but the particular issue in question is not at the moment available, else I would take a hand, at least on the flicker question. But the very best advice I or any one else could possibly give Rankin is to purchase a copy of the Third Edition of the Handbook, and having done so, STUDY IT. Don't merely *buy* the book. That would be almost the same as throwing four dollars away. But buy and STUDY it, and it will be worth literally hundreds of dollars to him, or to any other operator.

Conditions have improved since you were here. All screens now have black borders, with a single exception; also the picture size is reduced, all of which shows your trip did good. The local appreciated your lecture, and will prove that fact later. Our secretary just returned from a trip to Chicago. Says they certainly are a splendid lot of men up there. Both he and our local appreciate the many courtesies extended him by the Windy City boys. Well, here's hoping you and our department grow bigger and stronger as time goes on.

As to your deadly intent with regard to my breath, will a pulling of my forelock, a most humble kowtow and an apology cool the fires of anger? If so, consider them as made. True for you, my notes show that you did answer the lens question correctly. Sorry, Old Top. My error. But as to the carbon matter, I cannot agree. In the first place there would, I think, be but little actual saving in carbon, because, while the five-eighths would cost less per carbon, they would be consumed very considerably faster. In the second place, while I agree with you that under forty amperes three-quarters is too large, some of the best operators in the country are using that size on forty, and claim excellent results. Seven-eighths is entirely too large for Rankin's amperage, of course. Personally I am not certain as to the advisability of using ¾ carbons on anything less than fifty amperes. Between forty and fifty I regard the use of ¾ and ⅝ as a matter for individual preference; also as depending somewhat on the make of carbon. True, I may have advised a ¾ upper and ⅝ lower for forty amperes in some cases. Well, I even now am not sure the advice was so far wrong, everything considered, though it might perhaps better have been qualified. Your remarks concerning the study of the Handbook are entirely correct. Please convey to friend wife and to the members of the Sherman local my very best wishes. You really don't know, Brother Moon, how splendid it is to know I have the confidence and the friendship of the men of Sherman, and of so many other similar bodies. It makes life worth living, and hard work a pleasure, because I know the work will help "The Boys."

Just a Kick.

Ralph W. Martin, Los Angeles, California, comments on the article by Brother Phillips, New Haven, Connecticut, as follows:

Just a kick on the article "High Amperage," by Louis Phillips, issue of August 25 last. Phillips claims that the temperature at which carbon will volatize under normal atmospheric conditions is constant, irrespective of temperature of heat source. The above statement is agreed to as being correct. He also claims that the temperature, and therefore implies that the brilliancy of the crater per unit of area does not increase with increase of amperage, which same, according to his argument, merely increases crater area. This is also agreed to as being approximately correct. On the other hand Bowen is quoted as believing the quickening of the process of volatization will increase crater temperature per unit of area. Although volatization may not be quickened by increased current flow, I am inclined to believe Bowen's idea is correct, basing my views on the following analogies, viz.: (1) A piece of charcoal will burn, i. e., be volatized at a constant temperature, but at red heat will give off very little light. But if it be now placed in pure oxygen it will produce a very brilliant light, the only real explanation being, so far as I can see, the process of volatization has been quickened. (2) Investigation has shown that the brilliancy of the electric arc crater is not always constant, varying from 160 to 210 candle power per square millimeter, using the same carbons, but with different activities of current. (3) An oxy-acetylene flame applied to the end of an arc carbon would not necessarily produce the same brilliance per unit of crater area as is obtained by electric current, although the carbon area volatize at the same constant temperature.

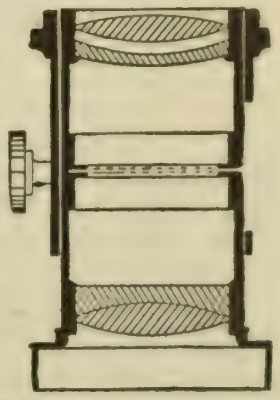
The value of the above illustration is to show that brilliance should not be regarded as being so dependent upon temperature. Light is more closely related to activity than to heat.

Where do you get your authority for the statement that crater brilliancy varies from 160 to 210 C. P. per square mm., using the same carbons but with varying current density? According to Blondel the intrinsic brilliancy of the positive crater of the electric arc is very nearly constant, irrespective of the current, at about 158 candle power per square mm. for solid, and 130 for cored carbons. My authority for this statement is "Optic Projection," Simon Henry and Henry Phelps Gage, page 564, paragraph 773. The Professor Gage are themselves high authority on matters pertaining to light, but in this instance they quote Blondel. At first glance your charcoal analogy struck me as plausible. After considering the matter however I don't believe it is. I am not quite so certain that there is any similarity between combustion and volatization. Your charcoal experiment is combustion, pure and simple, whereas as I understand the matter, volatization, and not combustion takes place in the crater of an electric arc. The intense heat generated does not cause certain elements to combine with substances known as inflammable, thus generating heat and light, as in the case of combustion. Volatization, as I understand it, is the disintegration of particles of substance and their transformation into gas, the same taking place with great rapidity, and, in the case of the electric arc, under tremendous heat. As to the oxy-acetylene experiment, I cannot comment intelligently. This whole question is of much importance, since upon it depends, at least to some extent, the relative benefit to be gained by using high amperage. If it can be shown that crater temperature, hence C. P. per unit of area C. P. increases materially with added current flow, then a different face is put on the proposition of added amperage above the economic limit, or capacity of the lens system to take care of crater area. As the matter now lies, I stand by my guns, and still say there is no appreciable gain in C. P. per unit of crater area as we increase amperage.

Putting a Projection Lens Together.

Connecticut asks the following:

Will you please publish drawing showing how to put an objective lens together properly, also has a stereopticon lens more than two factors" Please omit my name and the city



I would advise you, Connecticut, to send in four of your hard-earned dollars and get a handbook. Having done so you will be in position to study and become familiar with matters of this kind.

The drawing is necessarily merely typical, since lenses of different focal length will, of course, have very different curvatures—different in amount, I mean. Sometimes the back surface of the back lens of the rear factor will look almost if not quite, flat. But in general form the various lenses will look as shown and *the surface of greatest curvature must always be placed toward the screen.* This applies to all factors of all objective lenses.

There are several types of stereopticon lens. One type has but a single bi-convex lens. Another has a front factor while a third has the same layout shown in accompanying drawing of the objective.

When You're in Trouble

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MOVING PICTURE WORLD

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This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Efficiency for Motion Picture Studios.

By CARL L. GREGORY.

IT is a trite expression to say that motion pictures are still in their infancy, nevertheless it is true, although we must admit that the infant is a thriving and lusty one and demands and receives recognition among his elder brothers in big business. On account of this rapid growth it has produced enormous profits to men and companies who have flagrantly disregarded even the simplest axioms of business efficiency. These profits have been so great that wastes and losses, which would have swamped any other manufacturing business, have passed unnoticed. There are today avoidable wastes in practically every department of every motion picture studio. Very few of the workers are properly trained for the positions they fill, and, in addition to the handicap of their own ignorance, are compelled to work with inefficient tools and improper appliances. Wastes of water, of chemicals, of film, of time, that if they could be shown in their concrete aggregate to studio managers would appal them. One studio which buys weekly approximately three hundred thousand feet of raw positive stock turns out in finished product considerably less than two hundred and seventy thousand feet of finished film. That is more than 10 per cent., or $1,000, or raw stock wasted every week, and there are probably other studios where the percentage is still larger.

The motion picture business is entering a new era. Profits are smaller than they used to be. The cost of production is greater, competition is keener and the need of economical manufacturing and production is greater than ever before. A successful motion picture studio of today must pay its stockholders dividends on smaller margins of cost. The main cost items in the motion picture business are the same as that of any other manufacturing concern or factory, and it will be the study and aim of this department to figure out new savings and produce better results in the manufacturing of motion pictures. It does not necessarily follow that in obtaining cheaper production that the salaries of the workers should be reduced, but in such systemization of work that the same force may produce better pictures in larger quantities. It is the modern tendency in all factories with up-to-date methods to obtain a speeding up of operations through time studies, better arrangement of processes and bonus wages to workers for increased output and efficiency systems generally. It has been the objection of many that motion pictures are beyond the scope of efficiency systems, such as have been developed in highly specialized shop industries. It is said that time schedules and bonus wages may be applied to railroads, for instance, yet not to be suited to the miscellaneous operations of the motion picture studio. To refute this argument one has only to visit a few of the many laboratories where motion pictures are turned out. In many of them will still be found the antiquated methods which were in vogue in the earliest days of the business. The working force is only half organized, half bossed, half taught and run at half or one-third its possible capacity. The employees of motion picture plants, like those of almost any other line of industry, have a reserve to draw on, not merely of speed, but of intelligent co-operation and good-will. The good-will of the employee is one of the largest assets of a business.

In a large studio, where a new manager was recently installed a system of salary cutting and fines for mistakes was instituted. A large number of the oldest employees were suddenly discharged. The entire atmosphere of the studio has been changed. Instead of the old cheerful attitude and willingness to work overtime if necessary and meet emergencies with increased effort, a spirit of don't care and slip-shod workmanship has invaded the place, and while the salary list has been cut down a few dollars, the intangible loss of the former good-will amounts to many times the small savings. In this same place, where it was formerly possible to obtain appliances for better operation upon proper requisition, it now requires so much argument and explanation that the workers prefer to do with what they have rather than face the difficulties of obtaining what they need. This is a common condition in many studios, which still lumber along handicapped in a hundred ways for want of proper facilities. Camera men are supposed to turn out perfect pictures with cameras which should have been in the junk heap months ago; joining room girls splice with inadequate tools; printers and perforators work with machinery that should be in the machine shop for repair; for want of enough projection machines testers run films at the highest rate of speed possible without tearing them to pieces; films come through the dark room poorly developed and improperly washed because more work is coming through the dark room than its capacity warrants, and a hundred other things that might be mentioned, and yet when called to the attention of the studio manager bring forth a contemptuous grunt and the question: "We have got along so far all right, haven't we? What more do you want?" True, there are many studios where every facility is afforded and everything possible is done for the best quality of work, and their number is slowly but steadily increasing.

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The Cameraman's Job.

Experience in photographic work is the best foundation for a cameraman's job. The ranks of the cinematographers of the present have been recruited from strange places in many instances, but the most of the best men have worked their way up from some film factory position—they have worked in dark rooms, they have finished stills, but at the same time they were ambitious. Most of them had a camera or kodak of their own, and they took their little cameras out on Sundays and made snapshots, and during the evenings of the week they developed and printed them, and they got books on photography from the public library and bought photographic periodicals and they read and studied them, and while they were at work in the film factory they learned all that they could from their fellow workers. They earned each promotion by hard work and study, and at last, after a thorough apprenticeship, they arrived at the position of cameraman. But if they became good photographers they did not stop then when they had learned to thread the camera and turn the crank; there were lots of things to learn yet—more about the lighting, more about artistic composition and posing; there was much to learn about lenses, about trick work and visions, and then beside all this, and just as important, too, as the technical knowledge, is the co-operation and co-ordination with the work of the director. It is essential to the best work that the photographer be able to catch and instil into his picture the same spirit and motif which actuates the director who produces it. Unless the photographer understands and appreciates what his director is endeavoring to do he cannot produce the best work.

From the ranks of the newspaper photographers have come some of the best topical news cameramen. Theirs is practically a separate branch from the work of those who make dramatic pictures, and while numbers of them have gone in very successfully for studio work on dramatic pictures the qualifications which make for the success of a topical film weekly photographer are mostly different from that of the photographer who works with a director in the production of staged stories. Many of the boys who are now turning out productions have learned as camera boys or assistants to cameramen, and their success has depended much upon the preceptors under whom they worked. Most of them realize the handicap imposed upon them by their lack of laboratory experience, and only by serious study from whatever sources available to them have they been able to overcome their lack of training in this branch. Unfortunately, there are many such at work taking pictures now who lack this training so necessary to the production of the best work.

Most studios, up to a recent date, have been in the habit of furnishing the cameraman with all of his apparatus, and the best of them have maintained mechanical departments where such apparatus could be kept tuned up to the best mechanical perfection. The increasing demands upon the limited facilities of these machine shops for the repair of factory machinery, such as perforators and printers, coupled with a shortage of the necessary number of cameras, has been to retard the work of camera repair and shove into the background that primary requisite for the making of good negatives—that is, a camera in perfect mechanical condition. So bad has this situation become, and the number of new studios which have started without even a pretense of a machine shop, that many of the more conscientious operators have purchased their own outfits and fitted them up at their own expense in order to have the facilities for turning out work of which they need not be ashamed.

One of the many lessons that the cinematographer learns is to keep his head—to be on the job constantly, be always prepared for whatever emergency may arise, his camera loaded and ready to shoot when the scene is rehearsed, to use judgment and tact, to keep in mind the dignity and importance of the photographic end of the picture, and to insist, as far as consistent with holding his job, that he be furnished with every reasonable facility for the production of the best quality of work.

He should make it his interest to know whether it is for the best interests of his company to sacrifice a small percentage of photographic quality and take pictures in a waning light in order to finish with a large cast so that it will not be necessary to call them a second day, or whether the improvement in better negative will justify the expense involved in quitting when the light is getting bad and hiring the large cast again the second day. Get together with your director at the close of work each day and schedule your work for the next day. It beats the haphazard method all hollow; it saves money for the concern, and if you train yourself for doing more you can earn more. If the company you are with is not able to discern when you are turning out more and better work, there are other companies whose business sense is better and who are willing to pay money for results.

Chicago News Letter

By JAS. S. McQUADE

Music and War Taxes Discussed—Chicago Local, M. P. E. L. of A., Solves the Former and Wisely Considers and Arranges for the Latter.

THE recessed meeting of the Chicago Local, held Friday, October 5, was reconvened at 12 o'clock Tuesday, October 16, and the subject of the music tax was resumed. This was the largest meeting held by the organization for several months, and the interest was unusually great. More than 100 exhibitors were in attendance, and they represented over 200 Chicago theaters.

Attention was called by President Hopp to the fact that the first list of non-taxable music compiled by Miss Katherine C. Melcher, employed by the organization for that purpose, had been supplemented by two additional lists, and that the League in all probability will be able, for weeks to come, to increase the number. Great gratification was expressed over the number of musical selections that had been found on the non-taxable list, and it is believed that hundreds more will be found. It is certain that many hundreds more than the exhibitors were originally led to believe by the exponents of the music tax are in existence.

It was also discovered that several music publishers who were set down as being members of the Society of Authors, Composers and Publishers had never been members, as has been attested by signatures to that effect from many of them. It was also learned that several publishers who had been members of that society had withdrawn and entered the ranks of those furnishing non-taxable music in Chicago.

Joseph Winkler, president of the Chicago Federation of Musicians, was present and gave an address on the attitude of the federated musicians toward the music tax. He concluded by pledging the Federation's close co-operation with exhibitors.

At the meeting held October 5 it was decided to form the League's own booking club for the purpose of engaging in collective booking. This merely means the concentration of renting power, and President Hopp appointed the following committee at the Tuesday meeting: Harry C. Miller, William E. Heaney, Fred W. Hartman, Henry E. Newell and himself. This committee will hold a meeting within the next few days to devise plans and means to carry on the work, and will then submit them to the League.

Admission Tax for Moving Picture Theaters.

At the meeting of October 5 it was announced that the collector of internal revenue, Julius Smietanka, would be asked to address exhibitors on the tax question, but it was found that he had been called away from the city on urgent Government business, and that he had deputed Robert W. Blair, a United States internal revenue agent, to attend and interpret that clause of the war revenue tax which has to do with admissions to places of amusement. At the conclusion of his address Mr. Blair invited questions from those present, and answered them according to his understanding of the law. He stated that an admission of five cents was not taxable, and that the patron paying an admission of five cents would not have to pay the tax of one cent. On all admissions of ten cents each individual would have to pay one cent for each ticket purchased; two cents for each purchased at fifteen or twenty cents; three cents for each twenty-five cent ticket, and so on. He announced that the Government would furnish blanks to exhibitors for the purpose of reporting at the end of each month the number of taxable tickets sold and the remittance to be made to the Government.

After Mr. Blair's departure the matter was discussed at length for several hours. Much of the discussion was confined to the establishment of uniformity in carrying out the demands of the law so that everything should be done in like manner, as far as possible, by all exhibitors in Chicago. A poll of those present was taken, and each was called in turn to get up and state his attitude in the matter. It was found that every exhibitor present, with the exception of two, declared himself in favor of carrying out the intent of the law by making the purchaser of the admission ticket pay the tax, this tax to be paid, in addition to the regular admission charge, at the time of purchasing the ticket.

It was afterwards decided by unanimous vote that the League, through a committee selected for that purpose, should get up a uniform placard and slide in explanation of the operation of the tax from its commencement on November 1, the placard to be placed in the lobby of each theater, and the slide to be shown on the screen. These slides and placards will be distributed in all theaters in Chicago at the cost of the League, no matter whether the proprietors are members of the League or not.

The committee appointed to take charge of this matter is formed by Charles Stewart, Fred W. Hartman and G. M. Laing. The committee has full charge of the getting up and the distribution of the placards and slides. The members of the committee have also under consideration the getting up of a uniform roll ticket, to be used as a war tax ticket, the object being to establish uniformity in all picture theaters, and to decry the effort of a very small number of Chicago exhibitors from taking advantage of the situation to raise the price of admission from ten to fifteen cents and not letting their patrons know that they individually are paying a war tax, instead of charging ten cents and one cent, thus letting the patron know that he is doing his patriotic duty by paying the one-cent war tax or more, as the case may be.

Talented Compiler of Non-Taxable Music.

Joseph Hopp, president of Chicago Local, M. P. E. L. of A., and the members of the committee on the music tax of that organization, are to be congratulated on the acquisition of Miss Katherine C. Melcher, who has so ably assisted in compiling the list of non-taxable music for exhibitors, which will appear in next week's issue of The Moving Picture World.

Katherine C. Melcher.

Miss Melcher is an attractive young lady, who impresses one immediately by her affability and keen sense of business. She entered upon the task of compilation with a quiet enthusiasm, which has grown rather than abated as the work has advanced, and this is due to the fact that she is not only an accomplished orchestra leader and musician, but also a strong advocate for the exhibitor against the music tax, as she has been organist at the Kedzie Avenue Theater, 3212 West Madison street, for three years and still holds the position. For several years before that Miss Melcher was conductor of orchestras for dramatic and vaude-

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ville bills at the Joliet Theater, Joliet, Ill., and was in great demand in musical and social circles.

Miss Melcher studied the organ and piano under Harrison Wild and other well-known masters of those instruments, and has a wide knowledge of and familiarity with musical composition. It is due to this familiarty, as well as to her extensve acquaintance with music publishers, that Miss Melcher has proved so capable in carrying on her present work for the members of Chicago Local.

Miss Melcher is well known in North Shore society in Chicago, and is also a prominent clubwoman. For the past two years she has held office in the Catholic Woman's Club of Rogers Park and in the Society of Saint Rose, besides holding active membership in eight other clubs. Nor in her busy life does Miss Melcher ignore the call for sports. She is a daring equestrienne and expert swimmer and an ardent golfer.

Miss Melcher is a member of the Chicago Federation of Musicians. Last week she received a letter from Owen Miller, secretary of the American Federation of Musicians, stating that he would publish in the International Musician (the Federation's official paper), in the November issue, the non-taxable list of music compiled by her for Chicago Local. This publication reaches 50,000 musicians throughout the United States.

Exhibitors are again reminded to look in next week's issue for the list of non-taxable music thus far compiled by Miss Melcher for Chicago Local, M. P. E. L. of A.

Chicago Film Brevities.

Carl Laemmle, president, and Joseph Brandt, general manager, of Universal, were in the city from Thursday, October 11 until the following Saturday, when they returned to New York. During Mr. Laemmle's stay it was arranged and announced that six stars of the Bluebird Photoplays, Inc., will each be featured in eight pictures a year, making forty-eight in all. The new plan will be known as the "star cycle." Mr. Laemmle henceforth will give Bluebird feature subjects his personal supervision, and it is expected that these duties will further increase his patronage of the railroads from east to west.

* * *

Adolph Zukor, president of the Famous Players-Lasky Corporation, made a brief stay in the city Monday, October 15, on his way to French Lick Springs, where he will take a well earned vacation.

* * *

David G. Rogers, national organizer of the M. P. E. L. of America, made a brief stay in the city recently and left for Manhattan, Kan., Sunday afternoon, October 14, to attend the state convention held there October 15 and 16. Thence he proceeded to St. Louis, after which he will visit Lincoln and Omaha, Neb., and will then make a tour of the Pacific Coast by way of Seattle. In a brief conversation Mr. Rogers informed me that exhibitors are taking greater interest than ever before shown in the importance of organization. The music tax has aided in this, as it is getting pretty well understood by exhibitors that only united effort throughout the country will enable them to combat successfully such impositions as the music tax. Mr. Rogers believes that music publishers understand that a large proportion of their profits has resulted from the wide advertising given their musical selections in moving-picture theaters. Hundreds of thousands of people have been led to purchase certain musical compositions after hearing them played for the first time in these houses.

* * *

This office is in receipt of a post card from Herman J. Brown, president of the Idaho Theater Managers' Association, that an exhibitors' convention and grand ball will be held at Pocatello, Idaho, on October 29. The card announces that Bryant Washburn will lead the grand march on that occasion.

* * *

E. G. Dollman, capitalist of Indianapolis, recently associated himself with H. Vandawalker in the formation of the Dollvan Film Corporation of Indianapolis. Mr. Vandawalker was formerly manager of the General Film Company's office in St. Louis. Both these gentlemen visited Chicago last week, seeking a suitable location for their branch here in the handling of state right pictures. Their first purchase was made from Pathe for "To-Day," with Florence Reed, and "The Mad Lover," with Robert Warwick. The Dollvan Film Corporation controls Illinois, Indiana and southern Wisconsin for these features.

* * *

F. P. Dillon, formerly connected with the V. L. S. E. and the Jewel production forces, has been appointed branch manager of the Longacre Distributing Company, distributors of the Alice Howell comedies in Chicago and Illinois.

* * *

Ben Lederer, manager of the Universal and Bluebird exchanges in Des Moines for the past seven years, spent a few days in the city last week in conference with Carl Laemmle, who was in the city at the time.

* * *

R. R. Nehls, general manager of the American Film Company, Inc., and temporary president of the Motion Picture Club of Chicago, announces a very gratifying demand for membership in the new club. A dinner was given at the Hamilton Club Monday evening, October 15, by the present members of the club, during which many interesting short speeches were made. Mr. Nehls announces that the membership of this club will include only the representative moving picture men of Chicago.

Following are some of the members of the club who were present: Don J. Bell, of Bell & Howell; Watterson R. Rothacker, president Rothacker Film Manufacturing Company; N. J. Baumer, vice-president of the same company; Samuel M. Field, vice-president of Mutual; Eugene Duffy, manager; Terry Ramsaye, publicity director, and E. W. Stoddard, of the legal department of Mutual; Joseph Hopp, president Chicago Local, M. P. E. L. of A.; F. J. Flaherty, of Universal; Messrs. Leavertton and Belford, of the Lea-Bel Company, etc.

* * *

"In the Narrow Trail," William S. Hart's latest feature, directed by Thomas H. Ince, of Artcraft, will begin a week's run at the Ziegfeld Sunday, October 21.

* * *

The Ascher Brothers, this city, have added the Grand Oak Theater, Grand Boulevard, near Oakwood, to their chain of houses. The name of the house has been changed, and it will be known henceforth as the Peerless Theater, which makes the thirteenth large house on the Asher Brothers circuit.

* * *

William Fox's personal representative, Abe Carlos, passed through the city Sunday, October 14, on his way to the Los Angeles studio. He was accompanied by Frank Lloyd, Marc Robbins, Jewel Carmen and other players of the Fox organization.

Theda Bara also made a brief stop-over in the city on the same day on her way from Los Angeles to New York, where she appeared in person at the opening of "Cleopatra," Monday, October 15.

* * *

After its successful run at the Orpheum D. W. Griffith's "Intolerance" has been making a very successful run at the Ascher Brothers theaters in this city.

* * *

The Fairfield, a new moving-picture theater at 2737 West Twenty-second Street, this city, is now being constructed. The seating capacity will be 1,000. It is not yet known who will lease and manage the house, which is being built in the customary present style, in a large structure containing several stores and offices.

* * *

The Motion Picture Theater Owners' Association of this city, of which A. J. Krug is president; Louis H. Frank, treasurer; Max Jesselson, secretary; Anna Kessner financial secretary, and August Zilligen, Jr., sergeant-at-arms, has sent out an announcement stating that the organization has established offices in 706 Mallers Building. On the executive committee of the Association are: E. T. Beatty, M. A. Choynski, G. A. Morris, Jacob Cooper, Herman Schoenstadt, A. J. Krug, Louis H. Frank, Max Jesselson and Anna Kessner. Regular meetings are held on the first and third Friday of each month at Fraternity Hall, 19 West Adams Street, at 1 o'clock p. m.

* * *

Alfred Hamburger has secured the Panorama Theater, Prairie Avenue and Fifty-first Street, formerly operated by the Ascher Brothers. The theater is now in the hands of the decorators and will be opened in the near future. The music will be furnished by a ten-piece orchestra. High-class photoplay programs only will be offered. The Panorama is considered one of the best theaters on the South Side, and will be operated accordingly under the new management.

* * *

Al. Piantadosi & Company, Inc., music publishers in the Astor Theater Building, New York, have sent out the following card to owners of picture theaters thorughout the country:

"On account of the controversy between the American

Society of Authors and Composers and the Musicians' Unions throughout the United States we wish to say that we are not members of the American Society of Authors and Composers and that you can play our publication without payment of a license fee."

Goldwyn's Christmas Gift

Will Release "Thais" With Mary Garden on December 30 at Regular Rental Prices.

GOLDWYN Pictures Corporation makes an announcement of interest to exhibitors everywhere with the definite statement that its production of "Thais," in which Mary Garden, America's famous operatic star, makes her screen debut will be delivered to all contract customers of Goldwyn at no advance in prices above what they pay for all other Goldwyn pictures.

"Thais," well under way in the Goldwyn Fort Lee studios, will be released throughout North America on December 30, and will lift the receipts of all theaters playing it to record levels.

This determination by Goldwyn makes "Thais" come as an immensely valuable Christmas gift for the exhibitors of North America, who enjoy the advantages of Goldwyn contracts. And so great is the drawing power of Miss Garden and so vast is the appeal of "Thais" that every theater playing the magnificent picture is assured one of the greatest weeks in motion-picture history.

"The Natural Law" Ready

BIG plays that teach real lessons will be the salvation of the film industry," declares Charles H. France, president of France Films, Inc. "Just as the stage suffered a few years ago, when the effort of producing managers was to merely amuse, the film business today is ordinarily on a shallow basis. Films are made to take their places on a program, make the usual rounds, and then are expected to die a natural death, as they generally do."

Marguerite Courtot.

"France Films," he continued, "are directed on a different basis. We only want to make two or three productions a year, and have each one of them of the highest value, from the showman's standpoint, for the world from the lessons they will teach. If the film is to continue as a staple in the world community it must take its place in world uplift; it must bear its share of bringing the great truths to the public, sharing the privilege with the other great factors of morally beneficial public information—the newspaper and the pulpit. In "The Natural Law," our first production, we are offering a picture that in play form had the commendation of the clergy, many leading educators, social uplift workers and even the Woman's Suffrage Movement. Mrs. O. H. P. Belmont gave the play her highest praise as a factor for good and as something that every young girl in the country would be benefited by seeing.

"It took us fourteen weeks to make 'The Natural Law' because we wanted it to be as near perfect as could be. I think we have succeeded. We have certainly preserved all the value of the play, which last year entertained at the Republic Theater, New York. Howard Hall, its author, played the role of the doctor in the stage version, and does so now on the screen. The production features Marguerite Courtot, whom I consider a most wonderful emotional star. She has a part that will touch the heart of every woman; teach a gripping lesson, and help many a girl to stay in the right path. A picture like this I consider better than a dozen built for one purpose—to merely amuse."

"The Natural Law" has been completed and will soon be shown to the trade.

Ida May Park Director

IDA MAY PARK, who is directing Dorothy Phillips in a series of emotional screen dramas is one of the few women directors who have definitely established themselves in the motion picture industry. She is the private life wife of Lorimer De Grasse, who has worked in connection with Miss Park in preparing for the screen a number of Bluebird features. Miss Park's latest work is the feature "The Grand Passion," with Miss Phillips and which is soon to be released.

Miss Park's work first attracted attention while she was in the eastern studios of Universal, a year or so after the company came to Universal City in the spring of 1916, and with Mr. De Grasse presented two worth-while Red Feather features in which her genius was so apparent that she, with her husband, was given the direction of the Bluebird star, Dorothy Phillips. Miss Park with Mr. De Grasse now hold the surprising record of twelve productions in eleven months, three of which were from Miss Park's scenarios, multiple reelers, notably "Pay Me," "Hell Morgan's Girl" and the latest Jewel production, "The Grand Passion," from the story of Thomas Addison, which stars Miss Phillips in a role said to possess unusual dramatic timber and appeal.

Ida May Park.

It was in May of this year, after Miss Park, with Mr. De Grasse, had presented "The Price of Silence" and "The Piper's Price" and "The Girl in the Checkered Coat," that Mr. De Grasse sought a vacation from overwork, and Miss Park, because it seemed expedient at the time, undertook alone the direction of Miss Phillips, this being the first time that a star alternated with directors. Mr. De Grasse produced "The Doll's House," from the Ibsen classic, after which Miss Park directed Miss Phillips in "Fires of Rebellion." She followed this Bluebird with "The Rescue," after which Mr. De Grasse directed Miss Phillips in "Triumph," preceeding Miss Park's production, "Bondage."

Mr. De Grasse, prior to his association with Bluebird, directed the earlier Louise Lovely features, with Miss Park's scenarios, including "The Golden Spider," "Bobbie of the Ballet," "Tangled Hearts" and "The Grasp of Gold."

WILLIAM BILLIG NOW MANAGER OF FOX'S NEMO.

The pretty Fox motion picture theater on Broadway, near 110th street, New York City, the Nemo, is now under the charge of William Billig, who by this appointment gets a well deserved promotion. Mr. Billig began his path upward in the amusement business about five years ago as an usher in the Jamaica theater. He has served in the Washington theater in New York and also at the Audubon and Nemo theaters as usher. He was chief usher at the Riviera, also a Fox Broadway house, and now he is in full charge of the Nemo. Mr. Billig is a young man with a pleasing personality and we have no doubt that he will escape the pitfalls that trap so many who win success in early youth. There are still more desirable successes ahead of him. He has many friends and we unite in giving him the best of wishes for a lasting career.

BROCKLISS BULLETIN.

Beautifully illustrated and printed with portraits of such prominent film men as Sidney Garrett, president of J. Frank Brockliss, Inc., Ira W. Lowry, the producer of "For the Freedom of the World," W. L. Brind (Brind's Educationals) and many popular stars, "Brockliss Bulletin" makes its appearance. This is a publication compiled exclusively for those interested in the foreign motion picture markets. All interested may obtain a copy by addressing J. Frank Brockliss, Inc., 729 Seventh avenue, New York City.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Quinn to Organize National Circuit

To Build, Lease or Affiliate Theaters—Co-operation Assured of at Least Two Film Producing Companies.

J. A. QUINN, who is one of the most progressive exhibitors on the west coast and without a doubt one of the livest and most energetic picture theater managers in the country, is soon to become executive head of Quinn's Circuit of Modern Motion Picture Theaters, with houses in practically every large city in the country, if present plans materialize.

In an interview Mr. Quinn avers he has been assured of ample backing, and negotiations are now pending by which his long cherished idea of a national chain of theaters to cooperate with the producers will become a reality.

"Co-operation—that is my idea in a nutshell," said Mr. Quinn in discussing his latest and greatest project. "We are not out to fight producing companies, exchanges or other exhibitors, but rather to work with them in the endeavor to better the business from every possible standpoint.

J. A. Quinn.

"Under our proposed system worthy films will receive better exploitation, better presentation and better publicity than ever before, and on account of the large number of theaters on our circuit the producers can afford to give us a closer rental price and at the same time by volume make a better profit for themselves.

"In every department of our organization we will have the best people we possibly can get, and the different houses on the circuit will receive the benefit of high priced brains at a small pro rata expense.

"In developing the Quinn circuit throughout the country location will be the principal factor, and when we secure the proper location we will follow a uniform plan of conservative sized houses with every comfort obtainable. In some of the larger cities we will have as many houses as locations and purchase of picture will warrant. We are assured of the closest co-operation of at least two of the largest and best known film producing plants, and they have offered to supply us with pictures at reasonable prices and to consult with us at all times as to the class of pictures required and as to directors, stars, etc., and to work with us with one idea in view; that is, to eliminate waste and give us pictures that the people want at an equitable figure."

Mr. Quinn was born in Toronto, Canada, in 1880. At the age of 18 he entered the business world in a men's furnishing and hat store. Later he went to New York City, and acted as buyer and manager for several of the more important firms there. Having the desire to break into the amusement business, he joined a large musical comedy company. Having a good voice, he soon advanced to important roles. He was soon made assistant director and later director. After a few years he launched out on his own account and founded an excellent character stock company.

His stage experience and schooling gave him a decided advantage when he entered the motion picture industry about ten years ago. Since that time he has operated as many as ten theaters at one time, and has controlled at different times more than fifty theaters. His originality and spectacular methods soon attracted attention, and during the last four or five years he has developed a national reputation as a live wire exhibitor.

J. A. Quinn began his film career in Douglas, Arizona, where he built a small theater. Later in Globe, Arizona, he was double crossed on a theater he had leased, and denied the use of the building. As he had advertised his opening for the following night, he felt that as a showman he had to make good. He recruited a gang of carpenters and within twelve hours had another location revamped into a theater and celebrated his opening as if nothing had happened.

Mr. Quinn broke into Los Angeles in a small way with a theater seating only 150 persons. His first notable exploit in the city was a five weeks' run to tremendous business of Selig's "Two Orphans" after it had previously been run three days on Broadway. No newspaper advertising was used, his success being due to elaborate lobby displays and an intensive house to house publicity campaign of canvassing. At this same theater Mr. Quinn educated the fans to 7 o'clock in the morning performances, often having a line-up in front as early as 8 o'clock. Quinn, it is said, also introduced to Los Angeles the continuous show idea, and was the first exhibitor to use two machines to prevent an aggravating delay between reels.

He made a name by his adeptness at taking pictures lying on the shelves of exchanges and retitling them, trimming the footage and creating his own lobby displays, often turning dismal failures into brilliant successes.

When Mr. Quinn took over the Garrick he introduced many novel features to Broadway, Los Angeles. At this theater he was the first to break away from the "trust" and play "independent" pictures in a high class manner, and it was there he inaugurated photoplayer nights, having the stars appear in person. Having student nights for the colleges around Los Angeles was another J. A. Q. novelty as well as having the audiences form a big chorus to sing the popular songs, throwing the words on the screen by means of slides. At the Garrick he pioneered so far as

Quinn Rialto Theater, Los Angeles.

Los Angeles was concerned in ornate electrical decorations for the front of the house, believing this to be one of the most desirable forms of advertising and well justifying the expense. Later when he built the Superba, he sprung a chain of unusual feats on the Los Angeles theater going public. "Hypocrites" was his first big picture, in 1915. Charging 25, 35 and 50 cents, higher admission prices than Los Angeles picture theaters had attempted before, he played the subject for six weeks on Broadway to capacity business. The first week, with only a 600 seating capacity, the gross receipts were more than $8,000.

Quinn's newest project is his pretty Rialto theater, which is one of Los Angeles' cosiest and finest equipped playhouses. In this theater he has installed spacious orchestra chairs, pleasing lighting effects, organ, ornate draperies, in fact everything to make a model photoplay house. The lobby and display at the Rialto is most attractive and pleasingly tasteful and gives the house an unusually high class apparance.

Chaplin's New Studio Architectural Gem

Hollywood Opposition Dies When Plans Are Approved by Council—Will Look Like Bungalow.

T. L. TALLY, prominent theater owner of the Southwest, and Los Angeles member of the First National Exhibitors' Circuit, tells an interesting bit of news about the row which followed Chaplin's application to build his new studios in Hollywood.

Mr. Tally says: "The factory type of studio building is no longer welcome in Los Angeles' swellest suburb, so when Chaplin applied for a permit to build there was a howl of protest from property owners. They had visions of the usual board structure and accessories. The agitation against the new neighbor culminated in a determined committee to the town council, which promised all sorts of dire things if the permit were granted.

The meeting was tempestuous until the plans were produced, passed around for inspection and approved by a vote of eight councilmen for, to one against. Then the protesting committee filed out, with their faces showing relief and satisfaction, for when the million-dollar star's new studio is completed no one will know it from the bungalow residence of his millionaire neighbors. It is to be a regular bungalow, thank you, with flowers and lawns and everything. Of course inside there will be the latest and best appliances for movie making, but passers-by won't know it from an honest-to-goodness bungalow home except, perhaps, that it will be a trifle roomier than the average.

Mr. Tally is also authority for the statement that Chaplin is on his way home from Honolulu, and will start work at once on the first of those "signature protected" comedies.

Fairbanks Gives Rodeo

Artcraft Star Entertains Former Ambassador James W. Gerard, Elsie Janis, Mary Pickford and Other Notables.

THE Lasky lot was the scene of a real western rodeo, furnished by Douglas Fairbanks for the entertainment of the former Ambassador to Germany, James W. Gerard, who was having his first insight into the motion picture industry, guided by the irrespressible "Doug."

A corral was erected on the lot and inside the enclosure "Doug," Art Accord and the highly trained troup of cowboys gathered together to bring before the eyes of the guest a rennaissance of the old West that was years ago. From many vantage points along the top of the fence and the roofs of the neighboring sets clustered the spectators, well out of the reach of the flying hoofs and the waving horns of the cattle used in the bull-dogging acts.

Bennie Zeidman demonstrated a native sport of his home land in a jiu-jitsu bout with "Bull" Montana. When last seen Bennie was headed towards Wyoming.

Taken all in all, as numerous of the local publicity fraternity would say, the party was very rechere.

Universalites Hear Billy Sunday.

More than a thousand Universalites from every department of the big film plant "brightened the corner" where they were one evening recently at Billy Sunday's tabernacle in Los Angeles, at the famous evangelist's invitation. Sunday and his people previously had been entertained at Universal City, and a number of special stunts had been staged for his benefit, which he did not fail to mention in welcoming the film folks.

A section of seats had been reserved for the Universalites and nearly every one of the employes turned out.

Billy's theme was that there is so much good in the worst of us and so much bad in the best of us that none of us has any right to "get-up-stage" with the rest of us.

When the noted revivalist asked the delegation from Universal City to stand up fifteen thousand others in the audience heartily applauded them.

Barter to Build Ships for Government.

Recognition as one of the most capable constructing engineers in the country has come to H. H. Barter, engineering and technical director of the Triangle Film Corporation's plant at Culver City, in the form of a call to an executive position with the American International Shipbuilding Corporation, of Philadelphia. Mr. Barter's departure from Triangle is in the nature of a response to an emergency summons from the nation.

Accompanied by his wife and two children, Mr. Barter leaves immediately for Philadelphia, but he has not yet been informed of his ultimate destination.

H. O. Davis persuaded Mr. Barter to enter the motion picture field and they have been associated for several years, lately with Triangle.

Los Angeles Film Brevities.

At the Mena Film Company's studios production has been begun on a new episode of "By Super-Strategy." San Francisco and Big Bear Lake will supply the locations for this part of the picture. Amy Jerome and Virginia Chester are the featured players, under the direction of Howard Gaye.

* * *

From Tuscon, Arizona, we learn the Great Western Film Corporation has started production in that city. McClung Francisco is the president of the company, Webster Cullison vice president and managing director, and Celora M. Stoddard secretary and treasurer. The company has a local office at 520 Van Nuys Building, this city. Norbert A. Niles is the leading man and Miss Betty Johnson is leading woman.

* * *

Triangle-Keystone director Raymaker has started work on a new comedy written by Jay Dwiggins. The cast includes Dale Fuller, Maud Wayne, Milton Sims, James Donnelly, Dorothy Hagar and Lloyd Bacon. Milton Sims is a new recruit to the Triangle-Keystone comedy forces.

* * *

Dan Whitcomb, who wrote the Little Mary Sunshine stories for Balboa, has been engaged by Goldwyn Film Corporation. Mr. Whitcomb has left for New York.

* * *

Swerving sharply toward the curb to avoid running down a child playing in the street late one afternoon recently Robert Leonard, Bluebird director, crashed his racer into a telephone pole, wrecking the machine and taking a grave chance. He was picked up unconscious and taken to his home, where it was found no bones were broken.

* * *

The Southern California Producing Company, recently organized in Los Angeles, has taken over the Mutual-Strand Comedies featuring the popular little comedienne, Billie Rhodes, and is now actively at work on the first release of a new series. Studio space has been leased at the local studio and the new picture will be made under the personal direction of Scott Sidney, for three years a member of the Ince forces. A supporting company of competent players is being gathered. The Southern California company is making an active canvass for suitable stories and announces that highest prices will be paid for accepted scenarios containing real plot and real action without slapstick.

* * *

Marin Sais has been engaged by the Fox studios to play opposite Tom Mix in his new special feature productions. Miss Sais is well remembered from the Kalem Company and is a dare-devil horseback rider. She was born in Marin County, Cal., and was raised on a cattle ranch. Her courageous spirit of adventure carried her into stage work, at an early age. When she found opportunity to go into pictures, however, she immediately deserted the theater for the more outdoor and athletic life of the films.

* * *

A tragedy was narrowly averted last week at the studio of the E & R Jungle Film Company, in East Los Angeles, where wild animal scenes for the big production, "Tarzan of the Apes," being produced by the National Film Corporation of Hollywood, are being put on under the direction of E. A. Martin. The youthful Tarzan was working in a scene with a leopard, and the director, in order to make the scene more lively, discharged a revolver just outside the cage. The startled leopard leaped up the side of a log cabin erected within the enclosure, and straight out of the top of the cage, which, on account of its extreme height, had been left open. Those within the studio quickly sought places of safety, and it is stated that when the frightened animal jumped onto

a gigantic prop tree which was being constructed by a force of men, the place simply rained carpenters. The leopard was finally cornered and was returned to its cage without further incident.

* * *

Mary Miles Minter and company, directed by Henry King, have returned to the American Film Company's studios at Santa Barbara, Cal., after spending ten days filming scenes in San Francisco Harbor. Despite the unsettled labor conditions in San Francisco, Director King was able to film his water scenes in an old sailing vessel which was purposely wrecked

The pending strike made it impossible for Mr. King to secure experienced seamen, and the ship was handled by "land-lubbers," with the director appearing in a new role, that of a sea captain.

* * *

Director General J. P. McGowan, of the Signal Film Corporation, is hard at work on the tenth chapter of "The Lost Express," the new Signal-Mutual serial featuring Helen Holmes. The episode has been given the installment title of "A Fight for a Million." Aside from the thrills in this episode, the scenic shots are some of the most beautiful ever protographed, as many of the scenes were made in the beautiful Yosemite Valley.

German Plots and Pictures

Will Be Made in Twenty Episodes by Wharton Under the Supervision of Secret Service Chief W. J. Flynn.

THE true story of the machinations of Germany, the intrigues, the plots, the counter-plots and the devilish ingenuity by which the German government, through its American officials, spies and ploters, sought to put America into a position where it would be helpless under the mailed fist of kaiserdom is to be the subject of a twenty episode series of pictures to be made and marketed by the Wharton Releasing Corporation. The author of the new serial, which, it is predicted, is to be the most unusual multiple-episode picture ever put on the market, is William J. Flynn, Chief of the United States Secret Service—the one man in America who knows the whole story and the true story of every detail of Germany's plots against this country.

W. J. Flynn.

In his story Mr. Flynn has told it all, and that means that only about one hundredth part of the true story is known now. The rest is to come when the episodes of this stupendous serial flash on the screens of America.

The object of the serial is to aid the Government in every way possible in its fight against Germany, to show the reasons for Liberty Loans, for the the need of strong support for our country and for fighting men. That is the reason Chief Flynn has consented to put the revelations of the secret service into motion-picture form. "And when those things are shown," says the Chief, "it's a mighty poor American who will not jump into the winning of this war with every bit of strength that's in him. When it becomes generally known, through the power of the motion pictures, just what the Imperial German Government has done and tried to do every man, woman and child in this country ought to become one great unit of fighting strength, working night and day for the defeat of Germany."

"More than that, they will," echoes Theodore Wharton, under whose personal direction the new serial is being filmed. "I have seen a good many serials; I've made a number of them myself, including "Patria" and the "Exploits of Elaine." Those were imaginary, of course. Beside the truth of the German espionage and plotting system in this country, the cold, hard facts, they are nothing. For the work of Germany even exceeds imagination. Since I have seen the true story of it all, as depicted by Chief Flynn, I have been astounded. I thought I knew something about what Germany had done. Now I find that I knew hardly anything at all."

Naturally a thrilling love story is to form a part of the new serial, and even this will have a large part of its foundation, in fact. The names of the plotters? They will be used to a great extent, for in the records of the secret service are all the stories, all the data, all the accusations to support them. More than that, in many of the episodes many of the actual documents taken from spies and plotters will be used; even motion-picture explosions will be caused by the actual explosives used by the Germans in this country.

More than a half dozen stars are being used in the telling of the story, in which there is material for 322 full episodes, but which naturally is being trimmed to twenty or so exciting episodes, in which the events simply cram, one upon the other. To produce the serial at the maximum of its possibilities the studio facilities of Wharton, Inc., at Ithaca are being doubled in size while the work is going on.

OLCOTT WILL SHOW FIRST BIG SUBJECT.

The first presentation of Sidney Olcott's production of "The Belgian," a story written by Frederic Arnold Kummer, starring Walker Whiteside and Miss Valentine Grant, will take place at the Strand Thursday, October 25, at 10 a. m.

This is Mr. Olcott's first venture as an independent producer, but his name has been linked with important productions in the last few years, starting with the greatest religious picture that has ever been screened, "From the Manger to the Cross." It will be remembered Mr. Olcott journeyed to the Holy Land with his company and made all scenes in authentic localities. This was the first big feature produced by an American.

Mr. Olcott's connection with the Famous Players covered a long period, during which time he directed Mary Pickford, Marguerite Clark, Marie Doro, Valentine Grant and others.

The cast of "The Belgian" includes Arda La Croix, Sally Crute, Giorgio Majeroni, Anders Randolf, Henri Leone and others.

The scenes are laid in Belgium, and are woven around two simple fisherfolk, through whose veins runs the red blood of patriots. The story was written from events that have occurred in Belgium prior to the outbreak of the war and extends through the period of invasion, exposing the mysteries of the German secret service and its intrigue. There is portrayed against these happenings an intensely human and tender love story

Mr. Olcott has organized his own business forces, and intends to make a series of big productions for the independent or state right market. His offices are at 1205 Candler Building.

GERRARD AGAIN WITH UNIVERSAL COMPANY.

The name of Douglas Gerrard was recently added to the Universal roster of directors. Gerrard, it will be recalled, was formerly associated with the Big U organization in the capacity of director, acting leading roles for some time before his promotion to a directorship.

Gerrard has a thorough knowledge of the stage, having been schooled under the direction of the late Sir Henry Irving in London, following which he had a long career in the legitimate in England and the United States. He has played opposite Mary Pickford, Ethel Barrymore and Anna Pavlowa, having filled an important role in "The Dumb Girl of Portici," which was directed by Lois Weber.

During his former affiliation with the Universal Company Gerrard filmed a number of artistic productions, one of the most notable being "Polly Put the Kettle On." He will begin work in a few days on a five-reel picture entitled "Madame Spy," the story of which was written by Lee Morrison. The leading characterizations will be in the hands of Miss Edith Roberts and Jack Mulhall, who will be supported by a cast composed of the best talent among the stock players at Universal City.

KELLERMANN PICTURE ON FOX PROGRAM.

William Fox announces that "A Daughter of the Gods" will be released to the motion picture theaters of America on a rental basis beginning Sunday, December 2. The Kellermann picture will be for general release through the Fox Film Corporation exchanges, and is now available for booking. It will be released in eight reels.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Two-Bit Seats"

A Delightful Comedy by Essanay, in Which Taylor Holmes Appears at His Best, Supported by Marguerite Clayton, Sydney Ainsworth and John Cossar.

Reviewed by James S. McQuade

I BELIEVE everyone who views "Two-bit Seats" will agree with me that the adaptation of Gladys E. Johnson's story to screen service has been very successfully done by James Campbell, and that Director Lawrence Windom has also been happy in realizing its full possibilities. The action has an easy, playful flow, with nothing tempestuous about it yet always with sufficient charm and interest to delight and amuse.

The author of this American magazine story has shown striking originality in the selection of her subject, making the disappointment of a young man, a regular theatergoer, who fails to secure a seat anywhere in the house except in the gallery on one particular night, the groundwork for a very likable love story. The young man, Jimmy Mason, much against his inclination, goes to his perch in the gallery, and there to his surprise and pleasure finds that his next neighbor, to the right, is a lovely girl, Alice Carroll, the mere sight of whom consoles him for the loathing created by the mountain of gross femininity on his immediate left. This chance meeting brings acquaintanceship to the young people, which in time grows into love and finally results in marriage.

In the role of Jimmy Mason, in my opinion, Taylor Holmes excels any of his former efforts in moving pictures, not excepting his fine work in "Efficiency Edgar's Courtship." I have just used the words "former efforts" in referring to the work of Mr. Holmes in preceding photoplays, but I am somehow impressed that the use of "effort" in describing his impersonation of Jimmy Mason is inadmissible. His work before the camera in this instance impressed me as being positively without effort. According to the old saw "The height of art is to conceal art," and in the screen creation of Jimmy Mason, as closely as the human eye can register, Mr. Holmes has been effortless. In other words, he has so lost his own personality in that of the character assumed that we can see none other.

Just watch Mr. Holmes when he enters the gallery that first night and contrives, after great labor, to squeeze himself into his seat past the big, fat woman. Is not every action and look just what might have been expected from Jimmy Mason? Then the glance at his fair neighbor to the right and the smile, and the surprise on his face and the continued covert glances perfectly natural and respectful.

In strong contrast one cannot help noting the vacuous appearance of Miss Marguerite Clayton's face as she looks down on the stage at the dancers. This lady could have improved the situation to some advantage had she acted just as any normal girl would under the circumstances. There could at least have been cast a shy glance at her left hand neighbor

Scene from "Two-Bit Seats" (Essanay).

when he was not looking. But this, in all fairness to Miss Clayton, is the only and trifling slip made in her winsome characterization of Alice Carroll.

Sydney Ainsworth and John Cossar are excellent types in the roles of Merton Styles and Mr. Faulkner.

The release date is Nov. 12 through the George Kleine System.

"Society's Driftwood"

Five-Reel Butterfly Production Features Grace Cunard and Joseph Girard in Story of Revenge.

Reviewed by Robert C. McElravy

IN THIS five-reel offering written by Harry [illegible] produced by Louis Chandet, the attention is carried along without cessation through the entire number. Clear-cut construction and a good working story combine to hold the interest. The good motive concerns a girl whose mother

Scene from "Society's Driftwood" (Butterfly).

was railroaded to prison by an unscrupulous judge and her efforts to obtain a revenge upon the latter. This leads up to a semi-tragic close, mitigated by thought of future happiness in store for the girl.

The theme of revenge has certain perils as well as advantages for the plot builder. It is almost certain to afford strong dramatic, or perhaps melodramatic, situations such as occur at the close of this story, but on the other hand, it is hard to keep the narrative very far above ground. The author in this case has managed to avoid the sordid and repellent situations which almost invariably try to creep into a plot of this type. He has brought out the strong features of the story without resorting to unpleasant methods.

Grace Cunard is cast as Lena Rogers and does excellent work in this role. She and her brother are first introduced in a fortune teller's tent at a county fair. The opening scenes catch the interest immediately and provide a proper setting for the incidents which follow. The brother is falsely accused of stealing a pocketbook. His prison sentence follows at the hands of an unjust judge and the girl devotes several years to obtaining her revenge. She finally does this by allowing the judge to fall in love with her and getting information as to one of his crooked financial deals. She then caps the climax by marrying his younger brother. Her own brother in the meantime is released from prison and attempts to kill the judge.

Charles West and William Musgrave are cast as the two brothers. The general presentation and photography are very good.

"Arms and the Girl"

Paramount Presents Billie Burke in An Entertaining Story of the War—A Satisfying Portrayal.

Reviewed by Louis Reeves Harrison

ARMS AND THE GIRL has its theatrical moments and its romantic ones but it is high comedy in the midst of adventure at the beginning of war and presents an extremely interesting situation. Billie Burke as Rita Sherwood descends from a Belgium train in order to send a telegram to her fiance in Paris and is left in a village about to be invaded by Germans. A complacent and self-satisfied American girl, she does not grasp the perils of her situation until her passport is stolen by an escaping Russian spy, who carries her's own in exchange. Thomas Meighan as Wilfred Perrin seeks to destroy this incriminating evidence just as the German troops enter the village and is caught in the act. He is taken before a comedy German general admirably done by

George H. Trimble, swiftly tried, and sent out to be shot as a spy. She saves him by declaring he is her fiance, and as her own identity is established by an officer who knew her by sight when he was a head waiter at a fashionable New York hotel, the general calls in the village burgomaster and has these two young people, strangers to each other, married on the spot. He assigns them to one bedroom, and there they are sent to spend their wedding night.

The entire story up to this point is replete with live incident, and presented with great care as to atmosphere, holding the audience tight and bringing out many spontaneous laughs from character contrast between the American young couple and the German officers. It is delightful comedy at every step to the bedroom, and even after in revelation of the mental state of bride and groom under the extremely trying

Scene from "Arms and the Girl" (Paramount).

circumstances in which they find themselves placed. Their escape is not slow, but it involves unnecessary changes of costume, and it is deprived of suspense, hence interest gradually subsides, especially when it is seen that the bride readily gives up her fiance, who arrives too late to rescue her and does not prove to be manly at that. She demurely decides that the man she has married, who shows courage and resource at every stage of the game, who is delicate in his relations with her, as well, will do as a life companion, and all that follows is a descent from strong situation to unimportant explanation. In spite of this anti-climax the story holds up well, and it has so much that is bright, spirited and entertaining throughout that it will prove a desirable addition to any program.

"Queen of Spades"

New Pathe-Russian Art Film Production Features Strong Cast of Russian Performers in Unusual Story.

Reviewed by Robert C. McElravy.

THE tragic note is not so greatly accentuated in this number as in the previous offering made by the Russian Art Film Company. It is true that the leading figure, an unscrupulous young officer known as Herman Strogoff, meets with a bad end, yet the predominating features of the story are found in scenes from Russian court life and in the gambling halls of Versailles. The scenes mentioned lend an attractive color to the number, and the sincere, intense acting carry the interest along without cessation.

All of the players are Russian. I. I. Mosukin plays the sinister Strogoff, whose ignoble end is foreshadowed from the very beginning. Mme. Duvan appears as Countess Anna Fedotovna, whose part in the story is a prominent one. She is first introduced as an aged woman, the grandmother of Prince Tomsky. The latter relates at a men's club the manner in which she amassed a fortune through playing a secret system at cards. As this tale is being related, the life of Countess Fedotovna, sixty years previously, is pictured, and it is this part of the production that brings in the attractive court scenes. Mme. Orlova has also an important role, that of Lizaveta, the young companion of the Countess, to whom Strogoff professes love falsely.

The chief episodes are reached when Strogoff, after hearing of the card secret possessed by the Countess, determines to get possession of it, by fair means or foul. He secretes himself in the latter's home and appears suddenly before the Countess in the dead of night. The aged woman, who has been dreaming over her past, is greatly alarmed at Strogoff's appearance. But she refuses to give him the secret of the cards. He threatens her life and she dies of fright.

Strogoff then becomes the victim of phantoms. In one of these delirious moments the vision of the Countess comes to him and she tells him to play the three, seven and ace. Strogoff accepts this formula as genuine and stakes everything he has on the cards. The first two cards win, but on the ace he loses all his winnings. In his delirium he had mistaken the queen of spades for the ace, and in this the dead Countess has her revenge. Strogoff then loses his reason.

The presentation is novel and brings out the strong features of the story in consistent form. The weird interest of the story itself tends to overcome the rather depressing character of the latter scenes.

"The Son of His Father"

Paramount Presents Charles Ray in an Ince Production from the Story by Ridgwell Cullum.

Reviewed by Louis Reeves Harrison.

THE SON OF HIS FATHER" is the story of a millionaire railroad man's son, the latter a dissipated weakling called to account by his father. The son retorts that he could make a hundred thousand dollars in six months from a capital of five thousand if he laid aside good principles and followed his father's methods. The father gives him five thousand and tells him to prove it. The son does not apply principles of any kind. He trusts to luck as to where he shall start, spears a map with his penknife, and finally gets a hunch to go to the Yukon. On the way, while on a train which is passing through Montana, he trusts to luck again, gambles with a sharper and loses most of his roll, proving his lack of ability. He is thrown off the train because of a row with the gambler, and by mere chance a man gets off who picked up the money lying loose during the struggle on the train.

The son shows no ability whatever. The man who picked up his money hands it back and invites the millionaire's son to his house, where there is a pretty young daughter. There is a land boom depending on where the new railway station is located, and the "son of his father" has both the land boom and the girl soon in hand. He rescues the girl from the clutches of a villain who also wants the land boom, captures his own father later on, who comes most fortuitously to that very spot in Montana, and through having a father who controls the railroad, whose private code he happens to know, he is lucky enough to put through the land boom, make a hundred thousand and win the girl. Charles Ray does well with his limited opportunity, but it is very limited in characterization. The father approves, and all ends well.

"Life's Whirlpool"

Metro Presents a "Barrymore" Production, Featuring Ethel; Written and Directed by Lionel.

Reviewed by C. S. Sewell.

ETHEL BARRYMORE'S personality and excellent acting contribute materially to the merits of "Life's Whirlpool," the five-part Metro-Rolfe release for October 8. Another Barrymore, Lionel, directed the production, and is also responsible for the story, which, while interesting, is melodramatic, and with no particular strength or novelty.

Left in straitened circumstances by the death of her father, Esther Carey marries John Martin, wealthy, strict and narrow-minded; who soon neglects her; and her unhappiness is heightened by the vindictiveness of Martin's sister. Her only pleasure is in her baby, and the occasional visits of a former sweetheart, Dr. Gray. After a stormy scene, Esther leaves, but returns later for her child; and at the same time a former tenant, half-crazed by Martin's treatment of him, enters the house and strangles him to death. Esther is accused, and is traced to a hut in the woods, where she has been inveigled by two men whom she asked to help her. She is rescued after shooting one of the men who attempted to attack her. A friend of the family obtains a confession from the murderer, Dr. Gray returns from France, and he and Esther renew their childhood affection.

The star's work as Esther is excellent; and Ricca Allen gives

Scene from "Life's Whirlpool" (Metro).

a fine portrayal of the disagreeable sister. Allen Hale as Dr. Gray, Reginald Carrington as John Martin, Paul Everton as

Hendrix, the family friend, and Frank Leigh as the murderer are satisfactory in their respective parts.

Lionel Barrymore's work is of good quality, although a few of the scenes, including the chase with the bloodhounds, are distinctly theatric. The number of death scenes introduced is more than usual; as, in addition to the death of Esther's father, the choking of Martin, and the shooting of one of the ruffians, the murderer's wife dies after they are dispossessed by Martin, and the murderer himself collapses.

"The Call of the East"

Hayakawa Does Fine Work in a Strong Story Staged in Surroundings of Japan.

Reviewed by George Blaisdell.

ONE of the foremost actors on the American stage remarked recently, when discussing his work in a forthcoming historical photodrama, that he was going to try to prove to the American picturegoing public that the best screen actor was not a Japanese. Which statement has importance, perhaps, as being revelatory of the opinion existing in certain well-informed quarters as to the ability of Sessue Hayakawa in acting before the camera. Surely for those who follow pictures there is fascination in the character interpretation of this stolid, impassive representative of the Land of the Rising

Scene from "The Call of the East" (Paramount).

Sun. One feels in watching Hayakawa through the course of a picture that he is seeing more than the revealed art of an individual actor; there is a sense of looking upon the near emotional manifestations of an unemotional race, of the potentialities indicated by the surface of deep rivers.

"The Call of the East," a Lasky subject released October 15, is a story that well may have been written "around" Hayakawa. The role of Arai Takada fits him like a glove. Beulah Marie Dix's script gives us a Japanese bent on revenge—a revenge fiendish in its cruelty, but the wrong has been great. It is the revenge of the Oriental, not of the Caucasian. It is a viewpoint that is strange to the man accustomed to swift action, who has little comprehension of a state of mind that like the cat with the mouse finds satisfaction in playing with its victim before destroying it. Nevertheless it is interesting.

Mr. Hayakawa,'s strength is in the interpretation of characters of his own race—in this field he is in a class by himself. As Takada he is at his best. We see the Japanese of high position, of education molded by contact with men of other races suddenly revert to the primitive. Here again through his affection for the sister of his victim he is swayed from his purpose of revenge, a regard in its depth equaling the ferocity of his hate.

Jack Holt is Alan Hepburn, the unconventional American who lures O'Mitsu from her home. Tsuru Aoki is O'Mitsu, in love with Hepburn. It is a strong pair. Margaret Loomis is Sheila Hepburn, the daughter of a Japanese mother and an American father who when a girl grown returns to Japan and feels the Call of the East when she mixes with the people of her mother.

George Melford has finely directed the production. He has given us convincing Japanese interiors and picturesque backgrounds. He has brought out the suspense and the drama of this tale of love and hate, a story that holds and moves.

"The Bottom of the Well"

Vitagraph Five-Part Blue Ribbon Feature, Overburdened by a Superfluity of Plot, Fails to Register a Success.

Reviewed by Edward Weitzel.

THE mere piling up of material and following situation after situation is not the way to put the important element of interest into a photoplay. "The Bottom of the Well," a Vitagraph Blue Ribbon Feature, written by Frederick Upham Adams, and directed by John Robertson, exemplifies this truth all through its five parts. A synopsis of the story includes about every incident that could have the remotest connection with the life of the hero and the doings of the other characters. One situation will suffice to show with what careless ease the author vaults over probability and arranges for the climax of his tale. Desiring that a millionaire in the play shall disappear and be later charged with his murder, the character is shown early in the action, to pursue some mysterious pastime in a laboratory on his estate. Later on, when the building is destroyed by fire, a charred body is found that everyone supposes belonged to the millionaire. The man of money is not dead, however, and explains the mistake by relating that his early ambition to become a surgeon having been thwarted he had taken advantage of his millions to have dead bodies brought to his laboratory and spent his spare time in dissecting them. Most of the other incidents are on a par with this, and the entire play is an unskillful bit of scenario writing.

A lost child, a struggle between capital and labor, the killing of the young son of a workman by the automobile of his heartless employer, an unconvincing trial scene and the revelation that the bottom of the well in the picture is situated behind the bar of a saloon and that buckets of beer are hoisted from it into a workingmen's lodgeroom are among the points of the play. Scenes on the land are correctly staged. Some of the business on board a sailing craft would make an old salt grin.

Evart Overton, Ned Finley, Agnes Ayers and Herbert Pryor are the leading members of a hard working, competent cast.

"Thou Shalt Not Steal"

Mystery Story by Fox Begins in Mist and Is Then Cleared Up—Good Offering, Not a Wonderful One.

Reviewed by Hanford C. Judson.

AT the close of the first reel of "Thou Shalt Not Steal," a five-reel Fox picture, this reviewer would have been a shaky witness as to just what had happened. It was the director's plan to keep him from understanding, but, to take one instance, the director planned to have him know that the heroine stole a key. The reviewer saw her do it, but thought she had tied a knot in some sort of a telephone cord hanging over the edge of a desk. What happened after that was often in such a subdued light that just what was done was not clear. It was all done fast to heighten suspense, but to a certain extent both interest and suspense were sacrificed for the sake of an involved complication to be cleared up later. One who has watched it for the first reel and wondered whether his mind has grown stupid or the director is at fault finds directly that the mystery begins to unravel and the interest becomes actual and not merely promissory as in the beginning. There are many clever touches in the working out.

The picture opens on a queer family in New York. Everyone but the heroine (Virginia Pearson) is living under camouflage, the father, the mother (Matilda Brumdaye), the nephew, so called (Martin Faust), and even the maid (Claire Whitney). The rich man has a secretary (Robert Elliott), and he, too, is not wholly clear. The girl half loves him. A much camouflaged English load (John Goldsworthy) enters and plots to make the girl marry him. He has a big roll of money, and gets the father to put it in the safe. The old man needs the money for Wall street. The so called nephew needs money, and has some sort of secret on the mother—this is the plot's weak thread. The lord wants to steal the wallet to make the old man give him a second roll. The girl tries to steal it to keep

Scene from "Thou Shalt Not Steal" (Fox).

the lord from stealing it. The real owner of the roll is present as a camouflaged doctor, and he gets it from the girl. We don't see how it came about till the end. The maid had been the doctor's sweetheart. He is in disguise, and she thinks he was murdered two years before. The lord did that job poorly, but got the roll from him. The police scare everybody. The poor girl even consents to marry the lord. She is so wrapped up in the toils till the end of the story makes all clear, so she can marry the secretary.

"Cleopatra"

Ten-Part Film Spectacle Produced by William Fox with Theda Bara as "The Serpent of the Nile," a Massive and Artistic Moving Picture Attraction.

Reviewed by Edward Weitzel.

THERE have been many mimic Cleopatras since the birth of the drama but never before has a feigned "Serpent of the Nile" been given such a massive and artistic setting as the one furnished by William Fox for the ten-part production in which Theda Bara acts the Egyptian vampire. The

Scene from "Cleopatra" (Fox)

scope of the story embraces many of the historical facts used by Shakespeare in writing both "Julius Caesar" and "Antony and Cleopatra," and it is evident that Adrian Johnson, the author of the scenario, has gone to the English poet for most of his incidents, rather than to Plutarch. The author has furnished some original material, however, and has also borrowed a character and a striking scene from Sardou's drama on the same subject. Several of the subtitles are from Shakespeare

The result of this literary patchwork is a lucid and fairly authentic account of the love affair between Cleopatra and Julius Caesar, and the Egyptian queen's overmastering passion for Mark Antony. The scenes shift from Alexandria to Imperial Rome, and several historical moments that have been immortalized by the brush of some famous artist, are reproduced with impressive fidelity. The most important of these are the murder of Julius Caesar in The Capitol, the first meeting between Cleopatra and Caesar, and the triumphant return of the enchantress in her barge with Antony a willing captive.

Opening with the lady's conquest of Caesar and his return to Rome, the action busies itself with a fictitious love affair between Cleopatra and a gentleman of the house of Pharaoh, while fate is disposing of Julius and setting the stage for the entry of Mark Antony into the life of the Egyptian. The meeting between the two, the sudden and violent love engendered in both, Antony's return to Rome, his marriage with Octavia, the weary waiting of Cleopatra, the reuniting of the lovers, the interference of Octavius Caesar in behalf of his sister, the battle against the forces of Antony and Cleopatra by those belonging to Octavius, the sea fight at Actium and the deaths of the Egyptian queen and her Roman, all these historical situations are thrown on the screen with an accuracy that necessitated the employing of one of the largest forces of actors, extra people and other essential workers ever used in a photo-spectacle, and the building of a correspondingly large number of edifices of ancient Rome and Egypt, with streets, waterways and interiors that truthfully reflect the period.

J. Gordon Edwards, who directed the production, has held his work well in hand and brought out a series of rapidly shifting pictures that tell the story with a force in keeping with the subject and the ambitious attempt to make it live on the screen. Toward the end the action would be strengthened by condensing it, the movement up to this point having been firm and engrossing.

The cast is exceptionally able. Theda Bara as Cleopatra is always satisfactory to the eye, save that a certain grade of spectators will criticise unfavorably the very frank display of her physical charms and some of the seductive wiles she uses to ensnare her lovers. Technically her acting commands respect without ever reaching any great tragic outburst, and she is best in the lighter scenes of the part. Her dressing of the Egyptian is remarkable for the variety and beauty of the garments employed.

A gratifying feature appertaining to the male members of the cast is their ability to wear the costume demanded by the time. This is notably so in the case of Fritz Leiber, who plays Julius Caesar, and of Thurston Hall, the Antony; of Herschel Mayall, the Ventidus, and of Henri De Vries, the Octavius Caesar. All four are to be credited with impersonations of the first rank. Albert Roscoe, Dorothy Drake, Dell Duncan, Genevieve Blinn, Hector V. Sarno and Art Acord are useful members of the cast. The cameramen were Rail Schellinger and John W. Boyle.

"The Co-respondent"

Elaine Hammerstein in Five-Part Jewel Production of Good Quality—Directed by Ralph W. Ince.

Reviewed by Edward Weitzel.

JUSTICE and truth are occasionally triumphant in this world, after all: The hero of "The Co-respondent," a five-part Jewel production, is a newspaper editor and the heroine is a newspaperwoman. The scenario was made from a stage play by Alice Seal Pollock and Rita Weiman, and the production was directed by Ralph Ince. The screen drama affords a good quality of entertainment. Its story may have no foundation in fact, but it interests and moves along at a fairly speedy clip. The means by which Anna Gray, the heroine, is named as the co-respondent in a divorce case is cleverly conceived, and her willingness to risk her reputation rather than permit the man she loves to be ruined wins the sympathy of every spectator. The clash in the story is pronounced, and the villain is pummeled at the finish in fine style and then led into the presence of the newspaperwoman and forced to offer her an abject apology. The atmosphere of a newspaper office is sufficiently well sustained for all practical purposes, and the rest of the production is up to standard.

Elaine Hammerstein is the Anna Gray of the cast. She has an easy, natural method of acting and possesses youth and attractiveness. It is never difficult to believe in a situation of which she is the central figure. Wilfred Lucas acts the editor and makes even the heroics in the part seem natural. George Anderson gives the villain, Howard Van Kreel, the proper amount of objectionable attributes, and Edna Hunter, Winifred Harris, Richard Neill, Charles Smith, Josephine Morse, Hattie Hoene and Jennie Mayo supply the needful acting ability to portray the remaining characters.

"Who Is 'Number One'?"

Episodes Three and Four Present Some Startling Features and Maintain the Interest of the Opening Chapters.

Reviewed by Margaret I. MacDonald.

THE new Paramount serial in its third and fourth chapters follows closely in interesting quality the opening episodes, and introduces some surprises, including scenes in a submarine and on the floor of the ocean, presumably. "The Sea Crawler" is the title of episode No. 3, in which, after the theft of Graham Hale's new submarine of this name, his enemies use it to carry them to the bottom of the ocean to where a treasure ship lies. In pursuit of them, and for the purpose of gaining possession of the gold aboard the old vessel, Hale and his companions, including his ward, Aimee Villon, also descend to the ocean's floor. Here a battle between the men, arrayed in diving equipment, takes place, and Tommy, Hale's son, is imprisoned in the treasure ship, which is dynamited by the enemy party.

It transpires, however, as per the fourth episode, "A Marine Miracle," that Tommy has escaped from the ship before the

Scene from "Who Is 'Number One'?" (Paramount).

dynamiting occurs, and he is rescued by his father's party as he clings to some floating driftwood. In this episode, after the rescue of Tommy, the submarine is sunk by a torpedo from the "Sea Crawler," and the Hale party jump into the sea. Aimee, taken aboard by the enemy, is imprisoned in an old warehouse, and the close of the episode leaves us wondering whether or not a message written on a piece of cloth and thrown from the window finds its mark.

Triangle Five-Part Releases

"The Man Hater," Excellent Domestic Comedy Featuring Winifred Allen, and "The Stainless Barrier," Southern Drama Starring Irene Hunt.

Reviewed by Edward Weitzel

"The Man Hater."

PUBLISHED originally in the "Saturday Evening Post" Mary Brecht Pulver's story, "The Man Hater," has been brought out by Triangle as a five-part comedy, with Winifred Allen as Phemie Sanders. The first half of the picture is somber and filled with the drab realities of life. A young girl who has known only poverty and the misery brought into her home by a whiskey soaked father has learned to hate the entire male sex. She is loved by Joe Stull, the village blacksmith, but will have nothing to do with him until the death of her mother throws the care of the family upon her shoulders. As soon as the funeral is over, Phemie marches across to the blacksmith shop and informes Joe that she will marry him that very day if he will take her without any question of love in the bargain and let her little sister Anna live with them, a neighbor having agreed to look after the three other children. This part of the story is told with much force and truth to life.

With the opening of the latter half of "The Man Hater" it is at once seen that Phemie has made an excellent bargain materially for herself and Anna. Joe is a steady, well to-do, open hearted chap, and loves her devotedly. Finding that she will not respond to his feelings for her, he conceives the idea of trying to arouse her jealously. To that end he invents a rival and writes himself letters from a mythical Lucy. The way things turn out is easily foreseen. A real Lucy, in the person of an old sweetheart of his, comes back to town a widow, and Phemie finds that if there can be no love without jealousy there can also be no jealousy without love.

Most spectators will enjoy the story immensely. It has the touches of character and the nice sense of humor that give it real value, and it is capitally acted and produced. Winifred Allen presents a near-to-nature impersonation of Phemie, and makes her a distinct type. Jack Meredith is wholesome and human as Joe, and realistic portrayals of Phemie's father and mother are the result of the acting of Harry Neville and Jessie Shirley. Anna Lehr and two small boys proved themselves clever children, but the most delightful member of the cast is a little toddler just old enough to walk. As the circus poster

Scene from "The Man Hater" (Triangle).

puts it: This wonderful child actor must be seen to be appreciated. The picture was directed by Albert Parker, assisted by Thomas F. Tracey, and was supervised by Allan Dawn.

"The Stainless Barrier."

Louis Schneider is the author of "The Stainless Barrier," a five-part southern drama featuring Irene Hunt. Its greatest distinction is that it contains the most contemptible piece of humanity ever put into a photoplay. His name is Richard Shelton, and he is supposed to have been born south of the Mason and Dixon line. Shelton comes north, gets mixed up with a party of swindlers, spends his sister's scanty earnings on loose women, helps the swindlers to rob the people in his home town, murders the head of the gang, and then stands up in open court and, to save his worthless neck, swears that the crook had seduced his sister, the unsullied but devoted girl having agreed to swear to the same lie. The jury acquits him without a moment's delay, and he puts on the airs of a hero until his sister's sweetheart chokes the truth out of him and drives him out of town. The least that can be said about this situation is that it is exceedingly irritating and robs the story of any sympathetic qualities it originally possesses.

The direction of the picture is well handled by Thos. Heffron, and all the parts are adequately played. Irene Hunt, Jack Livingston, Rowland Lee, Thomas Guise, T. Barney Sherry, and H. A. Barrons have the leading roles.

"The Sea Master"

William Russell Featured as Virile Hero in Stirring Tale of the Sea—Five-Part American-Mutual Release.

Reviewed by Margaret I. MacDonald

WE have learned to experience that William Russell can entertain us as the hero of a good fight as well if not better than as actor of the gentler sort. In the athletic physique and evident mastery of muscular force [illegible] Sea Master," a five-part American production he can again

Scene from "The Sea Master" (Mutual).

opportunity to repeat and excel former efforts in this direction. His work throughout is good and the picture is one of stirring quality suitable for presentation before adult audiences. In places there is a tendency in the development of the story to be obvious, and the director has fallen down once or twice in the choice of locations such as landing the boat from a storm-tossed sea on a calm beach. These are but trifling matters, however, in comparison with the general quality of the production.

Francelia Billington plays the heroine lead portraying the role of the girl whose life has been without adventure or love romance with less success than has attended some of her former efforts. Joe King, George Abern and Charles Burton do good work in the rougher element of the play, while George Fisher as pastor of the mission has been unable to portray the clergyman type in a most colorless and uninteresting fashion.

In the story Emily Gordon responding to a call from a dying school chum who has chosen the primrose path and has paid the bitter cost, comes to the saloon and dance hall where the girl's life is ebbing away. The lustful scoundrel after the death of his former victim tries to detain Emily but is deterred from so doing by Bill (William Russell), master of a sailing vessel recently anchored in the harbor. Single handed he fights a path through the menacing mass of humanity in the saloon and brings the girl and the gentle pastor to his ship for protection from their pursuers. Aboard the ship he proposes marriage to the girl after the manner of the cave man, giving her no alternative but to obey him. Various complications arise before they clasp each [illegible] some of which are interesting. The picture will be liked by adults but should not be exhibited before an audience of children.

"Christie Comedies"

Christie Film Company to Release Half a Dozen New Subjects, All of Pleasing Farcical Type.

Reviewed by Robert C. McElravy

AL. E. CHRISTIE has produced six new comedy subjects under his own personal direction, all of which are uniformly pleasing in certain important respects. They are all clear-cut and free from questionable situations, the plots are appealing, the construction good and the settings in keeping with the best type of polite comedy. The plots vary, some of them being familiar ideas dressed up to new forms, and others containing considerable originality. In all of them the humor is of the best, and will appeal to all classes of observers.

The new subjects are called "Love and Locksmiths," "Hearts and Clubs," "Local Color," "Almost a Bigamist," "More Haste, Less Speed" and "Barry's Big Idea." The casts are in some instance to culled from the well known ranks of the Christie players, and include Betty Compson, Jay Belasco, Harry Eytinge, Gene Cole, Margaret Gibson, George Ovey, Ethel Lynn, James Harrison, Eddie Gribbon, Harry Hayes, Jean Hathaway, Lucille Hutz and others.

For freshness of plot and spontaneous humor Miss Hayes

Less Speed," "Almost a Bigamist," and "Local Color" are perhaps the most conspicuous. The first number is a domestic comedy in which a pair of newlyweds pack up for their vacation so quickly that they forget the baby. The resulting humor is natural and unforced. In "Local Color" a young actress, on vacation, is mistaken for a country girl by a young author in search of fiction material. He makes love to her for the purpose of getting "copy," and she lures him into a false marriage in an amusing way. "Almost a Bigamist" is a laughable farce in which a young man, secretly married, receives a visit from his parents. They bring along the girl they had intended him to marry, and his friend Harry gallantly comes to the rescue by falling in love with her. The other subjects are not quite so new in plot, but are equally good in presentation.

"The Maid of Belgium"

Alice Brady Featured in Five-Part Peerless Photoplay Original in Theme and of Decided Interest—Released by World.

Reviewed by Edward Weitzel.

CONTRARY to expectations the Peerless five-part photoplay, "The Maid of Belgium," written by Adrian Gill-Spear, touches but slightly on the present war. Most of the scenes pass in this country, and the plot is a story of mother love told with originality and possessing decided interest. The heroine is a young Belgium girl who is married to an officer just as the Germans enter the country. Her home is attacked, and her family murdered. Crazed by the horrors she has experienced, she is found on the highway by a wealthy American and his wife who are traveling to the sea-coast in their

Scene fom "The Maid of Belgium" (World).

automobile. The girl, whose name is Adoree, is clasping a battered old doll in her arms. The Americans bring her to the United States, and, not knowing that she has been married, adopt her. Adoree has no recollection of the past, and when the wife of the American discovers that the girl is about to become a mother she hits upon a plan to shield her good name and to also gratify her husband's desire for an heir.

The head of the house having been called to South America for a stay of several months, his wife informs him of her hopes, and when he returns she is found in bed with a fine baby boy beside her. Poor Adoree, the real mother of the child, has been prevailed upon to agree to the plan, and tries to content herself by fondling her old doll. She rebels at last, however, steals her baby, and takes him to a deserted island. A shock restores her reason, and the story ends by her husband and child coming back to her.

All the details of production have been looked after with close attention, and in the character of Adoree, the Belgian heroine, Alice Brady does the best work of her moving picture career. She makes a pathetic figure of the unfortunate young wife, and indicates her aberration of mind without detracting from her grace and comeliness. Her supporting company is a well chosen one.

"The Desire of the Moth"

Five-Part Bluebird Western Melodrama, Starring Ruth Clifford, Is Filled with Hard Riding, Quick Shooting and Rough-and-Tumble Romance.

Reviewed by Edward Weitzel.

MELODRAMA of the real western flavor is to be found in "The Desire of the Moth," a Bluebird production written by Eugene M. Rhodes and directed by Rupert Julian, with Ruth Clifford starred and Monroe Salisbury her leading support. The scenario is the work of Elliott J. Clawson. Hard riding, quick shooting and rough-and-tumble romance are the features of the story that stand out most prominently. Director Julian has understood how to take advantage of his subject, and he also contributes a humorous and well rounded impersonation of a Kentuckian named John Wesley Pringle, who arrives on the scene a bit late, but manages to center the interest pretty much on himself for the rest of the time.

The object of the moth's desire—in other words, the young man with whom the heroine is in love—is a "cattle rustler," branded at birth with the name of Christopher Foy. Having run off some yearlings belonging to the father of the girl, Foy is wounded in a fight with the sheriff's posse, and takes refuge in the house of the man he has robbed. Stella Vorhis, the lady in the case, befriends him, and finds the way to his

Scene from "The Desire of the Moth" (Bluebird).

better nature. Foy starts to go honest, but gets into trouble with a tough character and is accused of murdering him. He is in a fair way to be strung up for the deed. But John Wesley Pringle, who is also in love with Stella, comes to his rival's rescue and saves him by pretending to have betrayed him.

The acting is A-1 all along the line. Ruth Clifford as Stella is a heroine worth fighting for, and Monroe Salisbury makes Foy a picturesque dare-devil. W. H. Bainbridge, Milton Brown, and Al Sears are other important members of the cast.

"The Unforeseen"

The First of the Olive Tell Productions Thoroughly Satisfactory and Wholesome in Quality—Appears on Mutual Program.

Reviewed by Margaret I. MacDonald.

THE play on which the six-part Empire production, "The Unforeseen," is based was written by Robert Marshall and will be remembered by many as one of the Charles Frohman successes. John O'Brien has directed the picture in an artistic and finished fashion, reaching the heart of things

Scene from "The Unforeseen" (Mutual).

in a manner which makes a strong appeal. Olive Tell, charming in personality and easy and natural in her work, plays effectively the role of the eldest daughter of a wealthy senator, lending to the part dignity and poise. Others of the cast are Fuller Mellish, David Powell, and Warburton Gamble.

The story of the play allows the leading feminine character to elope with a lover who her father has previously decided is unsuited to be her husband. On the morning on which she arrives in New York to marry her lover he takes her to his

apartment previous to visiting the minister, and while they are looking from one of the balconies at a Fifth avenue parade of soldiers, a friend of her lover's, accompanied by a friend of his, happens in. To avoid scandal he introduces the girl as his wife, and a few hours afterward, discovering that he is financially ruined, he refuses to shoulder the responsibility of supporting a wife. The girl goes home, and shortly afterward in despair the man shoots himself.

At this point of the story a blind novelist comes into the girl's life, and in trying to make his life possible she falls in love with him and marries him. The novelist happens to be one of the men who has seen her in the apartment of her former lover, and upon regaining his sight, which is accomplished by the aid of a skillful specialist, he discovers to his great unhappiness that his wife is identical with this woman. A letter from the dead man to his friend, and which has followed him around the world, throws the proper light on the circumstance, and so all goes well. An interesting and well-made picture.

Uncle Sam "Over There"

"Under the Stars and Stripes in France" First Complete Record of Our Boys Abroad.

UNDER the title of "Under the Stars and Stripes in France," Pathe has just released a two-reel picture of the greatest timeliness and interest. As its name implies, it shows the soldiers of Uncle Sam now on French soil, the vanguard of the vast army that will soon be "over there." Though a number of scenes of our soldiers in France have already been shown in the Hearst-Pathe News, they were of necessity short and disconnected. In this picture is given only new material just arrived in this country, and taken under the auspices of the Cinematographic Division of the French Army. The result is a picture which will interest every person in the country and make clear to them the conditions under which our soldiers are now living, the various methods that are being used to make them fully fit to meet the world enemy and the tremendous work which has already been accomplished.

The picture is full of human interest. Our soldiers are to be seen affiliating with the French inhabitants of the towns and villages in which they are billeted. After viewing some of the scenes it may be expected that many men will hasten to enlist, provided they receive assurance of being speedily sent to France, for the cameraman secured evidences of forthcoming alliances that certainly are not of a political nature. Various fair maids of France are shown teaching Uncle Sam's boys how to speak French. Evidence is given that the relations existing between the French of all ages and the Americans is of the most cordial nature.

Artillery, small arms, rifle and bomb throwing practice are all shown. The conditions under which the troops are being hardened for the coming combat with the enemy are as close to actuality as is possible. We see the boys digging long lines of trenches and putting in the bomb-proofs, all as carefully as though the lives of all depended upon the way in which they are constructed. We see them in various maneuvers in the fields; we see them on their "hikes"; we see them in their camps apparently very much at home and happy; and it is quite evident that they are quartered in by no means what is the least attractive part of France, for the surroundings are beautiful in every instance.

A most interesting portion of the picture is that showing a grand review of the Americans. It was held on a large plain and it is with surprise and gratification that we note that Uncle Sam has many thousands of men already across the water. The titles, of course, do not tell us the number, but as far as the eye can reach are stalwart, sunburned men, marching in company formation under the Stars and Stripes. Cavalry, artillery, infantry, signal corps, hospital units and engineers all defile before the camera. No American but will feel a thrill of pride as he sees the very evident fitness of his fellow countrymen and their numbers.

As a booking proposition, "Under the Stars and Stripes in France" is of the very best. The great business of the country today is war. From nearly every home men are being called into service in the army or navy by means of the selective service. Hundreds of thousands of others have volunteered. It is very probable that most of these men will before long be sent to France if they have not already gone. In consequence, the life of our boys in France is a subject of universal interest. It goes without saying that the exhibitor who books "Under the Stars and Stripes in France" and advertises it the way it deserves should do an exceptional business. It is the first complete and authentic record of the American army in France.

Paramount Serial Campaign Under Way.

Paramount has launched its big advertising campaign on "Who is 'Number One'?" the fifteen episode serial starring Kathleen Clifford. In more than 150 cities twenty-four sheets by Frederic Dorr Steele, the illustrator of the Sherlock Holmes stores, are now on the stands. The story by Anna Katharine Green, famous mystery writer, will begin on Sunday, October 28—the day before release date—in leading newspapers in fifty cities. Paramount's newspaper advertising begins before the story starts and continues throughout the run of the picture.

Prints of "Who is 'Number One'?" are now in all Paramount exchanges, and all Paramount salesmen are keeping their promise to exhibitors to show the picture and to demonstrate to them the pulling power of the vast advertising campaign behind "Who is "Number One'?"

Pathe to Show "France in Arms"

Five-Part Subject Gives in Detail the Work of Frenchmen Carrying on the War.

ON November 11 Pathe will release a five-reel picture, "France in Arms," taken by the official photographers of the French army, and, as the name indicates, illustrates every one of the gigantic efforts which France has made to throw back the German invader from her soil. We see the young men who have been called to the colors going through the course of training devised to render them fit to take their places on the battlefield. Then comes a glimpse of how France not only has mobilized her man power but her industries in order to enable her to supply her armies with food, clothing, ammunition, small arms and artillery. From the manufacture of the big guns we are taken to the front where we see guns of every size, from the smallest of the trench mortars and machine guns to the giants mounted on railway carriages which hurl shells weighing over a ton. After each shot a scene is inserted showing the character of the explosion and its effect.

In connection with these scenes are shown others which graphically illustrate the great advance made in aeroplane construction. The increase in size is remarkable. The first machines placed alongside of the latest models look like mail carriages besides new model locomotives.

In the aeroplane section are given some thrilling views. The cameraman was taken aboard one of the big fliers of a French attacking squadron and filmed every stage of a battle above the clouds with a German squadron.

Another series of big "punch" scenes is given in an attack by the French at sunrise. We are shown the position of the troops from the relative security of the trench out into the open where they are at once exposed to the withering fire of the Germans whose trenches are in plain view but far away. Men begin to fall at once, but there is no faltering. With bayonets set the poilus go forward. We see them reach the German trench and plunge their bayonets at the foe beneath. They jump in and soon the strings of German prisoners come forth, proof that the Frenchmen did their work well and the trench has been captured.

Emmy Wehlen Completes "The Outsider."

Emmy Wehlen has completed work on her forthcoming Metro wonderplay, "The Outsider," a six-act production adapted by Charles A. Taylor from the novel, "Nobody," by the popular author, Louis Joseph Vance. "The Outsider" provides Miss Wehlen with a delightful role suited to her charming personality, and is filled with color and action. It is presented by E. A. Rolfe. William C. Dowlan has directed "The Outsider." This will be his second offering on the Metro program, the first being "Somewhere in America."

In the new production, which will have an early release, Miss Wehlen plays Sally Manvers, a shop-girl who is tired of life as she and her two poverty-stricken girl friends have to live it. Chance takes her into a house full of beautiful and expensive things. Its occupants are away for the summer. The forlorn girl treats herself to the luxury of a bath in the marble bath-room, puts on some of the handsome clothes she finds in a wardrobe, and then things begin to happen with power and rapidity, and keep on happening right through the picture.

Three leading men support Miss Wehlen in "The Outsider." These are Herbert Heyes, Harry Benham and Jules Hanneger. Mr. Heyes plays the Western millionaire, one of nature's noblemen," and the two other men have the parts of society adventurers. Florence Short has the role of an up-to-the-minute adventuress. Dean Raine, a Metro favorite, plays a girl artist and Virginia Palmer has the sympathetic role of Mrs. Griswold, a society leader. The other parts are in capable hands. Mr. Dowlan has been assisted in the direction of the picture by Bertram S. Kuttz, who can direct as well as write scenarios.

Pictorial Record of "Rainbow Division."

Universal has ready for immediate release one of the most unique news specialties that has been put on the market in some time. This is nothing less than a pictorial record of the personalities included in the famous "Rainbow Division" at Camp Mills, Mineola, Long Island.

The entire personnel of the various regiments representing fourteen states has been pictured in a panorama of intimate close-ups, views and many of the interesting human incidents of life as it is being lived in the dog-tents and on the drilling grounds have been introduced with telling effect.

These pictures will be released in fourteen reels, each state represented being covered separately so that the families of the men appearing in the films will be enabled to pick out their boys readily. Every face shown is said to be so clear-cut that identifications will be immediate. Stress is also being laid upon the fact that these pictures are not hastily gathered panoramas, but real human documents affording the nearest thing to a personal interview with the huge army of the East that could be imagined.

The series will be released as special numbers of Universal Current Events bearing the general title "Our Boys."

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

ALL THAT TRIANGLE STUFF AS SIZED UP BY THE MEAL TICKET (Essanay).—A George Ade fable, featuring Rod La Roque and Marguerite Clayton, involving a "boob" who makes good, and is grabbed up by his landlady's daughter. She falls for the long-haired artistic faker, and is disillusioned by hubby, who gets him into business and persuades him to attire himself like a real man. A good number.

THE FABLE OF THE FILM-FED FAMILY (Essanay).—An interesting George Ade fable, showing how each of the members of the "best family" in town, fell for moving pictures. The characters are well drawn and the action realistic; however, considerable use is made of "Broncho Billy" paper, there being several closeups. The scenes of the audience are especially good.

WHOSE HOSIERY? (Sparkle).—An amusing farce comedy based on the old idea of the customer who gets the wrong package. Brown receives hosiery instead of gloves, gives them to the right girl who is to bring him the gloves the next evening. His wife gets wise, raises a row in the restaurant, but all ends satisfactorily when the girl produces the gloves.

THE TRIPLE CROSS (Jaxon).—Pokes and Jabs are detectives. Both fall in love with the same girl, Pokes' suit is favored and Jabs, in order to prevent the wedding, masquerades as his wife, appearing on the scene with a number of children. An ordinary number, involving considerable slapstick work and a band of ruffians.

Bluebird Photoplays, Inc.

THE DESIRE OF THE MOTH, October 22.—Written by Eugene M. Rhodes, produced by Rupert Julian and featuring Ruth Clifford, this five-part western drama is full of action and atmosphere. A longer review is printed on another page of this issue.

Butterfly Pictures.

SOCIETY'S DRIFTWOOD, October 22.—A five-reel feature, written by Harvey Gates and produced by Louis Chaudet. Grace Cunard and Joseph Girard play the leading roles. The story concerns a girl who spends several years working to revenge herself upon a judge who railroaded her brother to prison on a false charge. The story is well constructed and presented with considerable dramatic strength. Reviewed at length elsewhere.

Katherine F. Carter.

THE HIGH COST OF HURRY (Carter), October—A two-part "safety-first" film of merit, produced by Katherine F. Carter of 220 West 42d street, New York City. The film in story form draws attention to the various ways in which hurry proves disastrous to the human race, showing in a realistic manner various kinds of accidents which are a daily occurrence due to carelessness and hurry. A full review will be found elsewhere.

Christie Film Company.

LOCAL COLOR, October 1.—A very amusing comedy subject, featuring Margaret Gibson, James Harrison, Ethel Lynn and Eddie Gribbon. An actress on her vacation is mistaken for a country girl by a young author, who makes love to her in order to get material for his story. She learns of his scheme and retaliates by forcing him into a fake wedding. This is an enjoyable little plot, handled in a convincing way, and makes a good subject.

LOVE AND LOCKSMITHS, October 1.—A one-reel comedy, by Robert F. McGowan, featuring Betty Compson, Jay Belasco and others. The plot is a familiar one, in which a young man gains entrance to a girls' school by impersonating a new professor. He is discovered making love to the girl and complications follow. The cast is an agreeable one and the presentation attractive. It is enjoyable in spite of the fact that the theme has been used before.

Fox Film Corporation.

THOU SHALT NOT STEAL, October 14.—A five-reel picture of mystery that can be recommended as acceptable. It never becomes a truly gripping picture because of the experimental form of plot used. Nothing is sufficiently understood to be entirely absorbing till near the close and suspense has but a little way to carry when that happens. Virginia Pearson plays the leading female role. There is much cleverness in the way the picture is handled and much excellent acting. For a longer notice see elsewhere in this issue.

ALADDIN AND THE WONDERFUL LAMP (Fox Standard Picture). Eight-part screen version of the old fairy tale is charmingly acted by the Fox Kiddies. A full review was printed on page 247 of the issue of October 13.

CLEOPATRA (Fox Standard Picture).—The William Fox production of "Cleopatra," with Theda Bara as the Egyptian Queen, is a sumptuous affair in ten parts. A longer review is printed on another page of this issue.

Greater Vitagraph.

THE BOTTOM OF THE WELL (Vitagraph), October 22.—Production and acting of this five-part story are all right, but the story is involved and leads nowhere. It is the work of Frederick Upham Adams. A longer review is printed on another page of this issue.

BOBBY OF THE HOME DEFENDERS (Vitagraph).—In this one-reeler Bobby Connelly gets the better of some German agents who try to blow up a munition factory. It will please Bobby's following.

THE FIGHTING TRAIL (Vitagraph).—The last four installments of this spirited serial, in which William Duncan and Carol Holloway play the leading parts, kept up the interest of the story and confirm the excellent impression it has made from the start.

BOBBY'S FAIRY (Vitagraph).—A pretty story of how Bobby adopts a poor little girl, thinking that she is a fairy. A regulation Bobby Connelly release.

TOUGH LUCK AND FAIR LIZZIES (Vitagraph).—Lawrence Semon and his agile band of acrobats put speed and comic punch into this one-part comedy.

Jewel Productions, Inc.

THE CO-RESPONDENT (Universal).—Well made and interesting five-part story adapted from a stage play. Elaine Hammerstein and an excellent cast do it ample justice. It is reviewed at length on another page of this issue.

George Kleine System.

THE APPLE-TREE GIRL (Edison Perfection Picture), October 1.—Shirley Mason is the star of this worth-while five-part comedy, which was photographed in New England, a novelty in itself. It was given a longer review on page 251 of the issue of October 13.

TWO BIT SEATS (Essanay), November 12.—A most pleasing comedy in which Taylor Holmes plays the leading role very happily. In the strong support are Marguerite Clayton, Sydney Ainsworth and John Cossar. See detailed review on another page, this issue.

Paramount Pictures Corporation.

SUSIE SLIPS ONE OVER (Black Diamond), October 7.—A slap-stick number of no great merit. The comedy centers about a rival love affair in which the usual series of slap-stick events takes place.

ARMS AND THE GIRL (Famous Players), October 8.—A comedy of war adventure and romance with strong situations and plenty of entertainment, Billy Burke in the leading role and at her best.

THE CALL OF THE EAST (Lasky), October 15.—Sessue Hayakawa does sterling work in this strong story of Japan. He is finely supported by Tsuru Aoki, Jack Holt and Margaret Loomis. This subject is reviewed on another page.

THE SON OF HIS FATHER (Ince), October 22.—The story of a son who is expected to emulate his father, and does so through mere luck, with Charles Ray in the lead.

HOME DEFENSE (Klever), Oct. 22.—A Victor Moore comedy, in which the husbands of a certain circle of townspeople are discovered by their wives to be spending their evenings playing poker. To overcome the situation and enable them to continue their evening entertainment they lead their wives to believe that they have formed a home defense league and are spending their evenings in training to overcome the enemy. Of course their sin is eventually discovered for the second time, and the husbands are threatened with being forced to use their doorsteps for beds.

WHO IS NUMBER ONE?—The first two episodes of Paramount's first serial with Kathleen Clifford starring in pictures for the first time. The story of the serial was written by Anna Katherine Green, and is of that thrilling type of melodrama loved by most audiences. The serial is one of the best of its kind and has been reviewed at length elsewhere.

WHO IS NUMBER ONE?—Episodes Three and Four of this serial are entitled "The Sea Crawler" and "A Marine Miracle." The same interesting quality marks these two episodes as was noticeable in the opening chapters. A full review of these will be found elsewhere.

Pathe Exchange, Inc.

THE CHILDREN'S HOUSE (Pathe-International), October 21.—An excellent educational half reel, illustrating the Montessori method of teaching youngsters by playthings that are usually regarded as hard

lessons. This is a clear exposition of an interesting system of child discipline.

BOARDER BUSTERS (Rolin-Pathe), October 21.—During the absence of Mrs. Boggs, the father and two children decide to have no boarders. Mrs. Boggs returns unexpectedly and demands explanation. The action is of a knockabout sort and becomes quite exciting at times. This is fairly strong.

THE DOUBLE DISGUISE (Pathe), October 21.—Episode No. 16 of "The Fatal Ring." Pearl is tied in a tree with a rope around her neck in this instalment. After her rescue by Tom she visits the room of the Priestess, where she gains possession of the diamond. She later impersonates the Priestess, but Carslake discovers her and again threatens her life. A typical number, not particularly strong in plot but full of entertaining action.

RAINBOW ISLAND (Rolin-Pathe), October 28.—A laughable one-reel comic, featuring Harold Lloyd and Harry Pollard. They row in a boat to a cannibal island, where they are captured and fattened for killing. Their adventures are of an amusing, knockabout sort and the settings are pleasing.

DOING THEIR BIT (Pathe-International), October 28.—Excellent photos of women at work in American munition plants. Shows the making of bullets, fitting of caps and other features. A very instructive half reel.

AT THE PICNIC (Pathe), October 28.—On same reel with above Happy Hooligan, Gloomy Gus and the kids go to a picnic, where some funny adventures befall them. Enjoyable animated drawings.

THE MAN TRAP (Pathe), November 4. Episode No. 8 of "The Seven Pearls." Ilma is visited by a priest from a Pagan cult, who drugs her and tries to steal one of her pearls. Harry arrives and follows the priest to the temple room. He sees Mason in the grasp of a mechanical image, into the eye-sockets of which pearls have been fitted. Ilma comes and they steal the pearls, but are forced to relinquish them. The number is not specially exciting, but holds the interest well.

LOVE, LAUGHS AND LATHER (Pathe-Rolin), November 4.—An extremely laughable two-reel number featuring Harold Lloyd, Harry Pollard and Bebe Daniels. Both the scenes at the boarding house and in the barber shop are good; the latter, in fact, are as hilarious as anything recently shown. This is an exceptional comedy of the knockabout sort.

THE QUEEN OF SPADES (Pathe-Russian Art Film Co.).—A strong five-reel subject, with a tragic close, featuring I. I. Mosukin, Mme. Duvan, Mme. Arlova and other Russian players. Scenes from Russian court society, gambling at Versailles and other features give an unusual atmosphere. The plot concerns an unscrupulous young officer who gains a gambling secret at the expense of his own life. Reviewed at length elsewhere.

Metro Pictures Corporation.

LIFE'S WHIRLPOOL, October 8.—A moderately interesting five-part melodrama, featuring Ethel Barrymore, whose personality and good work add materially to its merits. Lionel Barrymore wrote the story and directed the production. A longer review is printed elsewhere in this issue.

THE DENTIST (Drew), October 15.—An entertaining number of the Drew comedies, in which the husband in the case is suffering from toothache and in spite of his wife's pleadings with him to visit the dentist he fails to yield. Finally she makes an appointment for him and the dentist succeeds in extracting the wrong tooth. Very amusing.

Mutual Film Corporation.

JERRY AND THE BULLY (Cub), October 11.—In this number of the George Ovey comedies Jerry falls accidentally into the position of school teacher. The comedy in the picture is not good and while not being in any particular sense vulgar, is not of the sort to be exhibited before the masses, and especially is it out of place as a picture for the children's program on account of the comedy conduct of the teacher in the school.

JERRY'S JAM (Cub), October 18.—One of the usual type of Jerry comedies, and perhaps a trifle more entertaining. For the purpose of outdoing his rival, who sends flowers to his sweetheart on her birthday he attends an auction sale of unclaimed goods held by a certain express company and procures a trunk full of pretty things for her. The trunk gets mixed with another one of similar appearance when being delivered, and the contents of the trunk which arrives at the young lady's home are a drunken man and a whiskey bottle.

THE LOST EXPRESS NO. 5 (Signal), October 18.—"In Deep Waters" is the title of this number of the serial. Following the last episode, in which the cabin was demolished by an oil train we find Helen Thurston, believed by her enemies to be dead, struggling with conditions in the cellar of the cabin. Here she is rescued by her friends, and is on her way home when the episode closes. The action of this episode, while not as stirring as some of the others is at the same time, interesting.

THE SEA MASTER (American), Oct. 22.—A William Russell feature made at the Amsterdam studios. The production is in five parts and is a stirring one, containing more than one good fight. The feminine lead is Francelia Billington. A full review of the picture, which is not a good one for child audiences, will be found elsewhere. The production is one of Russell's best.

THE UNFORSEEN (Empire), October 22.—A wholesome drama marks the first of the Olive Tell productions. Olive Tell plays the role of the eldest daughter of a wealthy senator who, in following her own impulses, succeeds in creating in her life a very peculiar and un-

[illegible]

REEL LIFE NO. 78 (Gaumont), October 27.—The [illegible] contained in this reel of Reel Life are: "The Rocky Mountain Jay," showing its characteristics and a visit to the cage where its enemies [illegible] "The Wool and the Yarn," "How the High Cost of Living Wins the Race," "Queer Types of Trailblazers" and "Dining on Wheels," showing how the difficult and hurried work of a dining car are managed.

REEL LIFE NO. 79 (Gaumont), November 2.—The subjects contained in this reel are: "Building Our Wooden Ships," "Irrigation in the Cotton Belt of Argentina," "An Unusual Foster Mother," showing a cat mothering chickens and "A Dry Land Pet," a camp mule allowing boy watching a baseball game through a [illegible]

Triangle Film Corporation.

THE MAN HATER, October 28.—Entertaining and cleverly acted comedy-drama, a Saturday Evening Post story by Mary Brecht Patterson furnished the foundation. Winifred Allen is the star. A longer review is printed on another page of this issue.

THE STAINLESS BARRIER, October 28.—Dorothy Dalton has the leading role in this five part photoplay written by Louis Schneider. It is a story of a woman's sacrifice for a worthless brother. A longer review is printed on another page of this issue.

THE SULTAN'S WIFE, September 30.—A swimming pool in the Sultan's harem, a lively cast an intelligent dog and a clever monkey are the main props of the Keystone comedy.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 93 (Universal), October 8.—This number leads off with some extended views of the world's series between the Giants and White Sox. Also includes motorcar exercise to President McKinley swimming contest in San Francisco, Swedish editors coming to America and various other topics.

CURRENT EVENTS NO. 23 (Universal), October 15.—[illegible] Marines on gridiron in California opening of Liberty Loan back in Madison square, views of war chiefs in France, scenes from the recent world's series of ball games and other entertaining and instructive features are shown in this number.

VAMPING REUBEN'S MILLIONS (L-KO), Rel. Week of October 22.—A two reel comic of the burlesque type, featuring Bob Reynolds, Eva Novak, Catherine Young and others. The scenes of the farm are once more the farmer-hero who paws with a rake, and the later scenes in which the vampire lady gets the rich old man's roll are all amusing and quite successful for the style of humor. One or two scenes border on vulgarity, but there is nothing really offensive. The offering as a whole is a commendable one.

I QUIT (Joker), Rel. Week of October 29.—A comedy written by Tom Gibson, featuring Gale Henry, William Fiske and Millard Moranti. A restaurant with the help on a strike is the principal scene of operations. Franey hires out as a substitute cook and is beaten up as a result. The action is of the slapstick order and is quite lively and amusing, though not exceptional in humor.

EVEN AS HIM AND HER (L-KO), Rel. Week of October 29.—A quick-action comedy number, featuring Phil Dunlap, Laura Horton and Bill Bevan. This deals with the adventures of some cowlywows, both of whom are addicted to flirting. The young lady [illegible] flirts and so does Mr. Spellbroker, when the young lady picks up in the park. All hands finally meet in the same restaurant after numerous adventures in the park. Not much plot to this but it is attractively presented for this type of comic and contains some amusing nonsense.

THE RED ACE NO. 3 (Universal Special), Rel. Week of October 29.—Under title of The Long Arm of Liberty, Virginia is [illegible] arrives at the Lost Hope mine [illegible] where she is quickly observed by the agents of foreign spies operating there. She is soon caught and [illegible] mysterious voice from a hollow tree trunk warns her to spare the [illegible] of the platinum gods or die. She refuses and afterward [illegible] swimming across Phantom lake pursued by the conspirators. Many rugged scenes are shown in this instalment and [illegible] be a very lively [illegible]

World Pictures.

THE MAID OF BELGIUM (Fortress), November 1.—Novelty and interest are to be found in "The Sweetest Thing," starring Alice Joyce. Gil Spear with Alice Brady as the star. It is reviewed at length on another page of this issue.

WORLD'S SERIES IN HEARST-PATHE NEWS.

Disappointed baseball fans unable to secure tickets for the opening game of the World Series in Chicago were given an opportunity to see the game first hand yesterday in Chicago leading theaters. This was made possible by the enterprise of the Hearst-Pathe News, which took motion pictures of the first contest and had them developed and positive prints made in time for showing at the first performance by all Chicago leading theaters. At the opening game in New York Wednesday another special was issued and released the same evening at the New York theaters.

State Rights Department

Conducted by A. K. GREENLAND

PRODUCERS' PROTECTIVE ASSOCIATION FORMED.

Eight Producers Start It Off—Guarantee Forty-eight Productions a Year—Will Eliminate Advance Deposits.

QUITE in keeping with the confident expectations of the independent film manufacturers who sponsored the movement, the Producers' Protective Association, Inc., has become a financed actuality. It was born Thursday night, October 18th, at a meeting in the offices of the Frohman Amusement Corporation, presided over by President William L. Sherrill, the man who conceived and developed the idea from the embryo. On that occasion eight men put up $1,250 each to defray the preliminary expenses of the body until it becomes self-sustaining by virtue of the earned commissions on the future sales that are negotiated through the medium of the joint sales bureau or exchange. The executive committee, which comprises the officers and the board of directors, by name, Wm. L. Sherrill, president; Harry Rapf, vice-president; Jesse J. Goldburg, secretary and treasurer; I. N. Chadwick, M. A. Schlesinger and Leopold Wharton, was empowered to lease quarters in the Godfrey Building, 729 Seventh Ave., where a suite, consisting of a display room, a projection room, a manager's sanctum, a room for the working force, and a room for meetings of the directorate will be engaged before the current week will have expired.

When approached on the subject by the representative of the Moving Picture World, Mr. Sherrill delivered himself as follows:

"The selection of the man to head the sales bureau will probably take place at the meeting held this coming Tuesday. Seven men either presented themselves or were proposed by members of the body for this post. At last Thursday's meeting a discussion of the various applicants was engaged in with the result that the selection has now narrowed down to two. Here is a vital spot in the Producers' Protective Association which is being given painstaking consideration. We must have an honest man. We must have a representative man. We must have an experienced man. We must have an able man. And that is exactly the kind of a man that will get the job. No others are being considered. We have determined upon the process of elimination in the engaging of this sales-head. In order to insure integrity, capacity and experience we have determined to pay the incumbent of this post a minimum of $7,500 per year, exclusive of commissions. Of course this man can have no film interests of his own. If he has any now, he must dispose of them absolutely before he assumes the chair as sales-head of the Producers' Protective Association. This condition must be absolute.

"Then, another cardinal point regarding our membership (and we have received some preliminary advance payments by mail from some who could not attend last Thursday's meeting in person), no producer can enjoy membership to the body who either exploits a star or a story not compatible with public decency. Drive that point home and rivet it for all time. This automatically eliminates some from joining the organization who have already made application for membership. Understand, we do not intend to be snobbish—only unyielding in this principle. In order that no one man or set of men control this seat of judgment, we have provided in our by-laws that such decisions can be rendered only by the complete membership itself. As for the directors, they can merely recommend and suggest—but can not arbitrarily assume any such responsibility.

"Again, in regard to the manager of our sales bureau, it shall be his duty and that of his staff to tabulate and reduce to statistical form every item of importance to the state right exploiter, be he producer, exchangeman or theater-owner. Prime amongst this data will be the standardization of buyers' credits and financial responsibility. Risks and bluffers will became a blur of the past. That will be as much appreciated by the exchangeman and foreign buyer in time to come as the fact that when he hereafter comes to New York he can do all his buying, see all his pictures and their advertising material in one office, and at the saving of several days' costly time.

"Then, furthermore, we intend extending a condition to the exhibitor, which we are sure he will regard as a real blessing. I refer to our intended policy of establishing a line of credit, whereby we can eliminate advance deposits and enable the exhibitor to reserve his funds. We shall only desire the theater-man to agree in advance upon what pictures he desires to book. If, of course, after the exhibitor has observed the production at the trade-showing given it by the state right buyer, and comes to the conclusion that it does not meet with his purposes, for some reason or another, he shall be allowed the privilege of cancellation. Then, too, already there are eight members, which number will be augmented at the coming meeting. Each is put out a minimum of six productions a year, which guarantees forty-eight per annum to begin with, regardless of the additions which will be assured by the advent of each new manufacturer to the P. P. A. We realize that this number will serve as a safe working basis for the independent buyer and the exhibitor as well. And last, but not least, every one of our members understands that we must put out A number one productions that will make the market independent of the program problem. We not only realize this, but we intend to accomplish it."

The eight concerns who are now full-fledged members belonging to and comprising the Producers' Protective Association, Inc., are the Frohman Amusement Corp., the Ogden Features Corp., the Crystal Film Corp., the Mayfair Film Corp., the Ivan Film Corp., Wharton Bros., Inc., the Duplex Film Co., Inc. (John W. Noble), and the Harry Rapf Productions.

CHARLES ROSENTHAL IN NEW YORK.

Buys a Number of Feature Subjects for the M. & R. Exchange.

THERE arrived at the Hotel Astor, New York City, on Monday, October 15, after a transcontinental journey from his headquarters, the M. & R. Feature Film Exchange in San Francisco and Los Angeles, one Charles Rosenthal, Jr., the "R" and junior member of said Pacific state rights buying enterprise. And, though here less than a week, he has done quite some buying, and at this writing intends purchasing three more productions providing he comes across said number still open for his territory that measure up to the standard of merit that he has set for himself and partner, E. B. Mayer.

In addition to buying for the states of California, Arizona and Nevada for the M. & R., he is also the buying commissioner for the Australasian firm of P. C. Crown, Inc. During the week past, Rosenthal has already closed deals with the Ivan Company, the Peter Pan Film Corp., and the Export and Import Co. From Ivan he has secured "One Law for Both," "Married in Name Only," and "Sins of Ambition"; with R. M. Vandivert, of Peter Pan, arranged for the "Honeymooners" travelogue series; while he has also purchased "Robespierre" from Ben Blumenthal. The foregoing are all the property now of his exchange. Next week our columns will undoubtedly carry the news of further M. & R. purchases. For the P. C. Crown interests he closed with the Ivan Film Corp. for "One Law for Both," "Babbling Tongues," and "Married in Name Only" for Australasia.

Charles Rosenthal.

When interviewed by a representative of the Moving Picture World in the offices of the Ivan Company, Mr. Rosenthal enthused over his recent purchases and then went on to talk of his enterprises: "The M. & R. Company is barely seven months old, yet in that brief space of time our success has been highly gratifying. I am particularly proud of the sincere confidence that the exhibitors throughout the three states that we control place in us. This confidence both my partner and myself assiduously try to preserve. As a case in point, I need only cite the fact that Mr. Mayer owns a substantial interest in the Alcazar theater, Frisco. Though we could place all our first runs in this house, or at least threaten to, and thereby hold up local exhibitors for a stiffer than necessary rental we make it an inexorable rule that no M. & R. production ever be allowed to run at this theater. Both Mr. Mayer and myself have not forgotten that we were once exhibitors ourselves, and are keenly sympathetic to their hardships and even maltreatment. In fact it was the difficulties as theater owners that we en-

dured that prompted us to become exchange folk. We have made it our slogan to treat our customers quite as we would want to be treated if we were running our former theaters, which, as already stated, we have disposed of with the exception of Mr. Mayer's interest in the Alcazar. After our trade showing if we find we have made a buy which exhibitors do not take much faith in we always regulate our prices accordingly, so that our worthy features will be properly regarded by our clientele.

"Exclusive of the purchases I have made since reaching Manhattan, we are already exploiting such stable productions as 'The Crisis,' 'The Lust of the Ages,' 'Forbidden Fruit,' 'The Immortal Flame,' 'A Fool's Paradise,' and 'The City of Illusions.' One point that I would like to drive home is the fact that we contemplate an extensive campaign of advertising both throughout our territory and in certain of the trade press that will be in keeping with the dignity and calibre of our new offerings. Before November exactly one hundred billboards in Frisco and Los Angeles will display the elaborate 24 sheets of 'One Law for Both.' We will do everything in our power to thoroughly legitimatize the moving picture industry along the Pacific coast."

Mrs. Rosenthal accompanied her husband eastward, and will return home with him about November 1.

SALES OF THE WEEK.

Here Below a Compendium of the Selling Activities Recorded in the State Right Market the Past Seven Days.

Ben Blumenthal has progressed a step further in his efforts to do business with Latin-America. He announced the week past that he has sold "A Man's Law," "Humility," and "Loyalty" to the Glucksmann interests of Buenos Aires, Argentina. The deal was consummated in New York by Jacobo Glucksmann.

Robert Priest, general manager of the Arrow Film Corp., announces that with the sale of the last territory on "The Deemster" the week past this production has now been closed for all of the United States. The final sale was transacted between Mr. Priest, representing Arrow and Messrs. W. E. Condell and N. Greenfeld, proprietors of the Liberty Feature Film Co., Shrevesport, La. The territory in the deal comprised Texas, Oklahoma, Arkansas, and Louisiana.

Harold Z. Levine announces that he has successfully negotiated the purchase of the E. I. S. Company's "Trooper 44" by the firm of Griever and Herz, state rights exploiters of Chicago, for the territory of Illinois, Indiana and southern Wisconsin. Levine is kept busy buying for the exchanges he represents in New York.

Lee L. Goldberg, secretary and treasurer of the Big Feature Rights Corporation, has closed contracts with Joseph S. Klotz, of Klotz & Streimer, Inc., for exhibition rights for the state of Kentucky for "Whither Thou Goest."

W. S. Brewster, of the Jordan-Brewster Company, Seattle, Wash., has acquired "The Warrior" for Idaho, Montana, Oregon, and Washington. Mr. Brewster also obtained the rights to distribute "The Warrior" in Alaska. The Jordan-Brewster Company already controls the rights to "The Birth of a Nation." He will exploit the Itala picture in a scale commensurate with its magnitude, and it will play all of the large houses in the western territory as a road attraction, accompanied by a special crew and orchestra.

To the Civilization Company, of Newark, N. J., have been allotted the state rights for New Jersey. This contract was negotiated between Mr. Sawyer for General Enterprises, Inc., and Henry Allsopp, president, and H. Heidelberger, manager, for the Civilization Film Company.

The Globe Films, Limited, of Toronto, to which organization the Canadian rights for "The Warrior" was sold, have broken all records in the matter of prints used on a feature in this territory. Six copies are in use throughout the Dominion, which is four above the usual number of prints required for exhibition purposes for the average screen offering. Large orders for lithographs has been placed by Globe Films, Limited, in order to properly exploit the film starring Maciste, and space has been taken in the large Canadian cities for the placing of twenty-four sheet stands.

Edward Warren, general manager of Edward Warren Productions, Inc., announces that he has sold the New England rights to his company's "Souls Redeemed" to Edward Segal, manager of the Globe Feature Film Corp., whose headquarters are in Boston.

At the same time, Mr. Warren points proudly to the fact that the Elk Photoplay Corporation, owners of the Greater New York rights to this production, have booked it for a fifty-day engagement in the Keith & Proctor houses and for thirty days among the William Fox houses.

President Maurice H. Bob, of Master Dramas Features, Inc., last week wired from Chicago to General Manager Becker of that company that the territorial rights of their feature, "Who's Your Neighbor," for Illinois, Indiana, and Southern Wisconsin have been purchased by the Unity Photoplays Company, Chicago.

Frank Zambrino, president of the Unity, was in charge of negotiations on behalf of the latter firm. The feature will be exploited in the three states as a road show.

Mr. Bob stated in his wire that he was leaving for Kansas City to close a deal embracing the rest of the Middle West territory. The states of Washington, Oregon, California, Arizona, Nevada, Montana, Utah, New Mexico, Colorado, Idaho, Wyoming and north New Jersey have already been sold.

The firm of Hiller & Wilk closed a deal with the Adirondack Film Service, of Monroe, N. Y., whereby this up-state firm secured the rights on the Enlightment Co.'s "Enlighten Thy Daughter" for New York State exclusive of the territory controlled in and around Buffalo and Greater New York City.

William L. Sherrill, president of the Frohman Amusement Corporation, announces that he has just sold the rights on "God's Man" to the Deseret Film Co., of Salt Lake City, Utah, for eleven states comprising California, Nevada, Utah, Oregon, Washington, Idaho, Montana, Arizona, New Mexico and Colorado.

The Ivan Film Corp. has sold the California, Nevada and Arizona rights on three of their latest productions, namely, "One Law for Both," "Married in Name Only," and "Slip of Ambition" to the M. & R. Feature Film Co., of San Francisco and Los Angeles. (Refer to article on another page entitled "Charles Rosenthal in New York.")

The Peter Pan Film Corp. has sold the California, Arizona, and Nevada rights for their travelogue series entitled "The Honeymooners" to the M. & R. Feature Film Co., of San Francisco and Los Angeles. (See article entitled "Charles Rosenthal in New York.")

Ben Blumenthal, of the Export and Import Film Co., announces the sale of "Robespierre" to the M. & R. Film Co., of San Francisco and Los Angeles, for the states of California, Nevada and Arizona. (See story elsewhere in this issue entitled "Chas. Rosenthal in New York.")

Kaufman Specials, of Memphis, Tenn., announce that they have just closed a contract with Harry Grossman for the exclusive distribution of the Oro Features in the states of Tennessee, Alabama, Louisiana, Arkansas, and Mississippi.

From the Isadore Bernstein Film Co. subjects based on "The Seven Cardinal Virtures," the first three releases, "Loyalty," "Destiny," and "Humility," have also been contracted for by this Tennessee exchange.

Crystal Photoplays Corporation announces that the rights to "Mother Love and the Law," their new seven-reel feature drama, have been sold to Greiver & Herz, of Chicago, for Illinois, Indiana, and southern Wisconsin. This deal was consummated some time ago, but the news regarding the same was held in abeyance because of an auxiliary deal having been closed whereby the picture is to be shown in the loop beginning Saturday, October 20, at the Casino theater, 58 West Madison street.

"DANGER SIGNALS" FOR PIONEER.

Preparations are under way by the Pioneer Film Corporation, of which Nathan Hirsh is president, for the release about Nov. 1st, of "Danger Signals," a new seven-reel picture involving a big drama of New York and having universal emotional appeal. The significance of the title is found in the warnings which the big city is ever projecting for the safety of citizens against the common pitfalls that beset society, particularly youth.

WARREN TAKES SHORT TRIP.

Edward Warren, president of Edward Warren Productions, Inc., who has just completed his "Weavers of Life," as already announced in our last issue as the successor to "The Warfare of the Flesh," left New York City Friday, October 19, for a brief trip to Buffalo and Cleveland. He plans to return to his offices the Tuesday following, whereupon his last production will be released to the trade via the state-right route.

"DEEMSTER" SOLD.

N. Greenfield and W. E. Condell, comprising the Liberty Feature Film Company of Shreveport, La., have just bought the states of Texas, Louisiana, Arkansas and Oklahoma for "The Deemster," by Hall Caine.

The Liberty Feature Film Company will have their main office in Shreveport, La., from which point Louisiana and Arkansas will be covered, while Texas and Oklahoma will be covered from the Dallas office. The address of Dallas office will be announced later. The above firm will handle nothing but top-notch features in the above territory.

BARKER IN NEW YORK.

E. L. Barker, president of the Birth of a Race Photoplay Corporation, of Chicago, Ill., arrived in town last week, and expects to remain in the environs of New York City until the end of this month. When interviewed by a representative of the Moving Picture World, Mr. Barker insisted that he preferred to remain silent, but expected that he would have news of great interest to the trade in time for our next issue.

BIG SELLING AGENCY FORMING.

W. E. Shallenberger and Robert W. Priest Incorporating Firm That Plans Extensive Campaign in State Right and Export Markets.

A new and what promises to be a most effective combination of talent and ability is at this very time being consummated between several men of repute and discerning in the motion picture domain. The organization has been four or five months already in the making, wherefore the state rights trade can soon expect to receive the company's announcement. Two of the parties behind the movement are W. E. Shallenberger and Robert W. Priest.

Though the firm has just applied for its incorporation papers and therefore has as yet no official title, Messrs. Priest and Shallenberger have already signed contracts with the Mayfair Film Corporation whereby the world's selling rights, including those of the United States, have been secured from M. A. Schlesinger for his first Peggy Hyland production, "Persuasive Peggy," and also with Clune Productions whereby "The Eyes of the World" will be sold throughout the world by them, and "Ramona" for its world rights, exclusive of the territory for which it already has been purchased, which comprises Australia and the western half of the Unites States. Contracts for the selling rights on two other features, the names of which are being temporarily withheld, are also in the safe-keeping of the Shallenberger-Priest undertaking. Mr. Priest assures, however, that each is the work of an exceptionally well known author and directed by men of respected ability.

This enterprise, which is to devote itself to the marketing of independent productions throughout the buying markets of the world as well as this country, is a closed corporation—no stock being for sale.

DIAMOND HEROES TO LECTURE FOR "REVUE" FILM.

General Manager Tom McAvoy, who with Marty McHale, ex-Yankee pitcher, and Tris Speaker, field captain of the Cleveland Americans, controls the destinies of the Athletic Feature Films, 218 West Forty-second street, sponsors for "The Baseball Revue of 1917," has perfected arrangements whereby any particular exhibitor who books this picture from the state right buyer of his territory may secure the services of one or more stars from the particular team that his community and patronage is interested in. This service has even been made on a nationalized basis in the case of the White Sox, and exhibitors will be gratified to learn that Eddie Cicotte, Urban Faber, Ray Schalk, Eddie Collins and others can be secured as lecturers during the exhibition of "The Baseball Revue of 1917."

"Bugs" Baer, by special arrangement with the management of the New York Evening World, has written the sub-titles for the seven reels and some characteristically clever and side-splitting fun has oozed from this humorist's pen onto the celluloid. Baer's work alone is said to serve as a feature which of its own accord could recommend the production.

HOFFMAN PICTURES WILL PENETRATE ENTIRE CANADA.

The establishment of Hoffman-Foursquare Canadian Exchanges in conjunction with the Metro Pictures Service, is proceeding nicely. M. H. Hoffman received last week from J. J. Unger, of the Metro organization, at the Montreal office, assurances that the special salesmen for Hoffman-Foursquare products in Canada have been already engaged.

"I want Canadian exhibitors to know," said Mr. Hoffman to a representative of the Moving Picture World, "that our exchanges will cover the three chief distribution points in Canada. We shall have offices with the Metro Pictures Service in Montreal, Toronto and likewise in St. Johns, New Brunswick. I am particularly desirous that it should be known that the extreme northeastern portion of Canada will be covered through St. Johns.

"From inquiries already received from Montreal, Toronto and St. Johns I am sure that our features will find as ready a welcome there as has been extended them in the United States."

CHARLOTTE WALKER FILM SOON.

As stated in last week's issue the photoplay version of Eugene Walter's drama, "Just a Woman," which will be presented to screen patrons by Joseph M. Schenck, Lee Shubert, and Julius Steger, is nearing completion at the Crystal studios under the personal direction of Mr. Steger. Miss Charlotte Walker, who created the title role in the stage rendition of that play, will be the star, supported by an exceptional cast of prominent players. Lee Baker will make his first screen appearance in this production, and among the other leading members of the cast are such well-known names as Forrest Robinson, Florence Deshon, Henry Carvel, Camilla Dalberg, Edwin Stanley, Ann Williams, Paul Perez, Fred Kraus, also Little Lorna Volare, who made a hit in "The Claim," and Cornish Beck, the boy, whose splendid performance in "The Lone Wolf" was one of the features of that photodrama. The scenario version of "Just a Woman" is the work of Maitland Merill, supervised by Julius Steger.

SPECIAL SONG FOR ROBARDS PRODUCTION.

Any picture to be a success in the state rights field, according to H. J. Shepard, of Shepard and Van Loan, must contain one of three values: Propaganda, sensation, or an exceptional story. A release which does not size up to one of these qualifications should never be presented on the independent market. Naturally, if a picture contains more than one of these three qualities it is so much the surer of a favorable reception.

"The Robard's feature, 'Mothers of Men,'" he contends, "contains a distinct propaganda on the suffrage question. Also the story is one of the most exceptional of the year. Thus the picture fulfills two of the three qualifications for the state rights market, and is therefore easily deserving to be released in that field.

"Dorothy Davenport plays the leading part. Apart from the values of the picture itself a star of her magnitude is a drawing card of no mean proportion.

"Although the propaganda element in the picture is strong, it can be used with or without the endorsement of the Suffrage party, for the story will carry it upon its own merit. It is a picture that will invite discussion, and, as every one knows, that is the sure road to picture success.

"One feature of its advertising campaign is the song, 'Mothers of Men,' which has been written around the picture by Gus Edwards and Will D. Cobb. A large syndicate of 5 and 10 cent stores in the country has contracted to display it in their windows while the picture is playing in their respective territory, and to hold it on sale. An attractive cover for the song has been designed, and this will also be used for the 24-sheet posters, thus linking the song definitely to the picture. In addition to this there will be numerous other features, such as lobby displays and newspaper advertising, which will be a great benefit both to the territorial distributor and to the exhibitor."

MORE PUBLICITY AID FOR "WARRIOR."

Bert Ennis, publicity director of General Enterprises, Inc., has added to an already comprehensive list of aids an additional eight-page "Exploitation Guide" for "The Warrior."

The book is nine by twelve in size and contains among other things several styles of synopses to suit all needs, a biographical sketch of Maciste, the star, and an unusual quantity of especially written newspaper stories and program fillers. The various styles of scene cuts are well illustrated and a complete resume of the eulogies on "The Warrior" by the New York dailies' theatrical critics has been so compiled as to be readily available for reprinting in the exhibitors' newspaper advertisements and circular matter. Arthur H. Sawyer has caused a specially orchestrated musical setting by M. Winkler to be incorporated in the "Exploitation Guide" in the belief that it can be more conveniently used by the theater men than an individual folder.

ROSETWIG ANNOUNCES NEW HELEN MARTIN FEATURE.

About the 1st of November the Rosetwig Feature Films, so Manager Rosenzweig instructs, will present to the state right market another production in which Helen Martin will be starred. The film is almost completed now, but it is still too early for it to have received its name. Seven reels, however, is to be its finished length. Rosenzweig describes the film as a powerful Jack Gorman drama that will bring lots of buyers to his quarters at 218 West Forty-second street.

As to "Corruption," the six-part feature in which Helen Martin was also given the leading role and which was also put out by the Rosetwig Company, Mr. Rosenzweig relates that its further exhibition has been stopped in the confines of Greater New York only by Commissioner of Licenses Bell, of New York City. Elsewhere throughout the country and the state it has met with no such restriction.

LUBIN CONVALESCES IN "SOUTH."

Herbert Lubin, of General Enterprises, Inc., has recovered from the operation which he recently underwent for appendicitis. He was removed last week from The Stern Sanitarium in New York City to his home.

Owing to the severity of his case it will be necessary for him to remain away from his office for another few weeks, wherefor he left New York on Monday, October 22, for Palm Beach, Florida. He will remain at the southern resort until his strength is fully regained.

During Lubin's absence from his offices, at 1600 Broadway, Arthur H. Sawyer, also of General Enterprises, Inc., has been handling the affairs of the company.

DUTCH CHAPLIN MUTUAL RIGHTS SOLD TO AMSTERDAM FIRM.

A letter from the World's International Film Office (Algemeen International Filmbureau), of Amsterdam, Holland, to the Moving Picture World bears the request that we make known to the trade the fact that the rights to the complete library of Mutual two-reel Charlie Chaplin comedies have been secured by them for the territory of Holland itself, as well as the Dutch East Indies and the Dutch West Indies.

Cosmofotofilm Head Deplores Buyer's Apathy

E. C. Wallace Cites Evil in Independent Exchangemen Falling for Ballyhoo of Cheap Productions.

THAT there is a lack of keenness on the part of many men now engaged in buying state rights on the many worthy offerings manufactured by firms catering to this market is the contention of E. C. Wallace, general manager and treasurer of the Cosmofotofilm Co., Inc., who has amongst recent productions placed at the disposal of independent buyers such pictures as "The Manx-man," "Mother" and "I Believe." In the case of the first mentioned it was secured by Goldwyn, and is now being released by them through their exchanges, while "Mother" has been secured by McClure's Pictures, who are handling it on the state rights basis. In this connection Mr. Wallace reveals some facts that will interest the trade in general, and also delivers some ideas worthy of repetition.

In an interview with a representative of the Moving Picture World, the Cosmofotofilm executive spoke as follows:

"The ever recurrent cry from state rights buyers to the effect that manufacturers and manufacturers' agents are in the habit of holding their best big films from the state rights market and only offering second grade films to state righters has become so insistent that unless controverted it is likely to work harm to a big and flourishing industry.

"The Cosmofotofilm Company, Inc., for several years has conducted a business of importing big English "specials" and distributing them in this country. It has kept its fingers closely upon the pulse of the state rights market throughout the varying conditions which have arisen from time to time. It finds that the average state rights buyer is woefully apathetic—prone to be misled by glaringly untrue publicity—seldom takes the trouble to investigate fully—and handles much inferior film at a financial loss because of this indifference and apathy.

"Two concrete examples may be cited, 'The Manx-man' and 'I Believe.' 'The Manx-man' was offered to responsible state rights buyers for several weeks at territorial prices, which would have enabled both local exploiters and local exhibitors to reap large profits. After waiting over two months for results, advertising widely in all trade journals, and using every legitimate means to bring this great 'special' to the attention of state rights buyers the Cosmofotofilm Company was approached by one of the great distributors with a proposition so favorable that it could not be turned down.

"Instead, therefore, of the state rights men of the country reaping big profits on 'The Manx-man,' this classic feature is now adding to the revenues of one of the international film distributors of America.

"Whose fault is this? Certainly it is not the fault of the Cosmofotofilm Company, which spent several thousand dollars in publishing the details of this splendid example of George Loane Tucker's work as director and producer. State rights men lost a golden opportunity, which was seized by the far-sighted men directing a nationwide exchange system.

"George Loane Tucker's latest big effort is 'I Believe,' a splendid seven-reel 'special,' to which a consistent publicity campaign has been given in the trade press during the past several weeks. Is 'I Believe' to be allowed to go to national distributors also? Are state rights men so really apathetic that they cannot grasp the fact that by purchasing direct from the manufacturer they are saving several intermediate middlemen's profits? The territorial prices on 'I Believe' are emphatically not exorbitant. They leave an ample margin for excellent profits for both state righter and exhibitor. 'I Believe' is a real feature of big film quality and quantity. Yet in nine weeks the Cosmofotofilm Co. has sold territorial rights on less than half of its available territory.

"Wake up, state righters! Let us have examples of true co-operation between yourselves and the manufacturers. There are big profits awaiting those wideawake territorial exploiters who are alive to their opportunities."

CREEL APPOINTS FINK AS ASSISTANT.

M. R. Fink, head of the foreign department of General Enterprises, Inc., was compelled to cut short a trip through the southern circuit in the interests of "The Warrior" this week due to a call received from Lawrence Rubel of The Bureau on Public Information at Washington.

He returned to New York from Baltimore in answer to a summons from George Creel, the head of the bureau, who offered him the important position of caption writer in the still picture division of the photograph department. The work entails the spending of two days each week in Washington. The pay is nominal and the position a patriotic service to the United States Government.

Mr. Fink has agreed to "do his bit" and has so arranged affairs as to be able to title the Government photographs by spending some time each week in Washington.

Arthur H. Sawyer has generously offered to loan Mr. Fink to the Government for the work in question and a decision will be reached imediately after the tour of the film executive is completed.

The foreign department head left for Atlanta following the conference with Mr. Rubel to resume his interrupted trip

NETTER DUE BACK EAST SOON.

Leon D. Netter, the aggressive manager of the Alco Film Attractions, Cleveland, Ohio, writes us that he will return to New York either around the first of next month or on the 15th of November. In the latter case, he will get in just about the time that Sol. L. Lesser makes his first rebate to the film center since his recent attack of appendicitis. Whether Netter comes on in advance of his associate or not, it is certain that their stays in New York will overlap, for both are officers (Lesser, president, and Netter, secretary) of the State Rights Distributors, Inc., and a meeting of this organization is to be called when the president gets here. Owing to the sick spell of Lesser it was impracticable to hold any meetings until his health permitted him to again carry on his extensive business affairs.

In this connection it would be interesting to quote from Mr. Netter's own letter. "I think the opportunities for state-righting film, in other words, giving big productions the proper exploitation, is far bigger now than it ever was. This leads up to the matter of the State Rights Distributors, Inc., and all I can say in connection with this is that both Mr. Lesser and myself think that the opportunities offered through this organization are greater now than ever, and all the members feel the same way and are anxious to have the organization in active force.

"It was unfortunate that Mr. Lesser's illness should have delayed the matter thus, but as you perhaps are aware, Mr. Lesser will return to New York the middle of November at which time the organization will be put in full force and further announcement made."

WEST AND BEE-SWARM FLY WEST.

Louis Burstein has arranged for forthcoming winter-made King-Bee comedies to be produced in sunny California. As a result of his imperial ukase nineteen of the human insects who make honey for the King-Bee Film Corp. departed from the depot of the Lehigh Valley across the Hudson Monday, October 22, bound for Los Angeles. The party traveled in a private car, and in addition to cameramen, carpenters, and property men comprised of Director Gillstrom, Billy West, Babe Hardy, Leo White, Bud Ross, Ethel Gibson, Martha Dean, and Jackie Jackson—nineteen in all.

The heads of the firm gave the tourists a farewell party the Friday evening previous. Incidentally, West got a chance to see his name displayed on the large electric sign in front of Loew's New York theater before he journied westward during the engagement of his "The Goat" at that Broadway playhouse.

Scene from "The Candy Kid" (King-Bee).

At the same time that the troupe pulled out of the city so did publicity sharp-shooter Ed. Rosenbaum, but he went to Philadelphia instead, where he spent a couple of days with Ben Amsterdam, whose Masterpiece Film Co. controls the local territory on King-Bee products, and did effective service for his sales head, Nat H. Spitzer, by putting over some special publicity.

"FALL OF THE ROMANOFFS" BRINGS RECORD PRICE.

New York state rights for "The Fall of the Romanoffs," Herbert Brenon's picture drama depicting the birth of Russian democracy, are said to have brought a record price the week just closed.

The purchase was made from A. H. Woods, theatrical producer and half owner of "The Fall of the Romanoffs" with Mr. Brenon, by a group of capitalists organized for the purpose. They have appointed Sol. J. Berman as sales manager to handle the New York territory.

"The Fall of the Romanoffs" recently completed a three weeks run at the Broadway theater, where it attracted capacity business at a two dollar scale of prices.

Canada Proves Fertile Market

Growth of State Rights in Dominion a Pronounced Characteristic of 1917—Future Appears Decidedly Roseate.

By W. M. Gladish.

DEVELOPMENTS in the state rights field throughout Canada have come thick and fast during the past few weeks until now there is a wide variety of special releases from which exhibitors may make a choice or which can be presented as a road show by Canadian right owners. In fact, the situation is such that serious inroads are being made into the so-called legitimate stage business.

There are reasons for this state of affairs. Many legitimate theaters have been unable to make solid bookings for the present season, and the big picture productions are being used to fill the breaches, proving, incidentally, big money-makers. The arrangements are generally made on a percentage basis.

With the opening of the New Princess in Toronto on October 1, the Ontario Capitol now has three dramatic houses, and there are not enough available flesh-and-blood road shows to fill the seasons at two of them, it is declared. On October 15 there were still ten open weeks in the season of forty weeks at the Royal Alexandra, according to a reliable authority. The dates at the Grand opera house, Toronto, for the next three months include a comparatively large number of state right feature bookings. Toronto also has three vaudeville houses, and moving picture features are the principal attractions at two of them.

With the state right developments during the past two months arrangements have been made for many, if not nearly all, special releases for the Canadian market. One of the latest important moves in the state rights field has been the organization of "Griffin Pictures," with offices in Toronto and Montreal. Closely allied with Griffin Pictures is Superfeatures, Limited, the general manager of which is Charles Stevens, formerly of the Canadian Universal. Griffin Pictures has been organized by Peter Griffin, who has a circuit of thirteen theaters in Ontario. Exchanges are to be opened jointly immediately in Winnipeg, Calgary, and St. John by the two concerns, according to an announcement by Mr. Stevens.

Griffin Pictures recently secured the Canadian rights for Brenon's "The Lone Wolf" and for "Civilization." Superfeatures, Limited, has just obtained the Canadian rights for "20,000 Leagues Under the Sea," "Bought and Paid For," "The Russian Revolution of 1917, with Kerensky," and "The 13th Labor of Hercules" serial. Superfeatures, Limited, also holds the rights for "The Whip, "The Crisis," "The Barrier,' "On Trial," and other big ones.

Globe Films, Limited, Toronto, is continually adding to its array of big productions. Phil. Kaufman, vice-president, recently closed for "The Lust of the Ages," "The Warrior," the two Metro specials, "The Slacker", and "The Call of Her People"; "Birth," "In Treason's Grasp," and other features. The company also controls "Redemption," King-Bee Comedies, and Ivan productions. The Globe has already opened branch offices in Montreal, Winnipeg and Calgary, and another office is being placed in St. John.

Manager Harry Law, of the Toronto Metro office, has just consummated a deal whereby the Metro Pictures Service of Montreal and Toronto will distribute Hoffman-Foursquare Pictures in Canada. There are five special releases ready for Canada as a result of this deal.

Regal Films, Limited, handles "The Fall of the Romanoffs," as well as Rex Beach features, "The Great White Trail," "A Mormon Maid," "The Masque of Life," Victor Moore Comedies, Mutt and Jeff Cartoons, among its state rights propositions.

The Famous Players Film Service is exploiting a number of specials, including "The Public Be Damned" and several war films.

The state rights department of the Canadian Universal is also coming strong. Manager H. Fischer, of this department, looks after the distribution of Universal specials and Century Comedies. This department will also look after the releasing of Jewel Productions in the Dominion.

The Specialty Film Import, Ltd., Canadian Pathe distributors, have closed for the Canadian distribution of both Italian and French official war films, and arrangements have been made for the handling of the Russian Art features.

A recent Canadian development is the tendency on the part of the average exhibitor to put on these special productions in a comparatively big way.

Present expansion in state rights circles of the Dominion means that within a very short time practically every exchange which deals exclusively or otherwise in special releases will have branch offices in from three to six cities of the country, principally Toronto, Montreal, Vancouver, Winnipeg, Calgary, and St. John.

"MOTHER" GOES TO SING SING.

Sentimental interest was loaned to the request received by General Enterprises, Inc., from Edward J. Meagher, chairman of the Mutual Welfare League of Sing Sing, for a showing of "Mother" to the inmates of the Ossining institution.

The feature, recently produced by George Loane Tucker, starring Elizabeth Risdon, deals strongly with the subject of mother-love, showing the influence of a loving heart over an erring son whose strong passions finally lead him to a prison cell.

Meagher touches upon this factor in his letter of request, stating that "Mother" is bound to exert an influence for good on the entire prison body. Accordingly "Mother" was screened within the prison walls on Wednesday evening, October 17. Mr. Tucker himself appeared at the conclusion of the exhibition and delivered a short address to the prisoners on the making of motion pictures and the various difficulties encountered therein by the producer.

Several members of civic and personal welfare bodies of New York City made the journey to Sing Sing in order to note the psychological effects of "Mother" on the audience.

Incidentally A. H. Sawyer, president of General Enterprises, has arranged for a special poem on the subject of motherhood, to be used in the exploitation of the feature.

NEWMAN OUT FOR "BATTLEFRONT" PICTURES.

Lewis Newman, manager of the Pittsburgh Exchange of the Fort Pitt Theater Company, is away on a country wide trip in the interests of the Royal Italian Government's official war pictures, "The Italian Battlefront," the American tour of which is under the exclusive direction of the Fort Pitt Theater Company.

Mr. Newman has been commissioned by the Italian officials to make this tour for the purpose of assisting exhibitors in the proper presentation of these war films, the supreme command of the Italian Army being especially concerned with the manner in which their activities are received by the American public.

Mr. Newman will visit every important center of 20,000 population upward from here to the Coast. His long acquaintance with all the fundamentals of successful film exploitation, and his own success as a producer of special screen attractions insure the trade of the maximum of co-operation and service.

UNUSUAL SHARK CAPTURE IN "HONEYMOONERS."

The first quartet of releases of "The Honeymooners," scenic serial being prepared by the Peter Pan Film Corporation, should be ready for exhibition about the middle of November.

This is the first scenic serial ever released by any film company, and H. C. Allen, president of the corporation, says he has some beautiful and unequalled material for the exhibitors. The material for the series is being gathered all over the world by a party consisting of H. H. Van Loan, William F. Aldrich, Gertrude Cameron, and Peggy Aldrich. They have been in the Hawaiian Islands for the past month preparing the first releases.

H. H. Van Loan and Gertrude Cameron on Top of the "Punchbowl."

Van Loan, who is in charge of the expedition, has written to headquarters that they have succeeded in obtaining the finest shark picture ever taken.

The moving picture camera caught the entire trip, and Bonine, the local expert photographer, who has developed all the moving picture stuff taken in the Hawaiian Islands for various companies, says that Peter Pan has the greatest shark picture ever taken in those islands. The scene will form one of the first releases in "The Honeymooners," and will be certain to interest all lovers of real sport, Mr. Allen assures.

BLUMENTHAL BELIEVES IN ADVERTISING.

Ben Blumenthal, president of the Export & Import Film Company, Inc., is a great believer in proper and efficient advertising. He feels that every state rights picture to be worthy of the title must possess possibilities for bringing it properly before the public, not in a sloppy-lathered-on fashion, but in an efficient and organized manner.

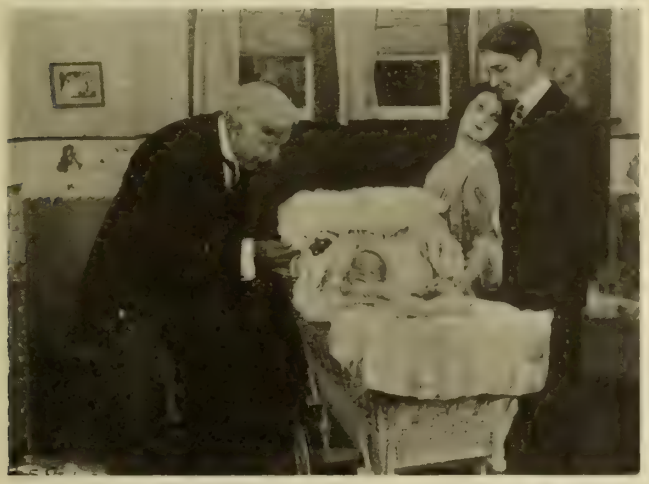
Thus with the waste reduced to a minimum, a campaign is organized; first from the angle of the company; second, from the view of the distributor; third, from the point of view of reaching the general public and filling the theaters. This cannot be laid out in a haphazard way, but the cost of the whole is estimated, and balanced against the positive returns on the money laid out, thereby reducing the proposition to one of dollar for dollar.

Manufacturers' Advance Notes

Glendon in Another "O. Henry"

Sparkling Satire Mingled With Love Theme in "A Night in New Arabia."

O. HENRY'S penchant for flinging delicately barbed shafts of satire at New York reaches its ripest stage in "A Night in New Arabia," the current release in the Broadway Star Features distributed by General Film. His descriptions of Caliph-ridden Bagdad-on-the-Subway and the Haroun al Raschids who go about seeking to find a way of crawling through the eye of the needle, forms one of the richest and



Scene from "A Night in New Arabia" (General Film).

most whimsical of his many stories of New York life, and is peculiarly adapted to retelling in pictures. It is the fifth of the series of four-reel O. Henry subjects released through General Film.

The story deals with the attempt of Old Jacob Spraggins to find relief for his soul by scattering about donations to charity with a lavish hand. Having failed to obtain relief, Spraggins orders his detectives to find the heirs of a poor miner he had defrauded in a coal deal. This happens to be Tom McLeod, a delivery boy, who has fallen in love with the romantic Celia Spraggins. The latter changes places with the parlor maid and courts her ideal with the aid of her expert whistling. Spraggins hands Tom $10,000 and the latter pursuades Celia to elope with him in his wagon, not knowing that Celia is Spraggins' daughter. A year later, when the infant Jakey McLeod arrives, Spraggins suddenly cancels all of his donations and begins piling up a fortune of $100,000,000 for the "kid." To do this he raises the price of vinegar three cents on the gallon, and Bagdad-on-the-Subway settles back into its old rut.

Director Thomas Mills, who has superintended the filming of many of the O. Henry successes, has attained a new mark in picture workmanship in this story, which possesses all of the original charm with which O. Henry endowed it. "A Night in New Arabia" features J. Frank Glendon and Patsy DeForest. The former gives a breezy and thoroughly life-like interpretation of the role of Tom McLeod, while Miss DeForest is particularly likable as the vivacious Celia, who loves to be loved for herself and not for her millions. The two stars are ably supported by an able cast.

ESSANAYS RELEASED BY KLEINE SYSTEM.

Essanay's offerings to exhibitors this week consist of a comedy-drama starring Taylor Holmes, the comedian, a comedy-drama featuring Little Mary McAlister, and two George Ade Fables.

The Holmes' picture is entitled, "Two Bit Seats," and is full of amusing situations, with a light romance running through the story. It has a screen time of sixty-five minutes and will be released through the George Kleine exchanges November 5.

Little Mary's picture, "Young Mother Hubbard," while containing much excellent comedy, has a dramatic appeal so strong that it is sure to tug at the heart strings. The principal characters are all children. The picture has been especially well acted and staged. Its screen time is sixty-five minutes. It will be released October 29 through the Kleine System.

"THE LADY IN THE LIBRARY" (Falcon).

Adventure and romance follow fast upon the heels of each other in "The Lady in the Library," the eleventh release in the Falcon Features being distributed by General Film Company. It is a social adventure which provides plenty of action, and its four reels are crowded with the sort of thrills to which the fans who have been following the popular Falcon Features have become accustomed.

"The Lady in the Library" was picturized from a story written by Frederick Orin Bartlett for Ainslees, and the film version is expected to duplicate the success enjoyed by the story. Mildred Vandeburg, a society girl, who is interested in hospitals and slum work, breaks her engagement with T. Huntington Forbes, her fiance, because their interests are so far apart. "Spike" Jones induces his weak brother, Dan, to sell some jewels he has stolen, and the latter is killed while resisting arrest. The shock causes the death of Dan's wife, who has just given birth to a baby girl. Mildred decides to place the baby in the home of Forbes, in the hope that it will arouse the latter to an interest in something besides sports and club life. When he returns home Forbes is told there is a "lady in the library" waiting to see him. He discovers the baby left by Mildred and his heart is touched with love for the first time. Mildred and Forbes defend the baby in a series of startling adventures with "Spike," and their engagement is renewed.

Vola Vale and Jack Vosburgh have given great strength to the portrayal of the leading parts in this drama. Other prominent characters in the cast are: Ruth Lackaye, Robert Weyeross and Jane Pepprell. The picture is the result of the able direction of Edgar Jones under the supervision of H. M. and E. D. Horkheimer.

CAREY IN "A MARKED MAN" (Butterfly).

Harry Carey makes his third appearance as a star of Butterfly features in "A Marked Man," to be released Monday, October 29th. Improving steadily in technique with each succeeding picture, Carey now has a loyal and numerous band of admirers. He first sprang into favor as the star of Bluebird's "Three Godfathers," and has added to his prestige with two recent Butterfly plays, "Straight Shooting" and "The Secret Man."

His forthcoming vehicle was written by George Hively and directed by Jack Ford. It recounts a series of episodes in the checkered career of "Cheyenne" Harry, which come within an ace of cutting his adventurous life off short. Trapped red-handed while holding up the desert stage, through the perfidy of his own accomplice, Harry is sentenced to be hanged because he is unable to prove that he did not fire the shot which killed the stage driver. While he is awaiting execution, his mother, who has always considered him a model of dutiful manhood, writes that she is coming on to pay him a long-deferred visit. Knowing that the truth regarding his real status would probably kill the old lady, Harry gets permission from the sheriff to leave the jail, under surveillance, and pose as a prosperous cattle dealer the day that his mother spends in town. This unique arrangement leads to a surprising climax, and Carey puts over some of the most sincere acting that he has ever shown in the tense scenes that mark the denouement.

Scene from "A Masked Man" (Butterfly).

Fox's Week's Work

Doings at the Studios, East and West, Told Briefly—Four Standard Pictures.

THE complete cast of Gladys Brockwell's new picture for William Fox has now been determined upon. Besides Miss Brockwell the players are Lewis J. Cody, Vivian Rich, Willard Louis, Colin Chase, Gloria Payton, Fred Whitman, and Barney Furey. The photoplay is being directed by Bertram Bracken and photographed by Charles Kaufman. Mr. Cody and Miss Payton make their debut as Fox players in this production. Miss Rich played opposite William Farnum in "The Price of Silence," Mr. Farnum's first super de luxe picture.

Mr. Fox also announces that Marin Sais, whose name is synonymous in the screen world with beauty and daredeviltry, has been engaged to appear as leading woman for the new Tom Mix company recently organized. Mr. Mix has already begun on his first Fox Special Feature.

Another newcomer to the Fox fold is Fred Church, one of the best known and best liked players on the West Coast. Mr. Church is a Canadian by birth, but came to the United States when a lad and attended the University of Michigan. Mr. Church commenced his motion picture career by affiliating himself with the first company of filmites that came to Los Angeles.

Release dates for four of William Fox's finest and most spectacular productions have been determined upon by Fox Film Corporation. All four are Standard Pictures. The dramas and dates are:

October 7—"When a Man Sees Red," William Farnum's greatest "fighting" photoplay.

October 14—"Aladdin and the Wonderful Lamp," the film version of the most fascinating of all Arabian Nights' Tales.

November 18—"The Babes in the Woods," a photo-dramatization of the world-known story.

December 2—"A Daughter of the Gods," Annette Kellermann's famous marine picture.

Virginia Pearson, the statuesque Fox star, has started work on a new production under the direction of Carl Harbaugh. In the cast are Gladys Kelly, Carl Moody and Herbert Evans. Several members of the company are yet to be chosen. Miss Pearson is enthusiastic over the story for her new vehicle.

"The Scarlet Pimpernel" will probably be the first Fox release in November among the Special Features. This is a photo-dramatization of Baroness D'Orczy's great novel.

"THE SCARLET PIMPERNEL" (Fox).

The star, the director, the leading woman, some of the supporting company and the photographer who filmed "The Spy," one of the biggest achievements in William Fox's Standard Pictures series, are factors in "The Scarlet Pimpernel," the Fox Special Feature which will be released October 28th. Dustin Farnum, Winifred Kingston, William Burress and Howard Gaye are in both casts, and Richard Stanton directed and J. Dev. Jennings photographed each of the pictures.

"The Scarlet Pimpernel" is a dramatization of Baroness Orczy's well-known book of the same name. The title is derived from a small English wild flower which was attached to letters that a mysterious individual wrote to the French Government during the reign of terror in 1792. Each of these letters was a notice that the Scarlet Pimpernel League has rescued another French nobleman whom the revolutionists

Scene from "The Scarlet Pimpernel" (Fox).

had condemned to the guillotine. The story centers equally around the efforts to identify and capture the league leader and his devices to avoid detection. This picture was being made during the recent visit of Mr. Fox to his Hollywood, Cal., studios and it was while disguised for one of the several characters he portrays in the drama that Mr. Farnum so deceived Mr. Fox that the latter, thinking he was talking to an aged woman who was applying for work, offered the actor a position in the studio.

MARY GARDEN GOES TO FLORIDA.

When the California motion picture director wants a desert he whisks himself off a few miles across the state. When a New Jersey photoplay expert feels a need for sand it's off to Florida, where St. Augustine furnishes the nearest stretch of sun-bleached terra firma to the film capital of the East.

Mary Garden, the newest film star of Goldwyn who has just started work on "Thais," made a flying trip South last week accompanied by Directors Ballin and Crane, Cameraman Ables, and Assistant Director Berthelon, a still photographer,

Scene from Thais" (Goldwyn).

a publicity man, sundry costumes and their custodians, a good-sized technical staff—and one actor.

The single film player to accompany Miss Garden is her leading man, Hamilton Revelle, who plays the monk Paphnutius. Together Miss Garden and Mr. Revelle have about a dozen strong and vivid scenes of suffering in the desert, which the regenerated courtesan has to cross with the monk on her way to the sheltering nunnery where she is to spend her life far from the beauty and corruption of Alexandria.

All told these scenes might take some eight hours to "shoot." But because of their nature Miss Garden and her entourage have had to set off on a thousand-mile trip at the end of which they will almost literally "walk right in and turn around and walk right out again."

At first it was thought that longer portions of "Thais" showing scenes at the nunnery would also have to be taken in Florida, and plans were laid to that end. But by a little skillful drawing, measuring and figuring the Goldwyn technical staff discovered that the nunnery, as well as the temples, houses and streets of Alexandria called for in the script could all be built on the big "lot" back of the studio at Fort Lee. Within a record space of time all these structures will be completed. Half at least will be finished before Miss Garden and her party return from Florida.

MARY MacLANE IN ESSANAY COMEDY.

Exhibitors soon will be offered a novelty by Essanay. The title is, "Men Who Have Made Love to Me." It is an elaborate comedy-drama, starring Mary MacLane herself, the famous authoress of unconventional books and magazine articles, and the writer of the story on which the picture is based.

Director Arthur Berthelet has spared no pains nor expense to make the settings as elaborate, luxurious and expensive as the wonderful apartments Miss MacLane describes in her story. One set alone, representing seven rooms of the apartment, contains thousands of dollars' worth of the most expensive furniture, pictures and rugs. When the camera is trained on the spacious library of this set, glimpses of the other six rooms are revealed through wide doors. It took weeks to build some of the sets, where the ordinary kind are erected in a few hours.

Of especial interest to women will be the wardrobe of Miss MacLane. It is an amazing array of evening gowns, traveling suits, riding habits, lounging robes, boudoir outfits, motoring costumes—in fact, everything, including bathing suits and gymnasium togs. Much of the wardrobe was imported.

The story deals with the love adventures of Miss MacLane, and is based on truth. In fact, Miss MacLane was really wooed by each of the six male characters in the picture. Of course their real names are not used.

The picture reveals the love-making methods of the six suitors, and shows, in turn, how their attention were received by Miss MacLane. The authoress appears in the role of vampire, but the picture is far different from the usual type of vampire stuff. In the first place, it has none of the morbid features that are usually associated with "vamp" films. On the contrary, it fairly bristles with amusing situations. It might be called a sparkling comedy-drama with a vampire playing the lead, but with the fangs extracted.

Pathe Program

Features and Serials, Scenics and a News Reel Compose the Schedule for Week of November 4.

MRS. VERNON CASTLE, Mollie King, Pearl White and Lonesome Luke are the box office stars on Pathe's program for the week of November 4. Mrs. Vernon Castle is seen in the second of the recently announced big new Pathe Plays. It is in five reels, and was produced by Astra under the direction of George Fitzmaurice, scenario by Philip Bartholomae, from the book by Carolyn Wells. It marks the first appearance of Antonio Moreno as Mrs. Vernon Castle's leading man, and the cast further includes J. H. Gilmore and John Sainpolis, both of whom are very well known. "The Mark of Cain" goes "Stranded in Arcady" one better. It is a fast action, thrilling detective-mystery-romance acted by a splendid cast, produced by a great director, and written by two very well known authors.

The list of advertising matter on this picture includes one, six and two styles of three sheets, colored photographic lobby display, two 22-28 photos of star, a slide, a Pathe Art Portrait of Mrs. Castle, one column newspaper cut of Mrs. Castle music plot, campaign book.

Mollie King appears in the 8th episode of "The Seven Pearls" entitled "The Man Trap," with Creighton Hale and Leon Bary. This two-reel chapter produced by Astra opens with a running fight between a sailing vessel and a fast naval launch, and ends with one of the most thrilling stunts ever concocted for a photoplay. Perry Mason attempts to take one of the precious pearls from the eyes of the Sacred God. It releases a secret spring, and the outstretched arms of the statue come together, holding Mason in an embrace of death.

Pearl White stars in the 18th episode of "The Fatal Ring" produced by Astra in two reels. This chapter has a very unusual story. In a series of thrilling incidents the Violet Diamond is hidden in a bottle of San Yen perfume. There are only four bottles of its kind in existence, and Pearl learns that they have been shipped from a department store to people who have ordered them by mail. Disguising herself as a salesgirl, she succeeds in obtaining the slips giving the addresses of the purchasers. Carslake, however, gets the same information. The rest of the episode is a race between the two to see which will get the right house first.

"Lonesome Luke" stars in a two-reel "Luke" comedy entitled "Love, Laughs and Lather," produced by Rolin Film Company, and there are one, three, six and stock one sheets on the picture. This twelve cylinder joy-wagon travels sixty miles a minute, with our hero in the new and comical role of a barber. Every man, unless he cuts his own hair and shaves himself, will find this burlesque on a business with which he is in almost daily contant laughable in the extreme. Harold Lloyd shines as the dandified barber who is less a slave to his profession than he is to the beauty of woman kind—and there is considerable of this latter in the picture.

"Fifth Avenue, New York, U. S. A." is the title of a one-reel travel picture. Among the points of interest shown in which are the Waldorf-Astoria Hotel, the Metropolitan Museum, the Public Library and the houses in "Millionaires' Row," including the residences of Henry C. Frick and Andrew Carnegie.

An International cartoon and educational split reel subject and Hearst-Pathe News No. 90 and 91 complete this big program.

Cowl Picture Booking Strong in South

While Actress Has Not Appeared There Managers Evidence No Doubt of Her Popularity.

WITH the release of Jane Cowl's first Goldwyn picture, "The Spreading Dawn," from the story by Basil King, the celebrated emotional actress of the speaking stage will be seen for the first time as a star in a number of cities of the South.

What managers of the so-called speaking theaters have declared a Southern predilection for musical comedy and farce has kept Miss Cowl in her tours from being booked south of the Mason and Dixon Line, and Southerners have come to know her only through her great reputation as a favorite in the Northern cities where she has appeared. That these managers were wrong in their estimate of native appreciation is proved in the prompt booking in the South of Miss Cowl's present venture as a picture star. The picture field is utterly independent of the system of booking which brings attractions to the speaking theaters, so no handicap was offered in that direction.

Leading theaters in a number of cities of the South are paying high prices for the privilege of showing "The Spreading Dawn." It is said the degree of expectancy with which patrons are awaiting the new Cowl play thoroughly justifies faith in omnivorous Southern theatergoing taste. Among the theaters in the list are the Rialto, Atlanta; Trianon, New Orleans; Old Mill, Dallas; Grecian, El Paso; Hippodrome, Fort Worth; Queen, Galveston; Queen, Houston; New, Baltimore, Md.

All of these are first-run houses. There are a large number of other theaters that have booked the picture for second and subsequent runs.

In her pleasure over the situation, Miss Cowl feels it is a complete vindication of her long-held belief that Southerners do like something beside stage inanities. It is said that already her managers in the world of the "regular" theater have planned attentative schedule of "dates" through the South.

VICTOR MOORE IN "HOME DEFENSE."

Victor Moore will release, Oct. 22, his latest comedy written for him by Thos. J. Gray, called "Home Defense."

Changeyour-Manor is a nice little town, and all its boys there are fond of a good game of cards. This indoor sport kept many of them up until the wee hours of the morning and, needless to say, their wives grew tired of it. They soon began to investigate the enemy of Orpheus and make for the Good Fellows' Clubhouse, to find the dear husbands in the

Scene from "Home Defense" (Klever).

midst of a very exciting card game. They break it up in double quick time, and husbands are brought homeward. The husbands meet the next night to devise an excuse for staying out late at night, so they decide to form the Changeyour Manor Unit of Home Defense. They figure this will give them a good enough excuse to get out. It does, for the wives fall for it good and proper, and we again find the boys at the "indoor sports." This would have all been very well if the wives hadn't decided to also form a "First Aid Unit." This formed, they decide to go to the Clubhouse to see the dear husbands drill. The husbands get wind of this and immediately they start to get uniforms of any kind and anything that will do for guns. They get policemen, street cleaners, postmen's, and all sort of uniforms for the drill, as the wives arrive. Knowing nothing about drilling the boys start to give an exhibition. They do, and almost get away with it, when Rastus, the ethopian waiter of the club, hearing the boys upstairs, brings up the usual refreshments—all wrong, but he meant well. Seeing the wives, he drops tray and all and rushes out. Needless to say this puts the "kibosh" on the Home Defense League, and leaves the boys in a worse mess than ever. The wives inform their husbands that this drilling stuff is only an excuse to get out nights, and they tell them to try to get in that night. The finish ends up with a lot of excitement, but the husbands win out, through a clever ruse of Vic's.

This comedy is very timely and is full of fast funny action. It gives Moore lots of opportunity, and he is supported by a big cast, including D. L. Don. The comedy is directed by Chester M. De Vonde.

NEW JEWEL MANAGERS.

R. E. Bishop has been appointed Cincinnati manager of Jewel Productions, Inc., succeeding Ralph Peckham. Mr. Bishop has been with the General Film Company in Cleveland, Cincinnati and Columbus in the capacity of booker and assistant manager and was manager for the Mutual Company in Minneapolis. Jewel's Cincinnati office, which is under the general sales management of A. J. Mentz, with headquarters in Cleveland, is located at Room 402, Strand Theater Building.

A. Kaufman has been appointed salesman for the Jewel exchange in Cleveland, having been promoted by Manager A. J. Metz. On his first trip Mr. Kaufman closed some very desirable contracts in Elyria and Lorain on "Sirens of the Sea," the Jewel picture beautiful. Mr. Kaufman was formerly salesman for the General and Unicorn companies and is popular in the trade.

Milton Feld, former Vitagraph man, located in Kansas City, has been appointed Kansas City manager of Jewel Productions, Inc., succeeding M. R. Ward. Mr. Feld is well and favorably known in the film business from which he was forced to retire recently because of an accident from which he is just recovering. The Kansas City Jewel exchange is one of the largest on the entire Jewel list, occuping almost the entire fourth floor in the building at 1025 Main Street, in the center of Kansas City's shopping and theater center. Harry Berman, New York's Jewel manager, is now in Kansas City aiding Mr. Feld in getting started on his new duties and superintending the bookings of important features, including Jewel's "Come Through" and "Twenty Thousand Leagues Under the Sea," which have just been placed by Jewel at the Columbia for two-week runs.

Lowry Picture Shows Battle Practice

Taken in Canadian Camps, Scenes Should Interest the Many Friends of National Army Men.

A VIVID presentation of what the half million men of the new National Army are doing to make themselves fit soldiers for the United States service in France will soon be flashed before the motion picture patrons of America through the new patriotic photoplay, "For the Freedom of the World," made by Ira M. Lowry, and to be released shortly throughout the world by the Goldwyn Distributing Corporation.

In the course of the story of this patriotic panorama of the present war the hero enlists in the Foreign Legion of Canada —a favorite avenue for red-blooded Americans anxious to see quick and active service in defense of the rights of democracy —and goes through the course of training prescribed by the Allied armies after the most thorough of trials at the actual front.

This means that spectators of "For the Freedom of the World" will not have to be content with the tedious parades, drills and marches which have figured hitherto in "military spectacles" as the only alternative to scenes of battle. Mr. Lowry's production shows all the amazing and fascinating details of actual training in trench warfare through which the members of the new National Army must pass before they can go "over there."

The millions of relatives and friends of the men at the cantonments will be interested in seeing the training through which their dear ones and acquaintances pass, will witness such remarkable sights as a thousand men in a single squad charging up specially constructed inclines of earth and board, bayonetting mimic enemies at the top, leaping down on the other side, racing on over obstacles, leaping barbed wire, bayonetting both erect and crouching figures in "shell holes,' and finally "digging in." In addition the new film shows squads practicing trench warfare with genuine as well as dummy hand granades; the "setting up" drills especially designed to train trench muscles; rookie instruction in the manual of arms; methods of defeat or gas-attack; star-shell practice; and a score more of detailed forms of training through which the hero of "For the Freedom of the World" passes before he goes to the front.

"THE WOMAN GOD FORGOT" (Artcraft).

In addition to being a gigantic spectacle, produced upon a scale of magnificence, "The Woman God Forgot" contains many elements of extraordinary interest and presents a number of historical and scientific facts.

Large settings were built, an entire Aztec city having been reproduced showing the pomp and splendor of Montezuma. A pyramid nearly 200 feet high, which constituted the bulwark of defense for the monarch's palace and the temple of the high priest, is seen, and during the thrilling battle which takes place with the Spanish invader, Cortez, and his followers, Aztecs and their foes are hurled from the top of this battlement.

As the daughter of Montezuma, Geraldine Farrar, through love, opens the gates of the city to the invaders, but experiences a change of heart when her father is struck lifeless before her eyes, and springing in the midst of the carnage leads the Aztecs to a combat more spirited than that in "Joan the Woman."

Scene from "The Woman God Forgot" (Artcraft).

The amazement of the natives at sight of the first horses ridden by men is graphically shown, as the Spaniards ride down the Indians.

Impressive sacrificial rites are shown in the temple as Wallace Reid, as Captain Alvarado, is being offered as a human victim to propitiate the war god.

"OVER THERE" ACQUIRED BY SELECT.

Select Picture Corporation has taken over Charles Richman's latest photoplay, "Over There," and is releasing it for immediate distribution through Select Exchanges.

"Over There" is a patriotic photodrama in six reels produced by the Charles Richman Pictures Corporation, with Charles Richman and Anna Q. Nilsson as the stars. The cast, which is a brilliant one, also includes Gertrude Berkeley, who won renown as the mother in "War Brides," and Walter Hiers, who has played the role of jolly fat friend to so many heroes and heroines of screenland.

Scene from "Over There" (Select).

"Over There" is notable for its war scenes, which must take rank with the very best war scenes produced outside of the actual fighting lines. The battle areas in this picture are unusually extensive, and the construction of the trench system was costly. For, instead of the usual few yards of trenches and sandbags, hundreds of feet are covered by a really ramifying system of counter trench work.

These trenches were constructed under the supervision of Lieutenant W. A. O'Hara of the 24th Battalion Canadian Expeditionary Force, who spent seven months in the first line trenches in northern France, and who actively participated in the battles of the Somme from Ypres to Vimy. Lieutenant O'Hara also supervised and ably assisted in the making of the highly effective battle scenes. No picture which has yet been shown to the American public so graphically duplicates the scenic conditions of a battle on the west front as do these battle scenes in "Over There."

"THE SCARLET CAR" (Bluebird).

One of the most widely read of all the books by the late Richard Harding Davis is "The Scarlet Car," the photoplay rights to which have been secured by Bluebird Photoplays, Inc. In preparing the novel for the screen, William Parker has arranged the incidents of the book into a most absorbing and exciting story, filled with tense situations and thriling action. Production work already has begun under the direction of Joseph De Grasse.

Franklyn Farnum will play the leading role—the carefree son of a newspaper owner in a New England town who, finally realizing what a useless sort of a fellow he is, gets busy and cleans up a supposed murder mystery, and, incidentally, a political row. Al Filson has been engaged especially for an important part in the production, and Edith Johnson will play opposite Mr. Farnum. Others in the cast are Lon Chaney, Sam De Grasse, Jack Francis and Howard Crampton.

"TROUBLE MAKERS," NEXT LEE CHILDREN PICTURE.

The next picture in which Jane and Katherine Lee, William Fox's "Baby Grand" film stars will be seen, has been christened "Trouble Makers," and will be released in the near future.

If ever a photoplay was appropriately titled, this Fox Standard Picture is, according to the reports from the Fox studios, whence come stories of amazing pranks and stunts in which these little film celebrities figured in "Trouble Makers."

There is a strong plot and a virile story in "Trouble Makers," making an excellent background for Jane's and Katherine's comedy. A pleasing romance is unfolded, and a puzzling tragedy mystery cleared up, as the result of a series of pranks perpetrated by the little stars, and its climax carries a punch; but before it is reached a tense story in film has been told. An excellent cast support the Lee children, and the picture, it is predicted, will rank as one of the year's biggest successes. Kenean Buel directed it.

Triangle Production Well Ahead

All Departments of Culver City Plant Working with Maximum Efficiency—Nine Plays Being Filmed.

NINE directors and their companies are at work on new pictures, six plays have been completed and are ready for shipping, and three directors are waiting for new stories at the Triangle Culver City studios, where the fall offensive recently launched is pushing ahead of all former production records. Melodramas, comedy dramas and westerns are on the current production schedule, which includes the work of the most talented scenario authors in the business. Many new players have been added to the already large force at the Culver City studios during the past week and two new directors, Frank Borzage and G. P. Hamilton, have started pictures.

Director Jack Conway has just started work on a modern society drama, "Because of the Woman." The cast includes Belle Bennett, Jack Livingston, Jack Curtis and George Chesebro. Conway's last picture for Triangle was "Doing Her Bit," a patriotic story, in which Ruth Stonehouse was starred.

"The Maternal Spark" is the working title of Director G. P. Hamilton's picture, in which Irene Hunt and Josie Sedgwick have the leading feminine roles. In this picture Triangle will offer something new in the way of a vampire—a vampire with a heart. Other members of the supporting cast include Rowland Lee and Joey Jacobs, the popular child actor. "The Maternal Spark" was adapted for the screen by George du Bois Proctor.

Roy Stewart, Triangle cowboy star, is posing for a new picture, the temporary title of which is "The Learnin' of Jim Benton." The story shows the trials and tribulations of a pretty young school marm in the cow country. Fritzi Ridgeway, who supported George Hernandez in "Up or Down?" has the leading feminine role, and the cast includes such western favorites as Walter Perry, Joseph Bennett, Curley Baldwin, Ed Brady and fifty cowboys. The famous O'Neil cattle ranch, near Oceanside, California, the largest ranch of its kind in the Southwest, and Triangle's ranch studio at Hartville, in the Santa Monica mountains, furnished the locale for the picture.

Director Raymond Wells is making repad progress on his latest picture, "Fanatics," in which J. Barney Sherry has the leading male role. It is a story of frenzied finance and socialism with a strong human interest appeal. Adda Gleason, Olga Grey, William V. Mong, Donald Fullen and Eugene Burr are well-known players in the cast. Director Wells' last picture, "Fighting Back," featuring William Desmond, has been shipped east.

Desmond has about completed his latest vehicle, "Gentility," a sentimental Irish drama, which is being directed by Thomas N. Heffron. In this Desmond enacts the role of a genial village blacksmith, transplanted from the Auld Sod to a mansion in Chicago by the death of his rich uncle. The clumsy yokel's attempt to play "Lord of the Manor" are said to be very humorous. In the end, of course, he essays "pure gold." Desmond is supported by Mary McIvor, Jack Richardson and Jessie Hallett.

"Bearing Her Cross" is the temporary title of the new story begun by Director E. Mason Hopper, in which Margery Wilson will be starred. It is a story of a weak young man driven to bigamy by the constant oppression of his religious and intolerant father. Miss Wilson is supported by the veteran character actor, Walt Whitman. Laura Sears and Darrell Foss are also members of the supporting cast.

Director William Gittens has nearly completed his sea-drama, which features a sensational fight between a mutinous crew and a blackguard captain while the ship burns to the water. A thread of mystery and love runs throughout this picture, the temporary title of which is "Everlasting Mercy." It promises some unusual photography.

Featuring Alma Reubens, Director Walter Edwards has just started work on "The Passion Flower," whose scenes are laid among the peasants of France and Italy and in the Latin quarter of Paris. P. McCaskill, whose travels in Europe and India have made him familiar with foreign customs, is in charge of the settings. Miss Reubens will be supported by Francis McDonald and W. L. (Babe) Lawrence, newcomers to Triangle.

Frank Borzage, latest addition to the Triangle directing force, will begin work this week on a mystery story of the Royal Northwest Mounted Police, called "The Seventh of September." Directors Ferris Hartman, Lynn F. Reynolds and Jack Dillon, who has just completed "Indiscreet Corinne," starring Olive Thomas, are waiting for stories.

The Triangle productions now on hand and ready for shipment include "Regenerates," featuring George Hernandez; "Corinne," with Olive Thomas in the leading role; "The Fuel of Life," starring Belle Bennett; "Easy Money," featuring Charles Gunn, and "The Medicine Man," starring Roy Stewart.

"BY THE SEA" (Essanay).

The next Essanay Chaplin release, "By the Sea," is one of the funniest of the early comedies on which the famous comedian built up his reputation. At the time of its original release, it proved one of the most popular of the Chaplin series, and is sure of a warm reception on its return engagement. It has a screen time of 25 minutes and will be released through the General Film Company, Nov. 10.

"SUNSHINE ALLEY" CHAMPIONS DUMB ANIMALS.

"Sunshine Alley," the new Goldwyn photoplay starring Mae Marsh, has the distinction of being probably the first screen champion of the Society of Prevention of Cruelty to Animals. In this play, which has for its setting a little animal and bird store run by an aged lover of living things, there is provided an object lesson in befriending dumb creatures that has no parallel. The visualizing power of the screen, the human sympathy of the story, the force of good acting, and

Scene from "Sunshine Alley" (Goldwyn).

the excellence of the Goldwyn production made by Jack Noble, with Everett Shinn, the famous illustrator, in charge of settings, provides an attraction that is as beautiful as it is useful.

At a time when many of the "purposes" of the screen plays are bound up in problems of sex this new element comes as a welcome relief. Besides it is calculated to do a vast amount of good.

ASSOCIATED THEATERS, INC., ACTIVE.

The board of directors of "Associated Theaters, Inc.," held a three days' session in Minneapolis last week, and elected the following officers to serve sixty-five days until the first general meeting of stockholders, Dec. 17, 1917:

President—H. L. Hartman of the New Palace theater, Mandan, N. Dak.

Vice-President—Wm. S. Smith of the Orpheum and Grand theaters, Menominee, Wis.

Treasurer—Henry P. Greene of the Lake, New Lake and East Lake theaters of Minneapolis, and Hamline theater of St. Paul.

Chairman of the Board of Directors—Chas. W. Gates of the Bijou theater, Aberdeen, S. Dak.

Secretary and General Manager—T. J. Hamlin of Minneapolis

The Bankers Trust and Savings Bank of Minneapolis was made trustee of the funds and also the depository for the organizing fund. All the moneys already received from exhibitors for stock was turned over to this bank, and the bank is pledged to return 80 per cent. of this money to the individual exhibitors if the organization is not completed with six hundred theaters by February 28, 1918.

It was decided to incorporate under the laws of Minnesota and to strictly comply with the most stringent rules of the Federal Trade Commission and the various state "Blue Sky" boards.

NEXT MARY PICKFORD-ARTCRAFT PICTURE, NOVEMBER 5.

The release date of Mary Pickford's latest vehicle, "The Little Princess," has been set for November 5. The story is from the Book by Frances Hodgson Burnett, and was adapted to the screen by Frances Marion and directed by Marshall Neilan.

In "The Little Princess," as Sara Crewe, Mary Pickford lives with her father in India and later goes to a girls' fashionable boarding school in London, where she entertains her fellow pupils with Oriental tales, which are shown on the screen. Later, when reverses overtake her, she becomes a scullery maid in the same establishment, subjected to cruelty and indignities by a shrewish and hypocritical matron.

"A BOARDING HOUSE BATTLE" (Three C Comedy).

Action of the sort which should prove particularly attractive to the large number of followers of the sprightly Three C Comedies, released through General Film Company, is to be found in more than usual quantity and quality in the current release, "A Boarding House Battle." Lou Marks, Pearl Shepard and Oom Paul are featured in this one-reel romp. This is the fifth of the series of comedies being produced by the Commonwealth Comedy Company and is by far the best work yet done in these new pictures by the trio of comedy stars.

Helen Gibson in Railroad Drama

Lena Baskette, Neal Hart, Vivian Rich and Other Favorites on Universal Schedule for October 22.

A RAILROAD drama of absorbing interest, titled "The End of the Run," is the Gold Seal release which opens the week's Universal program on October 23. Helen Gibson is the featured player and the story, which was written by T. Shelley Sutton and prepared for the screen by George Hively, is just the right kind to display the star's unusual talent as an exponent of film melodrama. J. D. Davis directed the production, and Val Paul, O. C. Jackson and George Williams are prominent in the cast. The story deals with the crooked operations of Giles Stafford, a brakeman on Jim Durman's train, who makes a hobo divide a quantity of counterfeit money with him for the privilege of riding on the train. He has been rebuffed by Noma Durman, Jim's daughter, but not until after he has found out that Jim, distrusting banking institutions, keeps all his money in a fruit jar. He breaks into Jim's house and, stealing the money from the jar, substitutes counterfeit bills. Jim passes some of the bad money and is consequently under suspicion. Stafford's guilt is discovered by Nona, who sets out on horseback to overtake his train and capture him. And she does it, while the audience gasps.

A Nestor comedy, "A Fire Escape Finish," from the pen of Fred Palmer and directed by Harry Edwards, and which features Eddie Lyons and Lee Moran, is released on the same date. It is a riotous story of an elopement, culminating in a wedding on a fire escape while the jealous rival dangles helpless from the ladder.

Universal Animated Weekly, No. 95, is released Wednesday, October 24. That is also the release date of a two-reel L-Ko Comedy, "Fat and Furious," directed by Vin Moore and supervised by J. G. Blystone. Merta Sterling and Al Forbes are the leading fun makers in this uproarious farce which mingles the liveliest kind of comedy with a chapter of thrills which would do credit to a serial melodrama.

Lena Baskette is the star of the feature for Wednesday, October 25. "Little Marian's Triumph" is the title of the play in which she will appear. Written by J. B. Shillingford and Nan Blair, and produced by Marshall Steadman, the story concerns itself with the eventful career of a child with a marked genius for dancing, which at last find expression despite many handicaps. Lena is supported by many experienced players, including Fred Montague, Lydia Yeamans Titus and Walter Belasco.

On the same day William Franey and Gale Henry will romp through a Joker comedy, entitled "The Tightwad," written by Tom Gibson and Allen Curtis. Gale Henry as the dutiful wife gives her penny-pinching spouse an object lesson in loosening up that should be good for many hearty guffaws.

On Friday, October 26, Henry Murdock and Mildred Davis will appear in a Victor comedy of errors known as "What'll We Do With Uncle?" Written by King Vidor and directed by W. W. Beaudin, this production has many telling little bits of human interest, in addition to a number of wildly amusing situations. The 42d issue of the Screen Magazine will make its appearance on the same date.

Max Asher and Gladys Tennyson are the featured players of "A Wise Dummy," the Joker comedy to be released Saturday, October 27. Some striking serial stunts lift this slapstick farce above the usual comic offering. The 24th issue of Current Events, devoted to the latest happenings in the world of work and play is also scheduled for release on that date.

Neal Hart and Vivian Rich will co-star in a two-reel Bison drama called "The Getaway," written by Alice McGowan and Harriet B. Brandner and directed by George Cochrane. A tense western thriller, this tabloid feature has enough action packed into it to insure satisfaction to any wideawake audience.

During the week the second episode of "The Red Ace," Universal's big outdoor mystery serial, will be shown in theaters outside of Greater New York. It will be entitled "The Lure of the Unattainable," and carries Jacques Jaccard's breath-catching story well along on its dramatic way.

FINE CAST CHOSEN FOR ELTINGE PICTURE.

From all accounts "The Clever Mrs. Carfax," Paramount's second picture starring Julian Eltinge, will be even a greater success with the screen public than was his first, "The Countess Charming." The cast includes Daisy Robinson, Noah Beery, Rosita Martini, Jenny Lee, Fred Church, Mrs. Wise and Frank DeShon. Th direction was in the hands of Donald Crisp. The story is by Hector Turnbull, with Gardner Hunting.

"The Clever Mrs. Carfax" is full of mystery, thrills, suspense and fun, and in the course of the picture Julian Eltinge makes about 40 changes of costume from masculine to feminine and back again.

MUTUAL WEEKLY CHANGES ITS RELEASE DATE.

In order that it may reach the public at the earliest possible moment, the release date of the Gaumont-Mutual Weekly has been changed from Wednesday to Sunday. This change becomes effective at once, and Mutual Weekly No. 147 will be released on Sunday, October 21. Reel Life, the Gaumont-Mutual screen magazine, will continue to be released on Thursdays, as heretofore.

FIRST PETROVA PICTURE, "DAUGHTER OF DESTINY."

Petrova Picture Company has announced that the name of the first Petrova Picture will be "Daughter of Destiny."

The selection of this long-awaited title was made after a series of tests which, in the opinion of Madame Petrova and Frederick L. Collins, president of the Petrova Picture Company, assures its popularity with both exhibitors and the public.

The method by which "Daughter of Destiny" was chosen is

Scene from "Daughter of Destiny" (World).

unique in the art of selecting motion picture titles. Twenty-five titles were proposed—some by Madame Petrova and her staff, some by the officers of Petrova Picture Company and the remainder by officers of the First National Exhibitors' Circuit, through the exchanges of which "Daughter of Destiny" is to be distributed. A list of these titles were then submitted to the members of the Circuit, with the request that each select what he considered the most appealing and attention-getting title. "Daughter of Destiny" was chosen by a large majority—and since its selectors are men who know the box-office value of a good title, Petrova Picture Company believes that another important step has been accomplished to make its pictures not only artistic successes but money-makers for the men who exhibit them.

"Daughter of Destiny" is now completed, and Director George Irving is cutting and titling it. At a private showing arranged by Mr. Collins for Mr. Rothapfel and other officers of the Circuit, Madame Petrova was warmly congratulated, and it was enthusiastically predicted that the picture would fulfil every promise made for it.

HAYAKAWA IN ROLE OF AMERICAN SPY.

Why could not the United States, with the co-operation of her ally, Japan, ship a couple of million men across the Pacific to the Russian front, there surprising and overwhelming the Germans?

That, in a sentence, is the underlying plot of "The Secret Game," which will afford Sessue Hayakawa, the Japanese star, the greatest vehicle of his career. It will be a Paramount release of the near future. It is a story of the present international situation, having to do with a possibility that might easily become an actuality, and yet it is not, in the ordinary sense of the term, a "war" picture.

Hayakawa has a role that, while it will fit him perfectly, is quite different from any of his recent characterizations—that of Nara-Nara, the famous Japanese secret service detective. In the beginning the star objected, because he thought the role was to be that of a spy. But when he found that he was to be a detective in the service of the American Government, he altered his mind and was delighted with the opportunity it afforded him.

The story is by Marion Fairfax. William C. DeMille directed the production with his accustomed skill. Cameraman Charles Rosher, it is said, has outdone himself in securing effects that are distinctly novel and at times beautiful.

ONE ON THE SHAVETAIL.

Several of the extra men who are appearing in the munition plant scene in Marguerite Clark's forthcoming Paramount picture, "Bab's Matinee Idol," are attired as American soldiers, minus the insignia, of course, and other distinguishing marks. A near-sighted officer who had scraped through the exams came by the studio recently and espied several of the performers leaning against the wall smoking cigarettes. He came over and was about to reprimand them for not saluting him when he discovered his mistake. What he said further is not recorded.

"THE SAVAGE" (Bluebird).

Bluebird No. 100 has been selected by Managing Director Carl Laemmle to inaugurate the Bluebird season at the Broadway theater, New York. Its title is "The Savage," a vigorous story of the Canadian Northwest, writen by Elliott J. Clawson and previously referred to as "Julio Sandoval." The star is Ruth Clifford and her leading man, Monroe Salisbury, will be featured in her support. The Broadway theater

Scene from "The Savage" (Bluebird).

engagement is a pre-release, the scheduled date being November 19.

Rupert Julian directed the production as his third contribution to a series of particularly effective Bluebirds that will be featured on the program. The presence of Monroe Salisbury in Miss Clifford's support is an item of importance to exhibitors, for the reason that Bluebird believes that he will become a real box-office attraction; a "ticket seller" to the fair sex who are sure to make him a "matinee idol."

Miss Clifford and Mr. Salisbury form a rare screen combination. They appear together for the first time in "The Desire of the Moth" (Bluebird for October 22),and their presentation of "The Savage" seems very likely to mean money to the box-office if Salisbury is "played up" in the exhibitors' advertising. Another feature that may be "boosted" to advantage is the beautiful scenery, reflecting the grandeurs of the mountains and foothills near Seven Oaks, Cal., where Director Julian filmed the production. The photography, of the usual Bluebird clearness, has caught the majestic surroundings with remarkable fidelity.

TAYLOR HOLMES IN NEW DRAMA.

Taylor Holmes, formed noted stage comedian, now being featured by Essanay in five-reel comedy dramas, has returned to Chicago after a trip to New York and is at work on his fifth picture, "Uneasy Money," a five-part comedy drama adapted to the screen from the Saturday Evening Post story of that title by Pelham Grenville Wodehouse.

Mr. Holmes takes the part of an English lord in this new effort, and the script affords unusual opportunity for his subtle style of humor.

The picture will be released early in December, following "Two Bit Seats," "The Small Town Guy," Mr. Holmes' latest productions. "Fools for Luck," Mr. Holmes' second picture was released October 8.

"RETREAT OF GERMANS" FOR GENERAL DISTRIBUTION.

The announcement by Pathe that "The Retreat of the Germans at the Battle of Arras," the latest of the Official British Government Pictures of the War to be received in this country, will shortly be available for distribution through the various Pathe Exchanges, has created much interest among exhibitors throughout the country. "The Retreat of the Germans," it will be remembered, was booked by the B. F. Keith and allied circuits for a record price of over a quarter of a million. That the "Big Time" vaudeville circuit found these war pictures a very profitable feature of their programs is evidenced by letters sent to Captain Baynes of the Official Government Pictures, Inc., by Martin Beck, managing director of the Orpheum Circuit, and E. F. Albee, vice-president of the B. F. Keith circuit of theaters.

SHOWS OPERATION OF AEROPLANE GUNS.

J. F. Leventhal, with the co-operation of Waldemar Kaempffert, editor of Popular Science Monthly, in a forthcoming Pictograph, illustrates the operation of the aeroplane gun, one of the big factors in the present war.

DAINTY BILLIE IN "A TWO-CYLINDER COURTSHIP."

Billie Rhodes, dainty little Billie of pretty tricks and dainty gowns, gets all smeared up with grease in "A Two-Cylinder Courtship," the one-reel Mutual Strand comedy set for release October 30.

Scene from "A Two-Cylinder Courtship" (Mutual).

Billie makes an alluring mechanician, garbed in overalls, with great gobs of grease from ear to ear. The flivver of ancient vintage which she crawls beneath responds to her tinkering and ambles down the road. Miss Rhodes is starred in a new series of Mutual comedies, released each week. She is supported by Jay Belasco and an able cast.

"A DAUGHTER OF MARYLAND" WITH EDNA GOODRICH.

Edna Goodrich, who has scored a heavy box office sucess in "Reputation" and "Queen X," the first of her series of pictures for Mutual, comes to the screen in "A Daughter of Maryland," the third Mutual on October 29.

"A Daughter of Maryland" was produced under the direction of John B. O'Brien, the well known director, from the story by Samuel Morse. The story was written especially for Miss Goodrich and scenarioized by John F. Poland. Star, director and author have gotten 100 per cent. results.

Miss Goodrich is wonderfully cast. She is superb as the high spirited, independent young southern woman. She carries the role from first reel to last with grace and ease. She puts into the picture those little touches which have distinguished her work on the stage. She has done "A Daughter of Maryland"

Scene from "A Daughter of Maryland" (Mutual).

so well that it will rank with the best of her work on either stage or screen.

The story deals with the affairs of Major Treadway, a Marylander of family and estate, and the love affairs of his daughter Beth. Beth is won from hatred to love by the Yankee landscape gardener who has been engaged to convert the gardens of Headland Hall from an uncouth wood into fairyland of shrubs and flowers. The legend of "the black ghost" lends mystery and action to the story and makes it fascinating as well as romantic.

Four November Metros

Important Subjects Feature Misses Wehlen, Stevens and Barrymore and Co-Stars Bushman and Bayne —Also New Comedies.

METRO PICTURES CORPORATION will release four important features in the month of November, with Emmy Wehlen, Emily Stevens, the co-stars Francis X. Bushman and Beverly Bayne, and Ethel Barrymore appearing in the order named. These four productions will be among the most elaborate issued by the company this season.

First on the list is "The Outsider," with Emmy Wehlen as star, which will be released November 5. "The Outsider," presented by B. A. Rolfe, is a six-act feature, a screen version of Louis Joseph Vance's clever novel, "Nobody," and has been directed by William C. Dowlan, who also directed the Metro wonderplay, "Somewhere in America." Charles A. Taylor prepared the novel for the screen. "The Outsider" presents a wealth of beautiful pictures and a series of absorbing incidents, and in many ways is one of the most ambitious offerings of the year. Miss Wehlen has an unusually sympathetic part, that of a shop girl. Sally Manvers, who decides that as life is quite too dreary and forlorn she will try to be an adventuress. She gets her wish in a wholly unexpected manner. Miss Wehlen has three leading men in "The Outsider," Herbert Heyes, Harry Benham, and Jules Raucourt. Her feminine support includes Florence Short, who has the role of the society woman who steals her own jewels to collect the burglar insurance; Ilean Hume, a Metro favorite; Virginia Palmer and Gladys Fairbanks. John M. Bauman handled the photography, and Benjamin S. Kutler assisted Mr. Dowlan in directing.

The second November release is "Outwitted," with Emily Stevens as star. "Outwitted" is an original story by Charles A. Logue, adapted for the screen by Mary Murillo. Directed by George D. Baker, and produced under the personal supervision of Maxwell Karger, "Outwitted" is an exceptionally strong feature. Miss Stevens has one of those roles of strong emotional opportunities in which she excels. Miss Stevens is supported by a notable cast, including Earle Foxe, who plays the young husband; Frank Currier, Paul Everton, and other Metro favorites. Charles Hunt, who has been associated with Director Baker in all his Metro productions, assisted in the direction of the picture.

"The Voice of Conscience" is the November 19 release, starring Francis X. Bushman and Beverly Bayne. "The Voice of Conscience" is a story of the South, and much of it has actually been produced in the South, showing the work and play of the negro servants on a typical old Georgia plantation. Finis Fox, who wrote "The Jury of Fate" for Mabel Taliaferro, is the author of the story, which was adapted by June Mathis for the use of Mr. Bushman and Miss Bayne. Mr. Fox, who is the brother of Edwin Carewe, Metro director, has assisted Mr. Carewe in the direction of "The Voice of Conscience." The play offers ideal roles for the co-stars. Mr. Bushman is given the difficult task of playing two different men who, while bearing a strong resemblance to each other, have entirely different manners and peculiarities.

R. J. Bergquist had charge of the photography of "The Voice of Conscience," which is equal to saying that that feature of it has been creditably handled. For sheer beauty, as well as for the charm of its quaint Southern scenes, "The Voice of Conscience" will probably be unsurpassed by any picture released by Metro this year.

"The Eternal Mother" is the vehicle chosen for Ethel Barrymore, and it will be released November 26. "The Eternal Mother" has been adapted by Mary Murillo from Sidney McCall's novel, "Red Horse Hill," and Frank Raicher, one of the latest acquisitions of Metro's directing staff de luxe, is directing Miss Barrymore in this five-act feature. George Webber is the cameraman, and J. J. Dunne is assisting Mr. Reicher in directing. Miss Barrymore's supporting cast is Frank Mills (playing the part of Dwight Alden, the mill owner). J. W. Johnston has the part of Maris' first husband. Charles W. Sutton, Louis R. Wolheim, Kaj Gynt, a Scandinavian actress; Little Maxine Elliott Hicks, and J. Van Cortlandt, Metro's blind actor, are included in the capable cast.

The Metro-Drew comedies for November are, in the order named, "His Deadly Calm," " The Rebellion of Mr. Minor," "A Close Resemblance," and "As Others See Us."

BUSHMAN AND BAYNE BEGIN NEW PRODUCTION.

Francis X. Bushman and Beverly Bayne, famous Metro co-stars, have completed their work in "The Voice of Conscience," under the direction of Edwin Carewe, and will begin immediate production of "Red, White and Blue Blood," by Shannon Fife, under the direction of Charles J. Brabin. This will be Director Brabin's second Metro picture with these stars, the first being "The Adopted Son," which will be released shortly. Shannon Fife will be remembered as the author of "God's Half Acre," a Metro wonderplay in which Mabel Taliaferro was the star. Maxwell Karger, general manager of the Metro studio, will personally supervise the making of the new Bushman-Bayne picture.

This story is a colorful comedy-drama of society life in the good old U. S. A. It is not, however, a patriotic propaganda, as its title may seem to infer, but a human drama dealing with genuine American characters with real native blood corpuscles. The action takes place on Long Island and in the mining districts of Colorado.

Mutual to Issue "The Planter"

Will Release on November 12 Seven-Reel Subject Starring Tyrone Power as Season's First Special Feature.

THE Mutual Film Corporation announces "The Planter," a seven-part spectacular adventure drama featuring Tyrone Power, as its first big special feature of the season. "The Planter" will be available at Mutual exchanges on November 12. The production is presented by F. M. Manson, head of the company which produced the picture in Southern Mexico. It is a picture version of the novel by the same title written by Herman Whitaker.

Scene from "The Planter" (Mutual).

The Mutual claims for this picture exceptional box office power. It is said to have been costly of production, as it required the movement of the producing company to distant locations, the use of many hundreds of extras, and the destruction of a native village and considerable plantation property.

"The Planter" is a love story and incidentally an expose of life and labor conditions in tropical Mexico. The cast includes Lamar Johnston, who, as a hero, comes close to taking the lead away from Tyrone Power; Lucile King, in the role of a native girl; Louis FitzRoy, George O'Dell, Mabel Wile, and Carmen Phillips.

The tropical locations give the action of the drama a highly colored background of extreme faithfulness, conducing largely to the convincing character of the production. The photoplay is excellent.

The publicity department of the Mutual is preparing an exceptional line of advertising aids for the exhibitor in connection with the subject. Special music cues will be prepared by Joseph O'Sullivan.

The production portrays the astounding adventures of white men engaged in the rubber trade, these being set forth among wild natural surroundings pictured in the Isthmus country of novel beauty and bewildering variety.

NATIONAL BOARD OF REVIEW COMMENDS "THE PUBLIC DEFENDER."

"The Public Defender," which was recently completed by Harry Raver, and which is now ready for distribution, has been accorded the honor of a special report by the Nation Board of Review of Motion Pictures. The Board of Review is noted for its conservatism and its appreciation of "The Public Defender," as contained in the report appended below, therefore possesses a genuine significance for the exhibitor who is interested in securing the strongest screen attractions the market affords.

A summary of the board's report designates the entertainment value of "The Public Defender" as "good"; educational value, "good"; narrative, "good"; acting, "good"; photography, "good"; technical handling, "good"; atmospheric quality of scenic setting, "good," and moral effect, "good."

The report finishes with the following general comment: "As a story it is full of human interest and makes a tense dramatic appeal. 'The Public Defender' is a fine example of a photoplay with a purpose."

"The Public Defender" is based on the story of the same name, and in book form has reached a circulation of over two hundred thousand copies. It was written by Mayer C. Goldman and Frank W. Harris. The screen version, which presents a trio of stars in the persons of Frank Keenan, Alma Hanlon and Robert Edeson, while only two weeks old, shows every evidence even at this early date of rivaling the book in point of popularity.

NEW FERGUSON FILM RELEASED NOVEMBER 12.

The release date for the next Elsie Ferguson film has been set for November 12, according to President Greene, of Artcraft. It is a dramatization of "The Rise of Jennie Cushing," considered the best book written by Mary S. Watts. It was directed by Maurice Tourneur.

In the supporting cast are Elliott Dexter, Fania Marinoff, Frank Goldsmith, Callie Delatorre, Mae Bates, Edith McAlpin, Isabel Vernon, Blanche Craig, James Cogan and Marie Burk.

Goodrich and Mintner Head Mutual.

Two Particular Stars Are Featured on the Schedule for the Week of October 29.

EDNA GOODRICH and Mary Miles Minter top Mutual's schedule of releases for the week of October 29. Miss Goodrich in "A Daughter of Maryland" and Miss Minter in "Peggy Leads the Way," both five-reel productions. The week's list includes two comedies and two topicals.

Third of Goodrich Series.

"A Daughter of Maryland" is the third of the series of Mutual star productions featuring the beautiful Miss Goodrich. It provides her with a role admirably suited to her talents and she has done it so well that it has been pronounced by those who have seen it to be one of the best bits of acting in which Miss Goodrich ever appeared.

The picture casts Miss Goodrich as a proud and haughty southern girl. It provides opportunity for her to get into the picture the little mannerisms which have made her famous on two continents. The production was directed by John B. O'Brien and an especially notable cast was selected to support the star.

Delightful Minter Play.

"Peggy Leads the Way" is one of the most delightful pictures in which the charming Mary Miles Minter has appeared in many months. Miss Minter is cast as the daughter of a poor but indulgent father, who runs a one horse store in a country town and lives in poverty to keep his daughter in a fashionable boarding school.

The child, kept away from home for years, finally spends her vacation allowance for a trip home and discovers the exact state of affairs. Whereupon "Peggy" begins to clean house, drive out the "sit and sit" club and help reestablish the family fortunes. In the meantime she falls in love with a rich young blood, and her career in storekeeping ends in a romance.

The picture was directed by Lloyd Ingraham and is in five reels. Ashton Dearholt plays the leading role with a capable supporting cast.

Chapter VII of "The Lost Express."

Helen Holmes engages in an exciting automobile race with a passenger train in "The Race with the Limited," Chapter VII of "The Lost Express," the new Mutual-Signal photonovel, scheduled for release in first run houses on October 29.

"The Lost Express" is a mystery story of engrossing proportions. It involves the disappearance of an express train, a secret formula for granulating gasoline and a secret and rich gold vein in a mountain mine.

Two Comedies and Two Topicals.

The comedy releases of the week are "A Two Cylinder Courtship," one of the happy one-reel comedies starring pretty Billy Rhodes, and "Jerry's Lucky Day," a one-reel Cub starring George Ovey. In "A Two Cylinder Courtship" Miss Rhodes is supported by Jay Belasco. It is one of the cleverest of the Strand-Mutuals. It's release date is October 30. The release date of "Jerry's Lucky Day" is November 1.

Reel Life No. 79 is released November 1. It shows pictures of the construction of America's new wooden fleet, pictures important industries in Argentina and a dry land periscope. The animated drawing from Life, a part of the reel, is entitled "Had Your Mining Stock Panned Out." Mutual Weekly, the regular news reel carrying pictures of the news up to date of releases, comes to the screen on October 31.

HART WORKING ON SECOND PICTURE.

William S. Hart has started work on his next production to be released by Artcraft, following "The Narrow Trail." The title of the new picture is "The Silent Man," a story by Charles Kenyon, author of "Kindling."

In his new vehicle Hart plays the part of a miner who has made a rich strike and comes from the desert into a small border town to enter his claim. His rich ore attracts the cupidity of the proprietor of a gambling resort, and, with the assistance of a government clerk, the miner is robbed of his property. It is the effort of "Silent" Budd Marr, the role played by the star, to recover the gold mine that forms the basis of a story replete with thrills.

Playing opposite Hart is Vola Vale. Others in the cast are Robert McKim, Harold Goodwin, J. P. Lockney, George P. Nichols, Gertrude Claire, Milton Ross and Dorcas Matthews.

"THE THING WE LOVE" IS REID'S NEXT.

These are busy days for Wallace Reid, Paramount Players. "The Thing We Love," released in November, wherein he will play the leading role, was completed some time ago. Mr. Reid is now at work on Frank Sherman's "Nan of Music Mountain." He will make still another picture in the West, namely, "Rimrod Jones," and will then come East to do "The Source," which has its locale principally in the Maine woods.

"The Thing We Love" is particularly apropos at this time, as it is based upon a German plot to destroy a munition factory. This production is founded on a story written by H. B. and M. G. Daniel.

ALICE BRADY IN "HER SILENT SACRIFICE."

In her new Select production, "Her Silent Sacrifice," Miss Brady is rapidly nearing completion in the Fort Lee studios. The latest recent acquisition to the Select ranks, emerges from peasant's chrysalis into the glorified wings and trappings of a young Parisian butterfly, and the gowns with which she expresses her transformation are a triumph of Bendel's art.

No expense has been spared by Miss Brady in the matter of clothes, and her wardrobe for this picture alone represents an

Scene from "Her Silent Sacrifice" (Select).

expenditure of some thirty-five hundred dollars. The piece de resistance in the collection is a lovely afternoon gown of sand-colored chiffon trimmed with Kolinsky. No note of color breaks the harmony of tan and brown and the dress is draped in exquisitely simple lines. A crushed belt of the chiffon is finished at the side with a sash of the material ending in a heavy silken tassel matching the goods, and extravagant bands of fur are laid on at the neck and hem. With this Miss Brady wears a large picture hat, its under brim softened by feathers. This costume cost her nine hundred dollars.

Honors are shared with the Kolinsky gown by a heavy satin afternoon gown in an odd dark shade of brown. Its long straight lines are emphasized by flat bands and folds of the material, and its sleeves are the more or less uncommon three-quarter length. The only contrasting touch of color is furnished by a heavy Oriental neck-chain of green and black beads. There are other gowns of sumptuous design.

"THE PRICE MARK" (Paramount).

The problem of a young woman thrown upon her own resources in New York, seeking a livelihood, coupled with the

Scene from "The Price Mark" (Paramount).

mystery of the Orient, forms the general theme of "The Price Mark," in which Dorothy Dalton, the Ince star, will appear for Paramount October 29. The picture was directed by Roy Neill.

A cast of superior quality supports Miss Dalton, including William Conklin as the artist, Thurston Hall as the doctor, Edwin Wallock as Hassan and Dorcas Matthews as Nakhla. Adele Farrington and Clio Ayres also have roles in the play.

Ogden Looking Half Year Ahead

Production Manager Jesse J. Goldburg Has Devised and Copyrighted a New Advertising Novelty Very Distinctive in Nature.

IN order to become thoroughly apprised of every angle connected with the exploitation and exhibition of commanding photoplay attractions, Jesse Goldburg, production manager for the Ogden Pictures Corp., made a trip to Chicago, where he was in consultation with the state rights buyers who control "The Lust of the Ages" for the territories of Illinois, Indiana, Wisconsin, Minnesota, North and South Dakota, Missouri, Kansas, Iowa and Nebraska.

Upon his return from Chicago he had made some interesting observations on conditions in the exhibition field in the middle west territory. Mr. Goldburg stated in this connection: "On my previous tours throughout the United States I confess I erroneously confined my investigations to the theaters charging a minimum of 10 cents and a maximum of half a dollar admission price, but in Chicago, largely as a novelty, I interviewed the managers of the houses charging a minimum of five and a maximum of ten cents admission, and I do find this rather inconsistent viewpoint—the smaller house insists upon a production with a star regardless of the age of the picture; the bigger house insists upon a worthy production and the star is of secondary importance.

"It is also wonderful to contemplate the changing viewpoints, not alone of the exhibitor, but of the public; for instance, the use of heralds is rapidly on the wane, and if I might engage in a forecast I would say that outside of five cities in the United States, the use of twenty-four sheets will be altogether abandoned within six months, and the use of six-sheets will be lessened materially, if not altogether abandoned within the same period, and instead of making the accustomed two-style one sheets, the line-up of lithographs will more likely run toward the making of four-style one sheets, four-style three sheets and two-style six sheets."

After suspending advertising in trade publications for a period of three weeks, the Ogden Pictures Corporation has resumed advertising activities after completing an extensive program of operations to cover the winter of 1917-1918.

Lester Park, vice-president and general manager, and Mr. Goldburg for the past three weeks have been actively engaged in mapping out the proposed activities of the company for the next six months, and have completed a thorough scheme of advertising publicity.

As a part of its exploitation campaign the Ogden corporation has devised an advertising novelty in the form of a film card, in which is inserted tinted and toned cubes of positive films showing actual scenes from the production. Application to the copyright division of the patent office for a certificate of copyright on not alone that novelty but all novelties wherein positive film is used for similar purposes has been already made.

The film card in connection with "The Lust of the Ages" is in the nature of a replica of a war chest (the production dealing with the greed for gold); the film card in connection with the next Lillian Walker production will be a replica of the novel, "The Grain of Dust."

This is the first instance, according to Mr. Goldburg, where any form of advertising issued in connection with a motion picture production has been copyrighted. "The object in copyrighting it," the Ogden executive further stated, "is to isolate to ourselves the results of such original ideas as occur to us, and we feel justified in seeking to retain as exclusive the product of our own brain."

The film cards are said to cost $1.32 apiece, each square of film being inserted separately by hand.

Select Establishes New Exchanges

Changes and Expansions in Branches Which Point to Progress of Big Distributing Corporation.

SEVERAL changes and expansions in Select Pictures Corporation exchanges throughout the country mark the very substantial progress which this company has made. Two new exchanges have just been established and opened for work, beginning October 15th. These are the Detroit exchange and the Select exchange at Cincinnati. Sam E. Morris, who is the manager of the Cleveland branch, has been achieving great results in selling Select pictures, and has been given supervision of Detroit territory in addition to Cincinnati, which was already controlled by him.

For branch manager in Detroit, Mr. Morris has secured W. D. Ward, one of the very best known exchange men in the state of Michigan. The Detroit exchange is located at 906-907 Peter Smith Building. The territory includes the state of Michigan, with the exception of the northern peninsula, which is handled by the Minneapolis and Chicago exchanges.

The change in Cincinnati gives that city a full-fledged Select exchange under the supervision of Mr. Morris, whereas formerly Cincinnati only had a subsidiary office. This exchange is located at 302 Strand Theater Building. The expansion was made necessary because, on account of the rapidly-increasing volume of business, it was deemed advisable to establish a real exchange here. At the same time the Cincinnati territory has been expanded, as almost all the southern Indiana territory, including Indianapolis, has been taken from the Chicago office and given to the Cincinnati branch. This change was made necessary, not only in view of Mr. Morris' splendid selling campaign, but also because of geographical advantages secured to exhibitors affected under the new arrangement.

Another re-mapping of territorial district has been made necessary by the recent establishment of the St. Louis exchange under the management of Mr. E. W. Dustin. St. Louis now handles business in Southern Illinois and Western Kentucky, territory formerly written through the Chicago office.

Efficiency at Peerless

Makes Seven Pictures Where Four Were Made Before—Getting the Last Ounce Out of the Facilities.

A RECENT visitor to the Peerless studio in Fort Lee, where World Pictures Brady-Made are carried from birth to maturity, expressed astonishment at the discovery that no less than seven pictures were in course of simultaneous production under this roof.

"The last time I was here a few months ago," said this observer, "four motion pictures were being made at the same time, and nearly everybody about the place seemed to think the extreme limit of productivity had been reached, so far as this plant was concerned. What is the answer—or isn't there any?"

"The answer," replied Director General William A. Brady, "is as plain as can be. It is intensiveness of productivity, which follows surely on the heels of efficiency.

"What you see in the World studio is surely, if slowly, creeping over the entire manufacture of motion pictures. It is quite naturally pleasant to reflect that this corporation has been the leader in carrying efficiency and intensiveness to its present development, the more so as its effect upon the business in general is sure to be vastly beneficial in the long run.

"When I cast my eye over this studio as it is conducted at present—with its seven directors handling as many stars and companies each in a new play—and conjure up the condition as it was about two years ago the whole thing seems like a dream, or a fairy tale, or the raving of some idealist.

"At that period we had two studios, the Peerless and Paragon, both representing the very latest state of equipment, and each calling for a very large weekly expenditure. The output rarely exceeded two or at the most four productions at the same time. There was no such thing as order..

"Everything was in the hands of the directors. Such a thing as questioning one of these gentlemen was plain heresy. They were accountable to nobody. Many were conscientious, and some were not, but the main fact was that system was totally absent, and the leakage was enormous.

"The task of correcting this disastrous situation was not only big but often discouraging in the extreme. At times it required action so drastic that observers insisted it could not be done—but it was. Further, the work became more and more concentrated until finally we were able to release the Paragon studio entirely.

"At the present moment, as you see, we are producing more pictures than at any time in our history, and what is more they are better, bigger, more pretentious pictures than those of any previous period. Efficiency and intensiveness do not contemplate skimping or cutting down quality by any means. They mean putting your money where it will do the most good—with the sky the limit where a result can be had—and getting the last ounce of effort out of every part of the producing machinery.

"This is the big idea that is beginning to make itself felt in a noticeable degree all over the manufacturing end of the industry. The effort no longer is to see how many continents a producing plant can be spread over, or how much money can be thrown away, or how topheavy a business structure can be made.

"In place of all this the same principles which have made big business in steel, leather, rubber, automobiles, harvesters, and many other branches of industry are gradually and surely making big business in the pictures."

FOUR PARALTA PRODUCTIONS.

A trade newspaper showing of Bessie Barriscale's second Paralta production, "Madam Who," will be made within a few days. This will be Paralta's second release, and will follow J. Warren Kerrigan's "A Man's Man." Then will come Mr. Kerrigan's production of Frederick Chapin's sensational romance of the western oil fields, "Turn of a Card," and Miss Barriscale's first production, Grace Miller White's charming love romance, "Rose o' Paradise."

The latter production will be held for the fourth Paralta release to give time to carry out a national advertising program already begun in connection with this story, which will have a very far reaching effect and interest, at least, half a million people in this picture.

U. T. E. OFFICES IN NEW QUARTERS.

F. A. Van Husan, the energetic manager of the United Theater Equipment Corporation branch at Omaha, Neb., was getting so busy recently that he found his old quarters too small to do justice to his trade. Consequently, a new and larger office has been established at 13th and Harney streets.

The Cincinnati office of the United Theater Equipment Corporation has moved to larger and more spacious quarters at 115 West 7th street, Cincinnati, Ohio, where Manager T. A. Nolan and a staff of competent mechanics and supply men will be better able to serve exhibitors with equipment and supply needs.

Triangle Program

Releases for Week of October 28th Show Wealth of Photoplay Material in Every Day Life.

THE Triangle program for October 28th has a welcome message for exhibitors and patrons who have had too many screen representations woven around hair-raising thrills and highly polished careers not actually experienced by the majority of regularly living people. In "The Man Hater" and "The Stainless Barrier," the drama releases for this week, Triangle offers two picturizations of natural, every-day American life, with problems universal enough to make a ready appeal.

The part of Phemie Sanders, the daughter of a man whose ideals do not center around his family hearth, is taken by Winifred Allen. Supporting Miss Allen, who is said to do her best work in this bright comedy-drama, are Jack Meredith, as the husband, Marguerite Gale, in the role of the dashing widow, and little Anna Lehr, as one of the brood of happy youngsters who provide much wholesome amusement throughout the story. The story of the play is by Mary Brecht Pulver, and appeared in the Saturday Evening Post last June. Albert Parker directed the production under the supervision of Allan Dawn.

The chivalry of southern love and family honor are the theme of "The Stainless Barrier," a drama which treats of the sinister influence wealth may have over a struggling youth in the city. It is the story of an old-line family reduced in circumstances, the son going cityward in search of riches while his sister toils at home, faithful and devoted to the dream of the boy's success. The boy steers his course by false lights set up by a shyster promoter, and in his flight before the law, is trapped in a scheme which results in his murdering the man who used him as a tool to defraud his fellow-citizens in the small town. Munition plants on paper and other wild cat schemes which loosen the consevative pocketbooks of business men to be found in any community give the ploa a good human interest turn. The climax comes in the big court room scene, when the girl's spirit of devotion and sacrifice impels her to foreswear her honor on the witness stand in order to save the wayward brother from the gallows. A pretty love story winds its way through to the clearing of the girl's good name by her fiance, the district attorney.

Jack Livingston, who scored a success with Belle Bennett in "Ashes of Hope," after playing leading roles in "Ten of Diamonds" and "Flying Colors," previous Triangle plays, is the young attorney who believes in the girl's innocence; Irene Hunt is the daughter of the South, and Rowland Lee portrays the weakness of the wayward brother; Thomas S. Guise and T. Barney Sherry are other well-known Triangle players who are members of the supporting cast. The story, by Louis Schneider, was picturized by Jack Cunningham and directed by Thomas Heffron.

The Keystone comedy of the week, "His Disguised Passion," touches of war for its plot, dealing with an ambassador-inventor whose efforts to perfect a super-explosive are thwarted by three foreign spies whose mission is as mysterious as their movements. Bob Milliken, as the suitor for the hand of the ambassador's daughter, is heroically blown through a plaster wall while disguised as his prospective father-in-law. The situations throughout are said to be highly explosive from a laugh-bursting standpoint. Claire Anderson, Dora Rogers, Joe Callahan and Fritz Schade lead an all-star Keystone cast in the merry-making.

"Their Husband" and "Somebody's Wife" are one-reel Triangle Komedies supplementing the regular program features.

GAUMONT PROGRAM FOR WEEK OF NOVEMBER 4.

The Gaumont-Mutual Weekly has its first showing on Sunday, and No. 149 of this most popular of news reels will reach the screen on Nov. 4. It will describe in the most graphic and entertaining manner the things which are in the public mind at that time. There will be many scenes showing the most important happenings throughout the world. War news will, of course, be featured, and it is hoped to present pictures in that issue which have been taken by Gaumont photographers on the actual battle front.

The second Gaumont release of this week will be No. 80 of its screen magazine, Reel Life, which will be released on Thursday, Nov. 8. There are five attractive subjects in this issue, including an animated drawing from the humorous weekly, "Life," which is of more than usual interest. This is entitled "It Wasn't the Colic," and was drawn by one of the most famous of American artists. The public will welcome this as a relief from the ordinary run of comic "cartoons."

Because of its treatment "The Story of Water" will linger long in the memory of those who see it. A drop of water is traced from its birth in a thunderstorm; down a peacefully flowing river—the highway of commerce; into the power house, where it helps manufacture electricity; through the irrigation ditches which make fertile the arid desert; and even into the Saturday night bath-tub. Two manufacturing pictures are shown, one of "A Cord Tire Machine," which helps make motoring safe and pleasant, and another describing the little known art of manufacturing "The Pipe Organ."

The other subject on the reel, "Safety Last," shows a "cemetery" of wrecked autos, and describes the motor madness responsible. It appears that only a fourth of the auto drivers ever stop, look, or listen, at grade crossings. A way to stop the 15,000 lives which are annually lost at these crossings is shown.

"THE JUDGE'S REVENGE" (L-Ko).

Phil Dunham, the L-Ko comedian who will not be content alone with acting, but consumes part of his energy [illegible] has turned out the release set for Nov. 28 under the title of "The Judge's Revenge." Lucille Hutton plays the star female

Scene from "The Judge's Revenge" (L-Ko).

role, leading the comedians on a lively chase through high-power humorous complications.

Combining his acting and directing handiwork Phil Dunham is the leading comedian and Billy Bevan and Bob McKenzie will add to the hilarity through their experienced efforts. General Director J. G. Blystone offers "The Judge's Revenge" as an excellent example of inventiveness in a field of comedy pantomime that is being closely cultivated. One of the surprising effects used in creating the laughs shows a practical elevator, used by workmen in hoisting building material. This contraption was especially built and shows the comedians going up and down several stories, many times, to create a series of ridiculous situations.

ERNEST SHIPMAN MOVES.

Ernest Shipman has established permanent New York headquarters on the eighth floor of 17 West 44th Street, just off Fifth Avenue, where the needs of the Independent Producers will be cared for, and their pictures exploited to the buyers of the United States and Canada.

All foreign sales will be made through the efficient system established by Chester Beecroft, who has but lately returned to America, after establishing offices at 40 Fleet Street, London, and in other prominent distributing points.

But four blocks north, situated at No. 316 East 48th Street, are the art laboratories, and studios, under the personal supervision of Edmond Kuhn, who served in a similar capacity for William Fox, one year, and the Vitagraph Company, six years.

Ernest Shipman has secured this property under a long-time lease, in order to care for the needs of the independent producers, and is now fully equipped to co-operate on all angles of manufacture from the studio to the screen.

Ernest Shipman's organization for the exploitation and sales is producing most excellent results, and his affiliation with Chester Beecroft insures the most profitable returns from abroad.

LEONCE PERRET FINISHES JOLIVET SUPER-SPECTACLE.

At last the filming of the big war drama, "Lest We Forget," has come to an end. After almost six months of continuous photographing this screen spectacle in which Rita Jolivet is starred is virtually completed. Leonce Perret, the French director who has been in charge of the production since its start, wound up the scene taking part of his services on October 17, when some realistic water scenes were filmed. These were scheduled to be taken the week before, but the cold weather caused a postponement after one of the actors performing a minor role had been seized with cramps while in the water. The picture will be ready for release in a few weeks.

"JULES OF THE STRONG HEART," BEBAN'S NEXT.

It has now been determined that "Jules of the Strong Heart," adapted from a story by William Merriam Rouse, will be George Beban's next Paramount picture. "The Land of the Free" will follow at a later date.

Under direction of Donald Crisp, Mr. Beban has prepared to leave for Northern California and will probably go as far north as Hoquiam, Wash., to film the exterior for this virile story.

Picture Theaters Projected

FULLERTON, CAL.—Rialto theater will open under the management of Harry Lee Wilbur.

SAN FRANCISCO, CAL.—Jewell theater is being erected at the corner of Market and Eighth streets. It will have seating capacity for 1,050 people and cost $100,000. It will be conducted under the management of Frederick M. Gibbs.

KEWANEE, ILL.—Moving picture theater, to cost several thousand dollars, will be erected by James H. Andrews.

ROSEVILLE, ILL.—Teufel & Pfetcher have leased the Isis theater from Eli Dixon, and will reopen it with moving pictures.

SHAWNEETOWN, ILL.—Grand theater has been reopened by Joe May.

IDA GROVE, IA.—Princess theater has been purchased by W. D. Pringle of Des Moines.

MONTOUR, IA.—Palace theater, formerly conducted by Edgar Stewart, has been leased by C. E. Webb.

MORNING SUN, IA.—Walter De Witt has disposed of his interest in the Electric theater to Edward Skner.

OCHEYEDAN, IA.—Princess theater has been acquired by Stewart O. Sawyer.

OSSIAN, IA.—Majestic theater is being remodeled and will be reopened under the name of Princess.

PRESTON, IA.—Lyric theater is now under the management of Charles Lindenau.

STEAMBOAT ROCK, IA.—George O. Barlow is converting his building into a moving picture theater.

DES MOINES, LA.—William Knudson & Son have the contract to erect a moving picture theater for the Unity Investment Company to cost $25,000.

DES MOINES, LA.—W. F. Kucharo, 622 Hubbell building, has the contract to erect a one-story moving picture theater, 108 by 200 feet, for Elbert & Getchell, at a cost of $20,000.

LYNN, MASS.—Lynn theater is to open shortly.

ADMIRAL, MD.—Camp Meade Amusement & Mercantile Company, incorporated with $100,000 capital by Edward A. Powers, president; Charles Cahn, Samuel J. Fisher and others, will erect building near Camp Meade to be used as theater, hotel, bowling alleys, lunch-room and drug store. Theater will have seating capacity for about 1,500 people.

CHARLOTTE, MICH.—Nettie Welch block will be remodeled into a moving picture theater.

GRAND RAPIDS, MICH.—Beecher Moving Picture Company, Inc., has plans by Pierre Lindhout, for a moving picture theater, to be erected on Division avenue, north of Highland street, 49 by 145 feet, with seating capacity for 1,000 people. The structure will cost $8,000.

HIGHLAND PARK, MICH.—Acme theater, located on Davison street, near Woodward, will open soon.

HOUGHTON, MICH.—Moving picture theater will be erected here to cost $50,000, including an auditorium to seat 1,000 people.

HUBBELL, MICH.—Archie Genereaux and William Banberry are the new managers of the Majestic theater.

LANSING, MICH.—Strand theater is now under the management of B. F. Hall.

MORENCI, MICH.—Temple theater has been reopened by Charles Auble.

SAGINAW, MICH.—Franklin theater has been purchased by Walter S. Butterfield of Battle Creek.

BLOOMING PRAIRIE, MINN.—William P. Young has purchased the Rex theater from H. H. Wilberg and E. O. Habbersta.

ELLSWORTH, MINN.—Majestic moving picture theater has been taken over by John E. Anneas and J. Meester.

MINNEAPOLIS, MINN.—New crystal theater is being operated under new management.

NEW ULM, MINN.—Ruby theater has been incorporated by C. J. Woodmansee and J. A. McClure.

PIPESTONE, MINN.—Princess Theater Company has purchased Gem theater.

ST. PAUL, MINN.—Moving picture theater will be erected at Grand avenue and Dale street by Joseph Friedman; to cost $100,000.

AITKIN, MINN.—C. C. Simpson and O. Wangen, of Hillsboro, N. D., have purchased the Moveu theater from H. O. Mugridge.

CASS LAKE, MINN.—A. R. Siddon is having an addition built to the theater on First street.

ELLENDALE, MINN.—Norby theater will be reopened as a moving picture house.

LE SUEUR CENTER, MINN.—E. E. Lynch is now the owner of the Joy theater.

MANGANESE, MINN.—Moving picture theater is being erected here for H. Toren and H. Hansen.

MOORHEAD, MINN.—William McKallor has purchased a half interest in the Lyceum theater.

MOUNTAIN LAKE, MINN.—I. A. Kalb has purchased the Empress theater and will conduct it as a moving picture house.

SHERBURN, MINN.—Moving picture theater, recently leased by C. E. Price, will soon be opened to the public.

WHEATON, MINN.—G. J. Gille has disposed of his moving picture theater to George Dancey.

ST. LOUIS, MO.—Plymouth theater at 1135-37 Hamilton avenue, has been leased by William G. Davis and George C. Holtschneider. They will conduct same as a moving picture house.

KANSAS CITY, MO.—Tim Spillane, 832 Reserve Bank building, has temporarily abandoned plan to erect theater at 39th and Summitt streets, to cost $40,000.

HAMILTON, MONT.—Western Montana Amusement Company, William Dynes, manager, has leased Family theater.

KALISPELL, MONT.—Moving picture house will be erected here by Liberty Theater Company of Spokane, Wash., to cost $25,000.

BILLINGS, MONT.—West and Head have purchased the Strand theater from C. R. Byrd.

HARLOWTON, MONT.—H. E. Ervin plans to erect a moving picture house here.

POLSON, MONT.—Anderson and Westberg have disposed of their interest in the Liberty theater to H. C. Jorgenson.

POPLAR, MONT.—Strand is the name of a new moving picture house opened by Col. Walker and John Moran.

BROKEN BOW, NEB.—C. W. Wright has leased a moving picture theater and will install new equipment.

CLAY CENTER, NEB.—Guy Kirchner has disposed of his interest in the Dixie theater to Archie Leopold.

KEARNEY, NEB.—Crescent theater, formerly operated by Paul Hoppen, has been purchased by Fred Saup.

LINCOLN, NEB.—Rialto theater has opened under the management of L. M. Garman.

NEBRASKA CITY, NEB.—Preparations are being made for the fall opening of the Empress theater.

NORFOLK, NEB.—Lyric theater has been opened by Fred Laun and Carl Dregor.

NORTH LOOP, NEB.—Strand theater has been opened to the public.

MINDEN, NEB.—Minden opera house is now being conducted under the management of R. O. Canaday and Herbert L. Wendland.

OMAHA, NEB.—Calvin Zeigler has the contract to erect a four-story moving picture theater at the corner of 15th and Douglas streets, with seating capacity for 2,500 people and costing in the neighborhood of $300,000. It will be known as the Rialto and is to be completed early in February, 1918.

OMAHA, NEB.—World Realty Company, William R. McFarland, secretary, 1412 Farnam street, are having plans prepared for a four-story moving picture theater, office and store building, 132 by 110 feet, to cost $200,000.

PERU, NEB.—A. M. McCommons has disposed of his interest in the Crystal theater to D. E. Donavan.

SCHUYLER, NEB.—Janecek theater has been opened.

SEWARD, NEB.—Mrs. Edith Hartwig has disposed of her moving picture theater.

STANTON, NEB.—Empress theater has been purchased by William Alderman.

YORK, NEB.—Sun is the name of a new theater opened here by W. R. Ballinger & Sons, owners of the Opera House Motion Picture theater.

NEWARK, N. J.—An addition will be built to the Columbia theater at 304-6 Walnut street. Improvements will cost about $10,000.

NEWARK, N. J.—Newark theater has been remodeled and will reopen shortly.

NEWARK, N. J.—Morris Scharff, 53 Milford avenue, will erect one and two-story brick moving picture theater and store building, 100 by 101 feet, at 455-61 Clinton avenue, to cost $40,000.

SALEM, N. J.—Broad theater will be opened as a moving picture house under the management of J. C. Mason.

CLOVIS, N. MEX.—E. F. Hardwick & Sons, owners and operators of Lyceum theater, plan to erect a moving picture theater on Main street

DEMING, N. MEX.—H. G. Bush has the contract to erect a moving picture theater, 50 by 100 feet, for the Arizona Lyric Theater Company. The house will have seating capacity for 1,000 people.

ESTANCIA, NEW MEXICO.—J. L. Stubblefield has rented the Goodwin hall. It will be remodeled and occupied by the Pastime theater.

GALLUP, NEW MEXICO.—D. Rollie and Fred McCoy have leased new building being erected on Railroad avenue, and will conduct it as a moving picture theater.

PORTALES, NEW MEXICO.—R. H. Adams has leased the Cozy moving picture theater, and will equip it with new furniture, fixtures and musical instruments.

ROSWELL, NEW MEXICO.—C. E. Thomas has disposed of his interest in the Lyric theater to C. G. Salter, owner of the Liberty theater.

SPRINGER, NEW MEXICO.—Bowman and Weil have disposed of their interest in the Rex theater to Charles Ilfeld Company. The new owners will remodel the structure.

BUFFALO, N. Y.—Triumphant Amusement Company has been incorporated with capital of $10,000 by Frank S. Hopkins and James S. Savage. Purpose of the company is to operate theaters.

NEW YORK, N. Y.—Solomon Bloom, 1476 Broadway, has plans by P. R. Pereira and Eugene De Rose, 150 Nassau street, for a theater and store building 105 by 100 feet.

TROY, N. Y.—Harry Hall, Boardman building, has plans by E. W. Loth, 253 Broadway, for alterations to a moving picture theater, to cost $10,000.

CANDO, N. D.—A. T. Straub has disposed of his interest in the Rex theater to A. A. Golden and J. P. Legler.

HILLSBORO, N. D.—New moving picture house has been opened by Halverson & Vinje.

NOON, N. D.—Grandt theater is now owned by W. B. and Louis Gits and Eugene Tripp.

AMBROSE, N. D.—Harry Hammond has been made manager of the Electric theater.

DICKINSON, N. D.—R. H. Johnson has the contract for a moving picture theater to be erected here. Manager Davis of the Ray theater is the lessee.

BROOKLYN, N. Y.—A. J. Stockhammer, 1859 Eastern parkway, has plans by Shampan & Shampan for a moving picture theater on South Schenectady avenue, to cost $4,000.

BROOKLYN, N. Y.—B. F. Keith's New York Theater Company, 1564 Broadway, New York, have plans by J. F. Gavigan, Grand Central Station, New York, for alterations to a theater, to cost $2,500.

CORINTH, N. Y.—Starr theater has plans by Tiffany & Conrad, Phelps building, Binghamton, N. Y., for the rebuilding of their moving picture house, to cost $12,000.

GLENS FALLS, N. Y.—George Bird and Fred Maussert, proprietors of the Park theater, will build an addition to the building. This will bring the seating capacity up to 1,500.

LONG ISLAND CITY, L. I., N. Y.—Wilmer, Vincent & Koeneke, Aeolian building, have plans by E. C. Horn & Sons, 1467 Broadway, New York City, for a two-story theater and store building, 158 by 287 feet, to cost $200,000.

NEW YORK, N. Y.—Century Construction Company, 507 Fifth avenue, have the contract for alterations to a two-story theater for John J. Maloney, 850 Eighth avenue.

NEW YORK, N. Y.—Henry and Hyman Sonn, 149 Church street, have plans by De Rosa & Pereria, 150 Nassau street, for alterations to their moving picture theater, store and billiard hall, to cost about $7,500. Lessee, Trocadero Amusement Company, 2139 Ninth avenue.

NEW YORK, N. Y.—Inwood Theater Corporation has leased the McKinley Square theater in Boston road and 169th street.

NEW YORK, N. Y.—Olds Holding Corporation, Louis Davis, president, have purchased a site upon which to erect an open-air theater for moving pictures.

NEW YORK, N. Y.—Wilmer & Vincent plan to erect a theater on the site of the Flushing Hotel, having seating capacity for 2,500 persons.

SENECA FALLS, N. Y.—C. H. Powers has sold the Johnson Opera House property, at the corner of Falls and Mynderse streets, to a syndicate of Geneva men.

CLEVELAND, O.—Louis H. Becht, president of the Mall theater, has disposed of his interest to Edward P. Strong, Fred Desberg and Joseph Leronge. Mr. Becht plans to erect a moving picture theater in Lakewood.

CINCINNATI, O.—Moving picture theater at the southwest corner of Twelfth and Broadway, owned by Phil Morton, has been purchased by Anna M. C. Bradley.

CLEVELAND, O.—A. Silberberg has plans by A. F. Janowitz for a moving picture theater at 8412 Lorain avenue, to cost $45,000.

MANSFIELD, O.—Aris theater, formerly conducted by Fred Stecker, has been purchased by Fred Hilton

NORWALK, O.—Fred A. Wilcoxson has sold the Sun theater to F. J. Roudsbush.

PUT-IN-BAY, O.—Plans are being prepared by Donnele & Wolfe, 303 Bank building, Elyria, O., for a one-story moving picture theater, 25 by 120 feet, to cost $20,000.

TROY, O.—Gem theater on South Market street is now being conducted under the management of Charles and Guy Landrey.

YORKVILLE, O.—Andreicza & Kobus, Martins Ferry, O., have plans by W. N. Brown, of same place, for a one-story moving picture theater, 32 by 80 feet, to cost $5,000.

BLISS, OKLA.—Building on Main street will be converted into a moving picture house by Brooks & Roberts.

CRESCENT, OKLA.—Carl Hewitt is the new owner and manager of the Happy Hour theater.

GUTHRIE, OKLA.—Manager Pollard, of the Gem theater, plans to erect a moving picture house on Harrison avenue.

HENRYETTA, OKLA.—C. Sharum has disposed of his interest in the Royal theater to Morgan & Blaine.

KELLEYVILLE, OKLA.—Moving picture theater will be opened in the Odd Fellows hall.

MIAMI, OKLA.—Glory B theater, recently purchased by Frank Slaton from W. B. Schmucker, has been leased by the Humphrey Amusement Company.

PAULS VALLEY, OKLA.—Yale theater has been opened by Arthur Hamley.

QUAY, OKLA.—J. W. Custer plans to build a new moving picture theater on the south side of Main street.

SILWELL, OKLA.—Royal is the name of a moving picture theater opened here by Lackey & Davis.

TULSA, OKLA.—O. W. Edwards is promoting the erection of a $500,000 theater, with seating capacity for 2,500 people.

TULSA, OKLA.—W. M. Smith's new Empress theater on West Third street is nearing completion. It will have seating capacity for 1,700 people.

WANETTE, OKLA.—Mr. Mead will show moving pictures in the old Abernathey building.

ASHLAND, ORE.—George Hunt, manager of the Page theater, has leased the Vininget theater from O. T. Beiger.

ROYERSFORD, PA.—Albert Guldin and Robert Oberholtzer have leased the Gem theater, and will conduct it as a moving picture house.

WILKES-BARRE, PA.—Leon Lampert & Son, 149 Cutler street, Rochester, N. Y., are preparing plans for a rear addition, 40 by 35 feet, to be built to the Savoy theater, to cost $7,000.

CHARLESTON, S. C.—Extensive improvements are being made to the Victoria and Garden theaters.

GREENVILLE, S. C.—Sevier Amusement Company has plans by H. O. Jones for vaudeville and moving picture theater at Camp Sevier; seating capacity, 2,500; wood and composition roof; pine floors; steam heat; electric lights; cost, $17,500.

ABERDEEN, S. D.—Louis Pouliot has purchased the Bijou theater from C. W. Gates.

YANKTON, S. D.—Yankton and Lyric theaters have been purchased by A. L. and J. H. Hess. Yankton theater will be remodeled.

WHITEWOOD, S. D.—Comet theater has been opened by Coen and Woelz.

RIDGELY, TENN.—L. V. Peacock has leased building from Hatcher Brothers and Gambill on Lake street, and will convert it into a moving picture theater.

MEMPHIS, TENN.—J. A. Bertram succeeds Arthur Lane as manager of the new Memphis Orpheum.

DALLAS, TEXAS.—Interstate Amusement Company has rejected bids to erect Majestic theater, and will probably call for new ones.

EL PASO, TEXAS.—J. M. Lewis and V. B. Andreas will erect a moving picture theater to be known as the Ellanay. Structure estimated to cost $100,000.

GILMER, TEXAS.—S. J. Moughen will erect two buildings to replace burned structure. One will be for moving picture theater, measuring 25 by 100 feet. A nine-inch wall will be constructed between the two buildings. Theater will have plastered walls, with sand finish.

WACO, TEXAS.—Ross & Cason have the contract to remodel the Majestic theater, to cost $15,000. H. H. Shear, George V. Rotan, and S. Archenhold are the new owners.

WACO, TEXAS.—W. F. Sonneman is building an addition to his theater on Austin street, near Fifth.

PETERSBURG, VA.—W. J. Rahely has leased the store building at 16 N. Sycamore street, and will convert it into a moving picture theater, with seating capacity for 1,500 people. Typhoon ventilating system will be installed.

PETERSBURG, VA.—Old Virginia theater, recently leased by J. Victor Norton, will be remodeled.

PETERSBURG, VA.—F. A. Bishop has the contract to erect a brick, concrete and wood theater at Camp Lee, 100 by 130 feet, for the Liberty Theater Company, to cost $20,000. Building will have wood floors, steam heat and electric lights.

WENATCHEE, WASH.—Frank Stannard succeeds J. C. Ferguson as manager of the Wenatchee theater.

ARCADIA, WIS.—Clarence Barlow is now sole owner of the Unique theater.

OSHKOSH, WIS.—Colonial theater has been opened under the management of Harry Chappell.

RIO, WIS.—Wilkie Collins has sold a half interest in the Princess theater to W. F. Bridges.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Atlas Film and Dadmun Film Combine

New England Producing Company Aims to Take Leading Place—Studio in Newton, Mass.—Officers of Company and Directors.

By Richard Davis Howe, 80 Summer St., Boston, Mass.

BOSTON, MASS.—The Atlas Film Corporation and the Dadmun Film Company of this city have consolidated and plans have been laid out by the directing heads of the new organization to make it one of the leading motion picture manufacturing companies in the country. The new organization will be known as the Atlas Film Corporation.

The magnificent new film studio, which was built several months ago by the Atlas Film Corporation, is located in the beautiful country section of Newton, a suburb of Boston, and one of the prettiest towns in Massachusetts. It is equipped with every facility for turning out productions of any magnitude and the highest workmanship. The studio is situated in the Highland section of Newton and is within a half mile of two beautiful lakes, all of which goes to make it an ideal spot for the making of moving picture productions.

The first floor of the studio is devoted to one monster stage which will easily accommodate three or four companies at the same time. The basement is devoted to laboratories, dressing rooms, properties, workshop, etc.

The Atlas Corporation secured its first star last week, Leland Benham, a child actor, formerly with the Thanhouser company. He has worked in pictures for over six years and has been a great favorite with the moving picture public.

Leon P. Dadmun has been chosen president of the new film concern, Frank J. Howard, vice president, and C. O. Mason, treasurer.

The board of directors include Frederick Mason, retired jewelry manufacturer of Attleboro, Mass.; Richard Warner, ex-Mayor of Taunton, Mass., and treasurer of the White-Warner Stove Company; F. H. Miller, head of the F. H. Miller Company, caterers, Providence, R. I.; Eugene Turner, owner of the Old Colony Expressing Company, of Providence, R. I., and J. B. Leeman, manager for Browning, King Co.'s clothing store in Providence, R. I.

Marguerite Snow Brightens Boston.

Boston, Mass.—Marguerite Snow, the pretty Pathe film star and heroine of "The Million Dollar Mystery," invaded New England and decamped with hearts enough to fill a bushel basket. Manager Thomas D. Soriero of the Park theater, one of Boston's finest downtown picture houses, staged her New England tour and the tremendous success of her appearance was due to his expert handling.

Throughout this whirlwind tour Miss Snow enjoyed every minute of her New England trip, she said. Outside of the big publicity that was given Miss Snow's visit she did a patriotic "bit" by selling several thousand dollars' worth of Liberty bonds in one of Boston's big department stores.

Then Miss Snow did her "bit" for the soldiers, who are fighting democracy's cause, by collecting for the "Tobacco Fund," and got generous subscriptions at the Park theater, where she passed through the audiences. Colonel E. M. Dalton, division quartermaster at Camp Devens, Ayer, complimented Miss Snow and said her contributions would meet a much felt want of the soldiers.

In the trip to Ayer Manager Soriero was accompanied by his wife and son, Calvin; T. E. Letender, Miss Snow's personal manager; Mrs. George M. A. Fecke, wife of Manager George M. A. Fecke of the Boston office of the World Film, and D. J. McCadden.

During her stay in Boston Miss Snow also called upon Mayor James M. Curley, of Boston, and Governor Samuel W. McCall, of Massachusetts. Both executives were greatly pleased and honored by her visit.

A number of prominent moving picture men, newspapermen and friends met Miss Snow at the dinner given in the New English room of the Hotel Lenox on Monday evening by Manager Soriero. It was a very merry party and much enjoyed by all present.

Taking everything into consideration it was one of the greatest and most successful advertising stunts ever conducted in New England for a moving picture star. It was also a most welcome visit, as Miss Snow made a decided hit with everybody she met.

Exchange and Exhibitor in Suit.

Boston, Mass.—All of the Boston film exchanges are backing Herman Rifkin, president and general manager of the Eastern Feature Film Company, in his fight against J. M. LeBoureau, owner of the Star theater, a moving picture house in Lyndonville, Vt. The facts of the case as given by Mr. Rifkin are that Mr. Le Boureau, who is also the postmaster in the Green Mountain city, bought a six-reel show from the Eastern Feature Film Company. The show consisted of a five-reel Ivan production, "His Wives," and one single-reel picture. Through an error at the local exchange the single-reeler was left out of the express package carrying the five-reel picture. The five-reeler was shown at the Star and then was turned over to the justice of the peace in Lyndonville with an attachment of $40 on it. Mr. LeBoureau claims that he lost patronage through the error, though admitting that only the larger picture was advertised.

Manager Rifkin declares he will fight the cast through to the limit, regardless of cost. He states that it is the first time since he went into business several years ago that such a thing has happened, and he is bound to make an example of it. Local exchanges have agreed to share the cost of suit against the Vermonter.

Fox Exchange in New Quarters.

Boston, Mass.—The Boston offices of the Fox Film Corporation have moved into their new quarters on Piedmont street. Manager William D. Shapiro was presented with a handsome basket of crysanthemums, the gift of A. E. Penn, a Boston florist, when he opened the new exchange.

Boston, Mass.—Harry G. Segal, general manager of the Globe Feature Film Corporation, has returned from New York, where he spent several days looking over the market.

A POOR MAN'S INVESTMENT

Small Amounts Saved Weekly Will Buy a

LIBERTY BOND

STRAY NOTES FROM PITTSBURGH

Important Newslets.

Chambersburgh, Pa.—The attractive Lyric theater, Chambersburg, Pa., has been purchased from R. Little by H. R. Weber, a prominent exhibitor of this section. Mr. Weber operates the opera house, showing high class photoplays, and his new acquisition gives him control of the picture business in Chambersburg, as he now owns the only two houses in the town.

Johnstown, Pa.—The Globe theater, Johnstown, Pa., is undergoing a process of remodeling and redecoration and it is announced by the owner, L. Lambreno, that the house will be reopened in the near future as the Liberty theater. A beautiful new front is being installed and many up-to-date improvements are under way. George C. Knox is manager.

Pittsburgh, Pa.—Right on the heels of the announcement of the new Cleveland office of the Harris P. Wolfberg Attractions, Lyceum building, Pittsburgh, comes the news of the opening in Cincinnati of another branch with W. Rhea Johnson as manager.

Midland, Pa.—The Strand theater, Midland, Pa., has been taken over by R. W. Thompson, a well known exhibitor who formerly operated the Princess theater, Cannonsburg, Pa. The Strand was formally reopened on October 10. High-class feature picture are being shown.

Mt. Union, Pa.—The Opera House, the attractive picture theater at Mt. Union, Pa., has been purchased by Burkhart Brothers, prominent exhibitors of this section.

Pittsburgh, Pa.—James Herron has been appointed house manager of the Minerva theater, Fifth avenue, Pittsburgh, succeeding Samuel De Fazio.

Maritime Provinces News

From Alice Fairweather, Standard, St. John, N. B.

Women Ask Representation on Board.

ST. JOHN, N. B.—The question of a woman censor is being agitated at present in St. John. All the women's organizations are in favor of having a woman on the board and the Women's Institute assembled in convention at Moncton, 197 strong, passed a resolution to that effect. The Government is considering the claims of a returned soldier, but many men and almost all women are convinced that a woman should be represented on a board to judge pictures when women and children are the ones who attend the picture shows in the largest numbers. While it is felt that returned soldiers should have every consideration where a Government position is in question this is a place where a woman is needed.

Employs Man To Guard Patrons' Autos.

Chatham, N. B.—The Royal theater at Chatham, which was opened on September 22, Manager Harry Rich, is doing splendid business. The number of patrons who come in motors is so great that Mr. Rich has arranged for a caretaker whose duty it will be to look after the machines while their owners are enjoying the pictures in the theater.

Committee Praises St. John Daily.

St. John, N. B.—The St. John Standard has received from the secretary of the Motion Picture Exhibitors' League of the Maritime Provinces a letter expressing the League's appreciation of the enterprise and interest of that paper in sending a special representative to the Convention, and thanking the management of the Standard for the large amount of space given the picture news.

Benefit at Gaiety in Fairville.

Fairville, N. B.—A benefit entertainment was given at the Gaiety theater, in Fairville, N. B., on Thursday evening, through the kindness of T. J. O'Rourke, manager of that house. The affair was for the Red Cross and was under the auspices of the Loyal Orange Lodge, assisted by the ladies of the Lancaster Red Cross society. There were practically no expenses, as the theater was donated outright, and Mr. O'Rourke ran his pictures freely, showing a Bluebird feature, "The Clock," and a comedy.

Personal Jottings from St. John, N. B.

F. G. Spencer is at present in Boston on business not unconnected with vaudeville I believe.

Walter H. Golding is taking a trip to New York this week.

Friends of G. A. Margetts, Metro manager, will be sorry to hear of his illness in the St. John Hospital and all will wish him a speedy recovery.

H. H. McArthur has been confined to his home for some days also.

Arthur Mundee, of the new Triangle office at St. John, reports good business on his films. He is receiving many inquiries about the pictures and last week signed up several contracts for them.

The Star theater, showing Episode three of the Pathe serial, "The Neglected Wife," a Fox comedy and one of "The Girl from Frisco" series, at their matinee on Monday last (the Dominion's Thanksgiving Day), played to the largest attendance they have ever had.

Visitors to Baltimore.

Manchester, Md.—Elmer Lippy, co-proprietor of the Lippy Brothers' theater in this city, took a run down to Baltimore last week and visited his friends along film row.

Salisbury, Md.—I. Ulman, proprietor of the Ulman Opera House of this city, stopped over in Baltimore on Wednesday, October 3, as he was en route from Atlantic City. Film row was honored by his presence.

Baltimore Film Happenings Last Week

Blue Mouse Theater Changes Hands—Patriotic Benefits—Notes About Shows—Out-of-Town Items—Local Business Notes.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—M. Bassin, proprietor of the Blue Mouse theater, 28 West Lexington street, has sold this pretty house to M. Covalerchek, and the present owner took possession on Monday, October 15. O. Nelson, who is now managing this theater, states that he at one time managed the Metropolitan theater in New York City. Work will immediately start on remodeling this theater according to the plans of the new owners. The entire interior and exterior will be redecorated and repainted.

Soldier Benefit at Albaugh's Lyceum.

Baltimore, Md.—Charles E. Thropp, the capable manager of Nixon's Victoria theater, 415 East Baltimore street, and Harry A. Henkel, the resident manager of the Academy, are contributing their work to the benefit vaudeville performance which is to be given at Albaugh's Lyceum theater, on North Charles street, on Saturday, October 27, to provide comforts for the men of the First Company, Maryland Coast Artillery Corps.

Barnett Freeman Leaves Universal.

Baltimore, Md.—It was with great regret that we learned that Barnett Freeman, traveling representative for the Universal out of the Baltimore exchange, has now severed his connection with that company and has returned to his home city of Chester, Pa., where he will engage in business for himself. We wish brother Freeman much success in his new venture. P. Oletzky, manager of the Baltimore Film exchange, spoke in terms very complimentary of Mr. Freeman's seven years' service with him. Mr. Freeman is an old hand at the film game and is really a pioneer, for he entered the field in the early days and was for many years connected with the Lubin company.

Hartlove Aids Soldier Athletics.

Baltimore, Md.—That energetic moving picture manager, J. J. Hartlove, of the Crescent theater, 1110-12 South Charles street, did his "bit" for the worthy and patriotic cause of helping the boys at Fort Howard to obtain their football togs. On Sunday, October 14, permission was granted him to keep his theater open and through the cooperation of P. Oletzky, manager of the Baltimore Film exchange, handling the Universal ouput, film was supplied and the theater was open from 1 p. m. to 11 p. m. At each performance an announcement was made as to the reason for the entertainment and a silver offering was collected. On Monday brother Hartlove turned over $120 to the cause.

Gordon Theater Sold.

Baltimore, Md.—On Thursday, October 11, the Gordon theater, Baltimore and Catherine streets, which at one time was operated by Joseph Brodie and Thomas D. Goldberg, was sold at auction to Robert Kinnier for Harry T. Karr, trustee, at a price of $10,660. A large concrete air-dome was situated in the rear.

Three Out of Town Items.

Havre de Grace, Md.—Last week, R. G. Thompson, proprietor of the Bijou theater in this city, took a run down to Baltimore and while there took a turn down film row, visiting his friends in the exchanges.

Berkley, Va.—It is announced that a permit has been granted to J. C. Johnson & Bro., of this city, to make alterations in a store building, to be used as a motion picture theater. The estimated cost of the alterations will be approximately $2,000.

Highlandtown, Md. Charles S. Anderson, the sturdy manager of the Grand theater, Highlandtown, Md., has courteously consented to loan this pretty playhouse to a Liberty Loan Committee on the night of Sunday, October 28, for a rousing meeting which will be held on that date.

How the Pictures Are Going.

Baltimore, Md.—So pleased were the patrons of the Strand theater, 104-6 North Howard street, with Mary Pickford in "Rebecca of Sunnybrook Farm" that Bernard Depkin ran it for another full week.

Maxine Elliott in "Fighting Odds" stood them up at the New theater during the week of October 15.

Wm. S. Hart in "The Narrow Trail" and a Mack Sennett comedy, "Roping her Romeo," scored heavily at the Parkway during the week of October 15.

Jerome Abrams in Baltimore.

Baltimore, Md.—On Tuesday, October 16, Jerome Abrams, manager of the Philadelphia office of the Hoffman-Foursquare Pictures, visited Baltimore with a view to looking over the situation.

Professor Cupero Serenaded.

Baltimore, Md.—A splendid send-off was given to Professor Edward V. Cupero, director of the New theater orchestra, on Sunday evening, October 14, the event being his seventeenth wedding anniversary. Even though it was Sunday evening, a band, which had been given special permission from Police Marshal Carter, serenaded him in front of his residence and for a time made things mighty lively. Among the guests of the evening were: L. A. DeHoff, manager of the New theater; Harry Woods, manager of the Garden theater, and Charles Ebert, stage manager of the Garden theater.

Business Notes from Baltimore.

Miss M. E. Heath, who is the assistant to L. A. DeHoff, the skillful director of affairs at the New theater, and who recently had to undergo an operation of a serious nature, is again greeting her friends at the office in the New. All the film boys were glad to see her back.

D. F. O'Donnell, that courteous Washington manager of the Pathe, visited Baltimore last week and greeted his friends.

Joseph Bleachman, proprietor of the Picture Garden theater, 31 West Lexington street, has now had the lobby of this house beautified. The color scheme is soft steel grey and ivory moldings and border effects of light purple.

On Monday, October 15, the new serial of the Universal company ran its first episode at the Garden theater. It is entitled "The Red Ace."

During the week of October 8, benefit work was done at the Maryland and Auditorium theaters for the Army Girls' Transport Tobacco Fund. Frederick C. Schanberger, manager of the Maryland, and Leonard B. McLaughlin, manager of the Auditorium, aiding the cause. One thousand six hundred and fifty-seven dollars was gained for the cause in the week at both theaters.

The first war motion pictures of events taking place in this country, which have been arranged by Captain Robert Reynolds, were shown in the lobby of the Y. M. C. A. in this city on Monday evening, October 15. This was their premiere presentation to Baltimore.

Salesmen's Association Dines Managers

Good Fellowship Looked for at Get-Together Dinner When Ideas for Mutual Welfare Will Be Discussed—Committee for Event—New Officers.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—The Motion Picture Salesmen's Association of Philadelphia, will tender a banquet to the exchange managers at the Vendig hotel on Saturday, October 27. Four acts of vaudeville, secured through the courtesy of the United Booking office, will entertain the diners while they enjoy a special beefsteak dinner. At the same time this will be quite a fitting occasion for those present to exchange ideas which will be to their mutual welfare and to establish a stronger feeling of brotherhood between them.

A committee consisting of the following men have been placed in charge of the affair: L. L. Berman and C. U. Martin of Pathe; J. Greenberg of Fox. The Moving Picture Salesmen Association of Philadelphia are credited with forty-eight members. There will be about sixty invited guests all told at the dinner.

The new officers elected at the last meeting were: George Mallaird, president, Pathe; Edwin Booth, vice president, Fox; C. U. Martin, treasurer and secretary; Sam Lefko, recording secretary, and Daniel Heenan, sergeant at arms.

Pennsylvania Censor Wanted Camille Married.

Philadelphia, Pa.—George M. Dembow, manager of the Wm. Fox exchange, experienced some genuine surprise when he received the elimination sheet after Theda Bara in "Camille" had gone through the hands of the Board of Censors. Among the most ridiculous suggestions to come from that direction was a request urging a marriage ceremony as a fitting finale for the production. It has been decided to take the matter into court if a more reasonable agreement cannot be reached.

William J. Hennan Made General Manager of Exchanges.

Philadelphia, Pa.—William J. Heenan has been appointed general manager and supervisor of the Peerless, Goldwyn, Select and Metro exchanges. Mr. Heenan is a film man possessing a considerable amount of experience in this branch and promises to develop an efficiency plan which will work for the closer cooperation and benefit of the exhibitors. In order to facilitate the execution of such an enormous task offices have been secured at 1238 Real Estate Trust building, where he will have his headquarters.

S. Greenburg Will Manage Foursquare Office.

Philadelphia, Pa.—S. Greenburg, formerly assistant manager of Fox exchange, has been appointed in charge of the Foursquare.

New Edgmont Theater at Chester Opened.

Chester, Pa.—The new Edgmont theater, built at a cost of a quarter million dollars by J. Fred Zimmerman, who owns a chain of theaters in Philadelphia, and pronounced by those who inspected it on Sunday night as one of the most beautiful and comfortable playhouses in the country, was opened to the public Monday, October 15, and immense crowds were in attendance. The house will be devoted to vaudeville and motion pictures. It has a seating capacity of 2,700 and has every modern convenience. A special train brought down a large representation of theatrical and business people to attend the inspection Sunday night and a collation was served in the immense ballroom, which will be occupied by social functions of the better class during the winter.

Lewis M. Swaab Takes on New Salesman

Philadelphia, Pa.—Lewis M. Swaab has increased his salesman force and appointed Walter Keene as an additional representative. Recently the demand for Simplex machines has been lively and installations are going on quite regularly. All but two Market street theaters now possess Simplex and neighborhood houses are following in good order, or, we should say, with good orders.

John Glenn Now Booker at Perfection.

Philadelphia, Pa.—John Glenn has been appointed booker at the local Perfection Picture exchange.

M. A. Carmen Now with Heiburger.

Reading, Pa.—M. A. Carmen, formerly manager of the Carr & Chad interests in Reading, has joined the Heiburger syndicate, which control several houses in South Bethlehem, Pa. It is the opinion of those who know, that Mr. Heiburger is to be congratulated upon procuring the services of such a capable man to attend to the booking of his theaters.

Two Triangle Men Called to Colors.

Philadelphia, Pa.—W. F. Seymour, manager of the Triangle, was considerably handicapped last week when R. P. Rhoades and J. J. O'Neil were suddenly called for the Service on short notice. Re-isues on the Triangle program are regaining their one-time popularity here, and exhibitors are not at all slow in securing them.

Joel A. Levy Joins Pathe.

Philadelphia, Pa.—Joel A. Levy, formerly of the Bluebird exchange, has joined the Pathe forces. Harrisburg and vicinity, a territory with which Mr. Levy is thoroughly acquainted, has been assigned to him.

Special Music at the Stanley.

Philadelphia, Pa.—Beginning Monday, October 15, two directors will conduct the orchestra at the Stanley theater, and they will alternate at the principal ensemble periods. Thus, beginning at 3.05 in the afternoon and 6.15 and 9.05 in the evening, Director Albert Wayne will be in charge and at these periods light operas, popular selections and request numbers will comprise the programs. At 3.45 in the afternoon, 7.30 and 9.40 in the evening, Director Harry W. Meyer will assume the conductor's baton and will lead the men through classical selections for the regular overture numbers.

Shorter Pennsylvania Notes.

Spring City, Pa.—The Gem theater has passed into the hands of Gulden & Oberholtzer, who will exhibit a high-class program in conjunction with the Perfection pictures.

Stroudsburg, Pa.—The Stroud played "The Daughter of the Gods" last week to capacity business. The production was booked out of the New York office.

Philadelphia, Pa.—"The Burglar," a new World Film release, promises to create further interest among the photoplay lovers of this city on account of its unusually clever and exciting story.

Newark News Letter.

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

Exhibitors' Film Exchange Formed.

NEWARK, N. J.—The latest acquisition to the ranks of the local film exchanges is the Exhibitors' Film Exchange formed here for the purpose of acquiring state rights features for New Jersey. Louis Weiss, a New York film exchange manager, is the proprietor of the enterprise. Samuel Singer, formerly manager of the Royal Feature Film exchange and a former exhibitor, will be the acting manager of the exchange. Louis Caruso has been placed in charge of the film room.

The concern already controls several features for New Jersey, including the Mutt and Jeff picture, the Lilliputian comedies, Motioncraft's "The Wife Who Wouldn't Tell," and other pictures. The exchange also is in a position to supply weekly service to exhibitors. The quarters of the company are at 286 Market street.

Unsavory House Becomes Family Theater.

Newark, N. J.—A manager who has received the praise and commendation of the Newark public for his efficient manner in transforming the American theater, 93 Market street, from a low class house to one of the highest classed in the city is Arnold Davis. The story of his efforts in behalf of decency, of uprightness, and of probity are notable.

Mr. Davis took over the American theater just before the summer months. At that time it was patronized by a low class of people. The dark recesses of the house were conducive to immoral and shameful acts. The house was poorly lighted and ventilated, and bore a far from enviable reputation.

Arnold Davis.

But things took on a different aspect when Mr. Davis assumed charge. First he changed the entire interior. He had lights placed at frequent intervals along the sides. Mr. Davis also improved the projection booth, and a clear, unflickering picture was the result. He then turned his attention to the exterior, which was in a very shabby condition. Cases for posters were strung along the sides of the lobby. The box office lights were placed along the front and along the sides of the lobby.

Now a word in regard to the films shown. Prior to Mr. Davis' coming the house had catered to a clientele that enjoyed the sensational, the almost vulgar sort of pictures. Mr. Davis saw that to make a family theater from his place would mean the introduction of standard pictures. So he contracted with the larger of the legitimate film producers for their output. The result was that the American soon became known as the first class family theater.

Mr. Davis took an active part in the affairs of the organized exhibitors' association. He is a sincere believer in cooperation between the exhibitors. Previously to taking charge of the American theater, Mr. Davis had owned and managed the Park theater on Bloomfield avenue.

Morristown Theater Corporation.

Morristown, N. J.—The Broadway Producing Company, former Assemblyman James J. Lyons, of Park Place, Morristown, registered agent, has filed, on October 3, articles of incorporation at Trenton. The concern, which has an

authorized capitalization of $10,000 will operate theaters according to its charter. The incorporators are, besides Mr. Lyons, Joseph Conley and T. H. Hunter. Mr. Lyons is the present owner and manager of the Park theater, Park Place.

Lee Gainsborg With Mammoth.

Newark, N. J.—Lee Gainsborg has become New Jersey representative for the Mammoth Film Corporation, with offices at 729 Seventh avenue, New York. He is now booking exclusively for New Jersey such features as "Who's Your Neighbor?" "Married in Name Only," "Man's Law," "Her Bargain," and the "Lust of the Ages." They have each been booked for a week's run at the Goodwin theater, 863 Broad street.

Camden Firm Incorporated.

Camden, N. J.—The Sixteenth Street Amusement Company has been incorporated here to operate theaters. The New Jersey Corporation and Trust Company, at 419 Market street, is named as statutory agent. The incorporators are F. R. Hansel, John A. MacPeak, and I. C. Clow.

Amusement Concern for Soldiers.

Camden, N. J.—The Camp Dix Amusement Company, with an authorized capitalization of $18,000, has been incorporated here to operate amusement enterprises near Camp Dix. The New Jersey Corporation Guarantee & Trust Company, with registered offices at 419 Market street, is the registered agent. The incorporators include George H. B. Martin, S. C. Seymour, and J. Vernon Plum.

Fox's "Camille" Shown.

Newark, N. J.—William Fox's production, "Camille," featuring Theda Bara, was the attraction at Fox's Terminal theater, 84 Park Place, during the week of October 8. The feature played to capacity business throughout the entire week. William Farnum in "When a Man Sees Red" was to be screened the week of October 15. Moe Gridell is the resident manager of the theater.

Motion Picture Realty Company.

Jersey City, N. J.—The Motion Picture Realty Company have filed articles of incorporation at Trenton. The concern is capitalized at $500,000. The incorporators are Charles Drapkin, Jeremiah J. Collins, and Paul M. Hahn. The registered offices of the concern are at 75 Montgomery street, Jersey City.

$100,000 Corporation Formed.

Jersey City, N. J.—The Barre-Bowers Film Corporation has been formed, and James A. Hamill, of 239 Washington street, named as registered agent. The concern is authorized to manufacture moving picture films, and is capitalized at $100,000. The incorporators are Raoul Barre, James A. Hamill, and Charles R. Bowers.

"Baby Mine" at Goodwin.

Newark, N. J.—Goldwyn's second production, "Baby Mine," was the screen attraction at the Goodwin theater, 863 Broad street. "The Outcast" was also offered in combination with the Goldwyn picture.

PITTSBURGH JOTTINGS.

C. B. Flarity with G. F. Sales Forces.

Pittsburgh, Pa.—C. B. Flarity has joined the road force of the General Film Company, working out of the Pittsburgh office. Mr. Flarity is an experienced film man and a brother of Fred Flarity, manager of the local Jewel exchange.

McKeesport, Pa.—The McKeesport Amusement Company, McKeesport, Pa., has filed a petition for a degree of dissolution, and November 5 has been set as the date for a hearing of the application.

Filmdom Doings in Pittsburgh Last Week

Roland & Clark Open Offices for the First National Circuit Films—Managerial and Sales Staff Changes During the Week—Notes of the Trade.

By Pittsburgh News Service, 405 Fourth Ave., Pittsburgh, Pa.

PITTSBURGH, PA. The First National Exhibitors' Circuit has announced its opening for business in Pittsburgh, being represented by the Rowland & Clark theaters, Westinghouse building, Ninth street and Penn avenue. Richard A. Rowland and James B. Clark, of the firm of Rowland & Clark, are pioneers in the local exchange field and known to exhibitors throughout this part of the country. Their return to the film trade is welcomed by a host of old friends in the business, as well as by their many fellow exhibitors. In addition to handling the releases of the Exhibitors' Circuit Mr. Clark announces that he has secured the territorial rights on "The Warrior," featuring Maciste. Contracts are coming in rapidly for the subjects now offered by the circuit, including all Chaplin and Patrova pictures and "On Trial," as well as for "The Warrior."

National Film Booking Gets More Features.

Pittsburgh, Pa.—E. J. McGurty and R. Gilchrist, of the National Film Booking Service, 804 Penn avenue, have secured the exclusive booking rights on approximately thirty high-class features for Western Pennsylvania, West Virginia and Ohio. They announce that within a week or two they will take over several big state right features. The exclusive rights on "The Slacker's Heart" for Western Pensylvania outside of Allegheny county has been secured from the Leader Film Service, of this city. A large number of features formerly controlled by the Hudson Feature Film Company have been secured for Western Pennsylvania, Ohio and West Virginia. Bookings continue quite heavy on "Her Condoned Sin," this firm reports.

Rosenberg Gets Famous Players Territory.

Pittsburgh, Pa.—A. E. Rosenberg, of the sales department of the local office of the Famous Players, has been placed in charge of the Pittsburgh and Allegheny county districts. He succeeds E. M. Donehoo, who has resigned his connection with the Famous Players to become an exhibitor. Mr. Donehoo recently resumed his lease of the Strand and Bijou theaters, Washington, Pa. J. W. Lauenhaupt, owner of the Comique theater, Northside, Pittsburgh, is associated with Mr. Donehoo in the operation of the two attractive houses at Washington. As both men are exhibitors of long experience the success of the new venture seems assured.

Fitzpatrick Gets Wolfberg Appointment.

Pittsburgh, Pa.—William J. Fitzpatrick has been appointed Pennsylvania representative of the Harris P. Wolfberg Attractions. He will devote most of his time to the western half of the state and will specialize in the three latest acquisitions of the Wolfberg exchange, "Today," "The Mad Lover" and "Persuasive Peggy." Mr. Fitzpatrick was formerly associated with the Pittsburgh Pathe exchange, and prior to that time with the World Film at St. Louis, Mo. He is one of the oldest moving picture salesmen in the game. Besides operating several moving picture companies in Chicago he spent several years in vaudeville and musical comedy.

Robert Bandi Will Guide Cameraphone.

Pittsburgh, Pa.—Robert Bandi has been appointed general manager of the Downtown Cameraphone theater, Fifth avenue, Pittsburgh, succeeding "Doc" Aronson. Samuel De Fazio, formerly of the Minerva theater, is house manager. Mr. Bandi is well known as an exhibitor here, having formerly operated the Parkview, Keystone and Union theaters, on the North side.

A. H. McClelland Will Travel for Foursquare.

Pittsburgh, Pa.—Capt. Alfred H. McClelland has associated himself with Manager T. C. Bronstetter, of the Foursquare Pictures exchange, 127 Fourth avenue, Pittsburgh, and will act as traveling representative. Capt. McClelland is a pioneer film man here, and was formerly president of the Pittsburgh Screen Club. His experience and wide acquaintance make him a valuable acquisition of the Foursquare.

O. F. Krugh Pittsburgh Kleine Manager.

Pittsburgh, Pa.—O. F. Krugh has been appointed Pittsburgh manager for the George Kleine system, formerly the K-E-S-E exchange, succeeding C. K. Campbell who was transferred to his former post at Philadelphia. Mr. Campbell was in charge here three months, having come here from the Philadelphia office. Mr. Krugh is well known here, having been a pioneer in the film industry of Pittsburgh. He entered the business with the old Pittsburgh Calcium Light Company eight years ago, and four years later accepted a position with Pathe, remaining with that exchange for three years. For the past year he has been traveling representative for Kleine.

Barnes' New House at Ellwood Ready.

Ellwood, Pa.—The handsome new theater being erected at Ellwood City, Pa., by T. Barnes, is rapidly nearing completion and will be formally opened about November 1. The opening attraction will be the notable Goldwyn production, "Polly of the Circus." This house will have a seating capacity of 750 and is modern in its construction and arrangement. It will be called the Barnes theater. Mr. Barnes recently sold his Majestic theater at Ellwood City.

T. S. Bradley Back to Assist Levison.

Pittsburgh, Pa.—Thomas S. Bradley, formerly manager of the Pittsburgh Pathe office, but who has been in charge of the Albany, N. Y., branch of the same company for the past year, has returned to this city as assistant to Leo Levison, manager of the exchange here. Mr. Bradley's return is welcomed by his former associates and a host of friends in the local trade.

W. R. Wood Joins Pittsburgh U.

Pittsburgh, Pa.—W. R. Wood, formerly manager of the Universal exchange at Rochester, N. Y., has joined the Pittsburgh organization of the Universal and will look after the Century Comedies, featuring Alice Howell. He succeeds John Lenchner, who is now devoting all of his attention to Bluebird productions. Mr. Wood is a Pittsburgher and has a wide acquaintance here.

R. Daniels Gets Special Goldwyn Job.

Pittsburgh, Pa.—Manager McKibbin, of the local Goldwyn exchange, has appointed R. Daniels, a well known Pittsburgh film man, as manager of special subjects. Mr. Daniels is at present boosting "The Manx-Man," and will also handle the Marie Dressler comedies, the first release of which is entitled "Tillie, the Scrub Lady," to be released November 1.

Birdman Brings Reels and Rescues Show

Rochester Theater Had Booked Triangle Show—It Missed the Train—Patrons Were Waiting—Aeroplane Flies Speedily with Wings of Deliverance.

By James A. McGuire, 152 Elmwood St., Buffalo, N. Y.

BUFFALO, N. Y.—Shipping films by aeroplane is the latest outdoor sport in Buffalo. The pace has been set in this work by Manager Lotz of the Triangle exchange of this city. He was ably assisted by Bobbie North, sales-promotion manager.

At 12.45 o'clock on a recent afternoon William H. Kelly, president of the Victoria Theater Corporation, Rochester, and John J. Farren, manager of that house, were frantic because their feature film, "The Tar Heel Warrior," had not arrived. The house was packed at the time.

At 12.55 o'clock Mr. Farren, his ear to the telephone receiver, the wire of which was connected with the office of the Triangle in Buffalo, was told that it would be simply impossible to get the film to the New York Central station in time to make the east-bound Empire State Express, which left at 1 o'clock, and Mr. Farren, with something like froth at the mouth, was saying, over and over again, "Something must be done."

Five minutes went by and the Empire, presumably, steamed out of the Buffalo station on the dot.

Sounded Like a Joke.

"Lotz, the manager of the Triangle, said," Mr. Farren stated, "that he will ship the pictures to us by airplane so that we may use it for the show this afternoon, if he can't get another train. What do you think of that?"

"I want the picture, I don't care how it comes," wailed Mr. Kell. "Our show isn't any good without it."

At 2.45 o'clock the now frantic Victoria pair, Messrs. Kelly and Farren, had another long-distance call. It was from Lotz, the Triangle manager at Buffalo. He would send the picture. It would be on the way in ten minutes. It would be in Rochester three-quarters of an hour after it was started. Would they please hold the house and trust in him? Would they? They certainly would!

On Way by Air Route.

Another message came five minutes later. It was to the effect that the picture had started for Rochester. The Buffalo people advised the Victoria management to go out to a field near the New York Central tracks, just west of Rochester, and meet the reels.

Ten minutes after Kelly's automobile was drawn up at the side of the Buffalo road, about half a mile from Rochester, and the passengers had taken up points of observation in a field near by, a slight purr in the western heavens was heard and a great bat-like biplane came into view. The birdman circled around the little group and volplaned to earth in a wheat field about 300 yards from the rendezvoux.

Started to Walk to City.

Mr. Kelly, whose machine was nearest, and as many people as his car would hold, made a hasty though circuitous trip through lanes and orchards to the field in which the aviator had alighted. But they were too late to catch him. The man had left the big double-seated biplane and, according to a farmer, was hurrying along the road carrying a heavy package. Mr. Kelly motored after him and brought him back to the machine. The aviator was Roland Rohlfe, chief instructor at the Curtiss flying school.

Mr. Kelly rushed his feature film, "The Tar Heel Warrior," over to the Victoria in his automobile and had the first reel on the canvas by 4.30 o'clock.

This was the first use of an airplane for purely utilitarian purposes by a Rochester business organization, it is believed.

"Wilson" and "Lincoln" Seen at Rialto.

Buffalo, N. Y.—The Popular Cinema exchange, Buffalo, released "A Slacker's Heart" at the Rialto theater, this city. Westfal & West, who respectively played the parts of Wilson and Lincoln in the original production, were brought here by Manager J. M. Sitterly of the Popular as an advertisement for the film and to supplement the publicity of the Liberty Loan compaign.

J. T. Ezell Traveling for Triangle.

Buffalo, N. Y.—J. T. Ezell has joined the Triangle, Buffalo, as traveling representative. He is a veteran exchange man, having resigned as branch manager of the K. E. S. E. at Atlanta, Ga., for his present position.

Birdman Delivering Reels in Rochester to Save Show

Manager Rogers Gets Many Bookings of "The Whip."

Buffalo, N. Y.—Charles R. Rogers, manager of the Select Pictures Corporation, Buffalo, reports exceptional bookings on the "Whip." A number of the exhibitors have booked return dates on this production.

Morris Fitzer Gets Goldwyn Appointment.

Buffalo, N. Y.—Morris Fitzer has been appointed special representative of the Goldwyn, Buffalo. He was with the Fox Film three years. He reports good business on "The Manx Man," "The Auction Block," and the Marie Dressler Comedies.

W. J. Schmidt Now with Kleine.

Buffalo, N. Y.—William J. Schmidt has been appointed salesman for the George Kleine Pictures.

"Perfection pictures are going over big," said Manager Green of the Kleine exchange.

North Carolina News Letter.

By D. M. Bain, Wilmington, N. C.

New Picture Theater in New Bern.

NEW BERN, N. C.—For the first time in many years there is to be opposition in the motion picture field in New Bern, one of the best show towns in the state, but which has remained under control of Messrs. Lovick and Taylor for a long time. While the public has not been informed of the fact, plans have been drawn and the deal is closed by which F. W. Hahn, a picture man of experience, will, after alterations, open the Masonic theater, and will conduct it exclusively as a high class motion picture theater. It is expected that the new theater will open about November 1 or probably a week earlier if alterations can be completed in time.

The Masonic theater, formerly playing road attractions exclusively, with its large seating capacity will furnish the people of New Bern one of the most comfortable theaters in the state. Modern equipment from booth to screen will be installed by Mr. Hahn, and every effort will be made to give the picture patrons of New Bern the best service possible. Henry Randall, of the Famous Players Exchange, Washington, closed the first contract for the new theater, putting in the entire output of the Paramount-Artcraft group to begin November 1.

Loudette Will Manage Two Durham Theaters.

Durham, N. C.—E. A. Loudette has been appointed manager of the Paris and Broadway theaters here, operated by the Craver Amusement Enterprises.

Paris Folsom Will Assist J. B. Graver.

Greensboro, N. C.—Paris Folsom has accepted a position as assistant to J. Bryan Graver, manager of the Piedmont and Elm theaters, Greensboro, N. C. The Isis theater, Greensboro, has put in a five-piece orchestra. Gran theater, Rocky Mount, has installed a Seeburg Photoplayer. The Broadway, High Point, has installed a pipe organ.

A. C. Eckardt Making Trip for Kleine.

Wilmington, N. C.—A. C. Eckardt, of the Chicago office of George Kleine System, has been transferred temporarily to the Washington exchange, and is making his first trip through the Carolina territory, having stopped off in Wilmington last week. Mr. Eckardt is introducing the new Perfection Pictures just announced by the Kleine System.

Sam Craver Made a Corporal.

Columbia, S. C.—Sam Craver, manager of the Broadway theater, has answered the call of the Draft, and is now in train-

ing camp preparatory to booking a date with Kaiser Bill in the near future. "Sam" has been made a corporal in the Columbia squad in camp. He is a brother of R. D. Craver, president of the Craver Amusement Enterprises, the Broadway being one of the theaters operated by this corporation. Mr. Walter Lambeth, formerly manager of the Lee theater at Thomasville, N. C., has accepted a position to manage the Broadway.

"Tanks" Capture Raleigh, N. C.

Raleigh, N. C.—An excellent example of "Service with the Films" was furnished here last week when the Strand theater broke all attendance records with a three-day showing of the Pathe "The Tanks at the Battle of the Ancre," the engagement being staged under the auspices of the local Red Cross chapter. Manager R. V. Anderson of Charlotte Pathe exchange went over to Raleigh where he remained during the entire engagement and on the opening day addressed the students of the A. and E. College, the young ladies of Peace Institute and also Meredith College, in the interest of the local Red Cross organization, telling them something about the picture and explaining why all good Americans should see Pathe's latest offering from the war front.

A. C. Burgess Takes Star Theater.

Louisbury, N. C.—A. C. Burgess, of Mount Airy, has purchased the Star theater, Louisburg, which will be conducted under his personal management.

Big Films Booked for the Dixie.

Fayetteville, N. C.—The Dixie theater has now a big line-up of features with the closing last week of contracts for the entire output of the Paramount-Artcraft group. The deal was executed by salesman Henry Randall, of the Washington exchange. Besides the Paramount-Artcraft productions Manager S. A. Lambert has recently signed for the entire output of the Select Pictures corporation and Goldwyn productions. With the new policy of big features Mr. Lambert will increase admission prices to 15 cents.

North Carolina Notes of Trade.

Asheville, N. C.—J. B. Dugger, manager of the Dallas, Texas, Vitagraph-V-L-E-S-E exchange, with his brother, Lieutenant Clarence Dugger, of Ft. Riggold, Texas, have been spending some time near the city with their father, S. M. Dugger.

Charlotte, N. C.—Frank Montgomery, the former picture magnate of Jacksonville, Florida, has taken over the lease to the Academy of Music in Charlotte, formerly operated by Crovo Bros., and will convert it into a vaudeville house. Montgomery is also manager for the Charlotte Cantonment Company, operating a midway and theaters at Camp Greene.

Briston, Va.—"George," of the houes of Pathe, Charlotte office, was in Bristol the past week for the presentation of "The Tanks" for two days at the Columbia.

Mount Airy, N. C.—V. C. Schley, of Norfolk, Va., has purchased the Broadway theater here from A. C. Burgess. Mr. Burgess recently acquired the Star theater, at Louisburg, to which he will in future devote his personal attention.

Bristol, Va.-Tenn.—Charles R. Rhodes, of Washington World Film exchange, and A. C. Melvin, of Fox exchange, were in Bristol this week.

Charlotte, N. C.—Arthur Lucas, division manager of Goldwyn, with headquarters in Atlanta, was a Charlotte visitor last week. William Oldknow, of the Consolidated Film and Supply Company, Atlanta, was in Charlotte on business during the past week. R. D. Craver, president of the Broadway Investment Company and Craver Theatrical Enterprises, is on a tour of inspection of his houses located in Columbia, Charlotte, Durham, Lynchburg, Greensboro, Winston-Salem.

Regal Films Secures Triangle for Canada

Many New Features Will Now Be Handled by Big Canadian Distributor—It Is Also Announced that "For the Freedom of the World" Has Been Taken.

By W. M. Gladish, 1263 Gerrard St. E., Toronto Ont.

TORONTO, ONT. Monday evening, October 15, it was reported that Regal Films, Limited, had secured the Canadian franchise of the Triangle Film Corporation. The Triangle was recently reorganized, and Robert Wells has been in charge for the past month or two, during which time a very handsome office was opened on the ground floor of the Hermant building, 15 Wilton avenue, as the Toronto branch.

N. L. Nathanson, of the Regal Films, Ltd., left Toronto for New York on the 15th to close final details for the absorption of the Triangle's Canadian interests, it was announced. With this deal closed, the Regal will have almost thirty reels coming into Canada each week exclusive of special productions. These include Goldwyn, World, Educational, Victor Moore, Mutt and Jeff, and other releases, as well as the Triangle.

The Regal has six offices in Canada, including the executive headquarters at 21 Adelaide street West, Toronto. The branches are located at Montreal, St. John, Winnipeg, Calgary, and Vancouver. Closely associated with the Regal interests are the Regent theater, Toronto, and the St. Denis, Montreal, the latter being the largest theater of any kind in the Dominion.

The special production, "The Fall of the Romanoffs," controlled in Canada by the Regal, was given its premiere in this country at the Grand opera house, Toronto, on Monday, October 15. The attraction opened under auspicious circumstances, a capacity house receiving the picture with great enthusiasm. In fact the writer has never seen a more demonstrative crowd at any film performance. The Canadian gathering broke into wild cheers on several occasions during the performance, and when Rasputin received his final quietus a memorable scene followed. The Canucks leaped to their feet, and it was four minutes before they regained normal composure.

Announcement was made at the opening performance that James Travis, formerly Pathe branch manager in Toronto, would conduct arrangements for the big picture on the road. The picture was booked for the week of October 22 at Ottawa.

The information was also given that Regal Films would also handle the special, "For the Freedom of the World," released in the States by Goldwyn. This picture has to do with the famous American Legion of the Canadian Army.

No Changes in Winnipeg Pathe.

Winnipeg, Man.—Special representative W. A. Smerald, of the Specialty Film Import Company of Winnipeg, Man., writes to the Moving Picture World, correcting a misstatement in the issue of October 13, to the effect that there had been a change in the management of the local office of the company which is the distributor of Pathe. Manager R. S. Miller, the present manager, will continue in that capacity as heretofore. There is no reason for a change and no change has been contemplated.

Zone System of Distribution in Toronto.

Toronto, Ont.—Certain exchanges of Toronto are arranging to apply the "zone system" to their business of selling films to local theaters. This plan consists of dividing the sixty odd houses of the city into approximately twenty districts or zones, and to release a picture or serial to only one house in each zone. The system is also used to facilitate the work of the salesmen who are sent out to cover the various zones in their regular order. It also helps the exhibitor to know how he stands with regard to the release of any particular film. A blue print map is used for each feature or serial, and houses which have booked the [illegible] are marked on this map. At a [illegible] can thus see how the releases [illegible] own territory. These maps also serve to emphasize the distance between [illegible] opposite ends of the city. The exchange manager, by keeping a set of the blue print maps, can also see graphically at a glance how his salesmen are progressing with any picture and what territory has been covered.

New Loew Houses Here and to Come.

Toronto, Ont.—The brand new Marcus Loew theater in Montreal, Que., will be opened early in November, according to an announcement just made. The new Loew theater in Hamilton, Ont., will also be opened about December 1. Loew representatives have also looked over the London, Ont., field with a view to the establishment of a theater in that city in case Hamilton does not prove to be large enough for whole week shows. If a London theater is built, the London and Hamilton houses would split. Marcus Loew is also contemplating the erection of a new house in Ottawa, the Canadian capital. The Loew theater in Toronto is a gold mine.

"Lone Wolf" in Winnipeg.

Winnipeg, Ont.—"The Lone Wolf," the first special to be released by Griffin Pictures of Toronto, made its appearance at the Walker theater, Winnipeg, during the week of October 15. This was the first booking in Western Canada secured by the new exchange, and is the forerunner to the opening of the company's branch in the Manitoba Capitol.

New Grand at Montreal Raises Prices.

Montreal, Que.—Claiming that the New Grand theater was paying more for pictures per seat than any other house in Canada, the management of this theater made an increase in the admission prices to start Sunday, October 7. A statement was issued that the management did not want to lower the quality of the productions, and, further, that the new scale would include the cost of the amusement war tax. The evening orchestra floor price is now 25 cents, with the balcony 15 cents. The whole house for matinees is 15 cents, including war tax.

Red Cross Benefit at Crown Theater.

Toronto, Ont.—The Withrow Mothers' Club, of the Withrow Avenue Public School, Toronto, borrowed the Crown theater, Gerrard and Broadview avenue, and the theater's operator for two house after school on Tuesday afternoon, October 9, for a special benefit performance, the proceeds of which were added to a school fund for Red Cross supplies. The house was crowded with children to see the screening of the current feature. Messrs. Richardson and Redway, the proprietors of the house, which is a new fireproof structure seating 900 people, did the loaning.

Manager Hesse Loses Son in War.

Toronto, Ont.—Manager J. T. Hesse, proprietor of the Princess theater, Farnham, Que., has lost his son in the great war. The son, who enlisted as a private in the 176th Infantry Battalion, was killed in action in France. He was only twenty years of age.

Toronto.—Manager Brady, of the Madison theater, Toronto's finest uptown theater, had a big program for the week of October 15. For the first three days the feature was Metro's "The Slacker," and for the final three days of the week the attraction was the Ogden special, "The Lust of the Ages." This was the first release of the latter production in Canada by the Globe Films, Limited.

Hamilton Exhibitors Expect Higher Prices

War Tax Is Likely to Make 15 Cent Seats Imperative—Meeting of Exhibitors Called to Thresh Matter Thoroughly.

By Kenneth C. Crain, 307 First Nat. Bk. Bldg., Cincinnati, O.

HAMILTON, O.—Manager John Schwalm, of the Jewel and other local houses, in commenting on the tax to be levied on admission tickets to theaters and other place of amusement, intimated recently that it would probably result in bringing about an increase in prices from 10 to 15 cents. It will, of course, be necessary, he pointed out, to add at least the amount of the tax to the admission charges, and this will be so inconvenient, by making an odd amount, that exhibitors will probably take the easier course of making a slightly greater increase, thus taking care of the tax and at the same time partially meeting other increased expenses which they have to face. A meeting of Hamilton exhibitors will be held to discuss the matter and decide, if possible, upon a uniform course to be pursued.

Windsor Theater at Canton Formally Opened.

Canton, O.—The management of the new Windsor theater on Mahoning Road made the opening of the house an occasion of more than ordinary interest by the unusual expedient of having the mayor and other city officials on hand to make addresses to the first audience. Mayor Stolberg formally opened the theater, as a part of the opening exercises, and the National air was sung by the audience. Other city officials also made remarks. Special music was featured, and souvenirs were given to all ladies attending.

Final Piece of Ground for New Theater Secured.

Cincinnati, O.—The purchase of the final bit of ground needed to give control of all of the real estate east of the Bell block, on the north side of Sixth street, between Vine street and Lodge alley, indicates the progress made in the plans of the Palace Amusemnt Co., which is to build at that point one of the finest moving picture houses in Cincinnati. The company recently purchased the last lot in the parcel it desires on a basis of a valuation of $4,000 a front foot for 24 feet. It now has a tract fronting 125 feet on Sixth street, with a depth of 188 feet, giving room for an unusually large building. The structure to be erected will cost in the neighborhood of $500,000, according to Ben L. Heidingsfield, representing the L. B. Harrison estate, which is behind the company, and the front part of the building will be five stories high, and devoted to offices, thus giving a source of substantial revenue aside from the theater.

Every Cincinnati Theater Boosts Loan.

Cincinnati, O.—Cincinnati moving picture houses, following the patriotic precedent set by them in previous campaigns for the benefit of the Government, are doing a very substantial work in the current campaign for the second Liberty Loan. Every house in the city is showing on its screen the special Liberty Loan photoplays produced by leading studios to hammer home the message to buy the bonds. The pictures are shown, of course, in addition to the regular programs, and are expected to do much to aid Cincinnati in over-subscribing its quota of $350,000,000. Local interest has been given an additional incentive by moving pictures showing prominent Cincinnati women engaged in work on behalf of the loan.

Marguerite Clark Coming to Cincinnati.

Cincinnati, O.—In response to a telegraph invitation extended by the Cincinnite Motion Picture Exchange the organization has been notified by Marguerite Clark, the famous Paramount star, that she will soon fix a date for a personal visit to Cincinnati for the purpose of assisting in the Liberty Loan campaign. Manager Lewis Foster, of the Paramount exchange, co-operated with Secretary Serkowich, of the Exhibitors' League, in extending the invitation and securing the unexpectedly favorable response from the popular star, who is a Cincinnati girl. Her telegram ran as follows: "Many thanks for the invitation to come to Cincinnati. I shall be glad to do whatever I can to help the Liberty Loan, and will let you know the exact day I will be able to be in the Queen City."

Interesting Film Notes from Ohio.

Cincinnati, O.—The Standard Film Service's local office, which handles southern Ohio and the greater part of Kentucky, reports continued success for the "Mutt and Jeff" animated cartoons, the doings of these perennially popular characters never failing to create amusement. Among the houses which are booking these pictures regularly are the Walnut and the Empress, of Cincinnati; the Lyric, across the river in Covington, Ky.; the Auditorium and the Midget at Dayton; the Strand at Louisville, and numerous other leading houses.

Lima, O.—The Faurot opera house is rejoicing in the possession of a magnificent new pipe organ of the make of the American Photoplayer Co., Oakland, Cal. The instrument replaces one of the same make installed three years ago by the Faurot management, then the best instrument to be had. The new player, however, embodies many improvements which have been devised in the meantime, and gives the Faurot one of the finest instruments to be had. It is operated by a skilled musician, and the management of the theater intends to make its musical programs important features.

Youngstown, O.—Manager E. E. Miles, of the Grand opera house, which was temporarily without engagements during the world's series games, made a hit with the public and incidentally had a very profitable business by installing a board on which every play in the great games was vividly shown.

Dayton News Letter

By Paul J. Gray, Alhambra Theater Building, Dayton, Ohio.

Making Patrons for Ideal Theatre.

DAYTON, OHIO.—John Seifert, who was with the Pathe, working from Cincinnati, and who made quite a success with that company, is now in Dayton to stay. He is managing the Ideal theater in this city as well as the East Majestic, a neighborhood house.

Mr. Seifert controlled a chain of eight theaters on the Pacific coast before going to the Pathe people and is well known in the west. He has already started plans for the complete remodeling of the Ideal. Mr. Seifert converted a house known as a "filler for a program" into a legitimate "Feature," inasmuch as the Standard Film one-reel picture, "The Zeppelin Raids over London," was advertised strong in the newspapers and did a big business while at the Ideal.

George Wilson, of the Standard exchange in Cincinnati, says that bookings are coming in fast through the running of the picture at the Ideal with such remarkable success. This task is even harder when one stops to think that B. F. Keith's theater, only two blocks away, was playing "The Retreat of the Germans" to big houses as an extra feature with a vaudeville show.

Mr. Seifert claims the East Majestic is also doing well under his management and he is to completely remodel this house also.

Youngstown Capital Buys Theater at Sharon.

Sharon, O.—The Robins Brothers, of Youngstown, and A. T. Shaughnessy, of Sharon, have sold to Messrs. Rainer, Gursch and Krouse, of Youngstown, the Morgan Grand theater, of Sharon. C. W. Lawford, who has been manager of the house for the past three years, will continue to manage it.

Pathe's Dayton Salesman Making Progress.

Dayton, O.—Since being appointed Dayton representative of the Pathe out of Cincinnati, Paul Allison has almost doubled the business formerly done by that company here. Mr. Allison is very well known in the Gem City. As he has lived in Dayton all his life. He is a very prominent figure in the social affairs given by the Dayton Exhibitors' League and takes an interest in all things that help the exhibitor whether it be in Dayton or any of the small towns surrounding it, for he "covers" these too.

One prominent exhibitor in Dayton declared that Mr. Allison is the most accommodating salesman he has met for some years, which is quite a boost for Paul, as this man manages one of Dayton's largest theaters, his name being withheld by request. Mr. Allison makes the announcement that about five new houses are to sign for the program when the new feature pictures that Pathe are to produce are put on the market.

Little Player Appears in Person.

Dayton, O.—Through the efforts of Manager Clay E. Brehm, of the Strand, moving picture fans in Dayton were recently given the pleasure of seeing in person little Violet MacMillan, of the Universal. Miss MacMillan filled an engagement at Keith's theater in Dayton, but the Keith management readily consented to have her appear also at the Strand. Mr. Brehm made her appearance especially interesting by arranging to run "Like Babes in the Wood," in which she recently appeared, having her appear in person in the same costume as in the photoplay immediately after it was run and give a short talk. Manager Brehm's ability to handle "stunts" of this sort, and to take advantage of such spendid opportunities for winning friends for the photoplay in general and for his house in particular is due to his long experience as a film man, and it enabled him to handle this particular affair with his usual skill.

"Madame Sherry" Shown.

Dayton, Ohio.—Members of the press, as well as several exhibitors, were invited to a private showing of "Madame Sherry" when it was presented at the "New Auditorium" here last week. This picture is controlled in Ohio by the Hoffman-Foursquare exchange in Cincinnati, who were represented by Paul E. Krieger. Mr. Krieger announced that as a result of the showing the Auditorium was to present "Madame Sherry" within the near future. All the exhibitors present seemed to think the picture very pleasing and negotiations have been opened for another Dayton house.

The Grand at Cincinnati is to run all of the Foursquare pictures, and also the Majestic at Springfield.

Dayton Trade Jottings.

Dayton, O.—The Auditorium here, in addition to presenting the World Film's regular program, has decided to exhibit the "Mutual Big Star" series and are playing Julia Sanderson in "The Runaway" this week. It might be stated that this picture is doing good business during its engagement here.

The Mutual representative, Mr. Shaw, was in Dayton all last week and seemed to be very busy explaining the new "Mutual Big Star" plan to Dayton exhibitors. On his return trip Mr. Shaw was accompanied to Cincinnati by John Seifert, manager of the Ideal and the East Ma-

jestic here, and John Lyons, manager of the Orpheum.

The Majestic, Dayton, is presenting Pathe's "Les Miserables" for the whole week to good business at advanced admission prices.

Owing to the success of Herbert Brenon's great production, "The Lone Wolf," at the Auditorium in Dayton, it being the opening attraction, Manager Gil Burrowes has decided to run all the Herbert Brenon attractions.

When not presenting either a Paramount or Artcraft picture the Strand in Dayton books a first run Selznick picture.

Illinois News Letter.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Empress Amusement Company Formed.

TAYLORVILLE, ILL. — The Empress Amusement Company, of Taylorville, with capital stock of $5,200, has been granted a charter in Illinois. The object of the company is to own and lease real estate for the purpose of operating theaters. The incorporators are Joseph A. Humphreys, Joseph R. McCarthy, and Josephine N. McCarthy. The Empress has been closed by McCarthy & Humphreys for remodeling. The program has been transferred to the Grand theater until the altered house is ready.

A Suit and a Proposed Theater.

Quincy, Ill.—A suit filed in the circuit court for James H. Andrews, of Kewanee, to secure possession of a tract of land in the rear of the Majestic theater from Ottis A. Mohrenstecher reveals his plan to erect a handsome theater on the disputed property.

American Theater Opened.

Quincy, Ill.—A large crowd witnessed the opening of the new American theater at Quincy, Ill. This theater was formerly the Bijou and Messrs. Smith and Brienig have completely overhauled and reopened the theater with a top-liner bill of vaudeville and pictures. Three performances a day will be the rule, that is, one matinee and two evening shows at 7.30 and 9 p. m.

Peter Pinkleman Gets Another Theater.

Quincy, Ill.—Peter Pinkleman, the moving picture magnate here, has added another theater to his string, having taken over the Princess, one of the largest film houses here from the Mercantile Bank, who had taken it from Stanople Co., the former lessees, owing to failure to meet payments due on notes. This theater gives Pinkleman four houses, the Gem, the Savoy, the Family and the Princess. The houses are using Triangle, Mutual, Butterfly and Universal features. Business is good.

Roseville, Ill.—Tenfel & Pfetcher, who conduct a moving picture show in Browning, have purchased the equipment of the Isis theater, and reopened it Oct. 17 as a photoplay house.

Joliet, Ill.—The Princess theater had "The Wreckers," made by Joliet actors, for three days.

In Michigan with Exhibitors.

Owosso, Mich.—The agitation against moving pictures which began with a movement to stop the Sunday shows has reached the stage of a definite action toward securing local censorship. Petitions asking for the creation of a local board hav been filed with the city commission.

Lansing, Mich.—Although there is a new management at the Strand theater, there is only a slight change in initials. F. B. Hall succeeds B. F. Hall. They are not relatives.

Morenci, Mich.—The new Temple theater in the Odd Fellows' building has been opened by Charles Auble. It will be operated with five and ten cent admission.

New Cleveland Wage Scale for One Year

Agreement Between Exhibitors and Operators Allows a Flat Rate of Sixty-two and One-half Cents an Hour—Four Hours a Minimum Performance.

By M. A. Malaney, 218 Columbia Bldg., Cleveland, Ohio

CLEVELAND, OHIO. The exhibitors and operators of Cleveland have come to an understanding upon the wage question for operators by fixing a wage of sixty-two and one-half cents an hour.

This arrangement is for one year and is a new idea in the payment of operators' wages, as heretofore there was a different schedule for down-town houses, theaters which have matinees and evening performances and also theaters which are open only in the evening. Operators were paid salaries.

The new wage is flat, except that a minimum of four hours a performance is stipulated. There is less than a dollar increase by the week for evening shows, while others will have their operators' expense increased from three to six dollars.

Wolfberg Exchange Announces "Today."

Cleveland, O.—The Wolfberg exchange, which opened in Cleveland last week, announces it has secured the rights on the Peggy Hyland series of pictures and other features, including Florence Reed in "Today" and Robert Warwick in "The Mad Lover."

Harris P. Wolfberg, the Pittsburgh picture magnate, was in Cleveland, arranging the opening of the offices, which are in charge of Thornton M. Eckert, who formerly was manager for the General Film Co. at St. Louis. The new exchange is located on the third floor of the Sloan building, a new structure adjoining the Standard theater, in Prospect avenue.

Soldier Dolan Says "This Is the Life."

Cleveland, O.—Paul Apple, house manager of the Erie theater, Cleveland, has received a letter from Albert Dolan, former operator at that house, who now is at the Chillicothe National army camp. He says:

"This is the life. The boys can say what they like, but I'll stay here. You don't have to buy clothes, and you get a room and a meal ticket for 'the duration of the war'."

Architect Yost on Vacation.

Cleveland, O.—Arthur C. Yost, of the firm of Richardson and Yost, Cleveland theater architects, is enjoying a few weeks' rest after his strenuous six years building theaters in Ohio. Mr. Yost planned the Liberty, Mall, Gordon Square, Knickerbocker, Olympic, and other large theaters of Cleveland, and the Pastime, Akron and the Alhambra, Cuyahoga Falls.

Wants Another Cleveland Theatre.

Cleveland, O.—Marcus Loew was in Cleveland and Toledo last week. He came to inspect the Stillman theater, and for the opening of his new house in Toledo, formerly the Valentine.

Loew said he was looking for another large theater in Cleveland and if he cannot get what he wants, he will build one. Jack Kuhn, the Stillman manager, has gone to Toledo to open the new house and is succeeded by Lawrence Beatus.

J. C. Flynn Goes to Australia.

Cleveland, O.—J. C. Flynn, until recently manager of the Cleveland General Film branch, will leave Saturday, October 20, for Australia, where he will be the representative for Goldwyn in the antipodes.

Mr. Flynn resigned two weeks ago and announced he was going with Goldwyn. He left for New York immediately and accepted the position offered, which was to go to Australia, open up offices there and "put over" the Goldwyn pictures.

Mr. Flynn spent the week here saying good-bye to his friends. Mr. and Mrs. Flynn go to San Francisco from Cleveland, where they will embark upon their 21,000-mile journey.

Notes from Ohio Theatres.

Cleveland, O.—The Strand theater, Akron, has booked two pictures from the Masterpiece Attractions, Cleveland, for week runs. They are "Redemption" with Evelyn Neshit for the week of October 14, and "The Garden of Allah" for the week of November 4. Manager Watson has made several improvements at his house.

Cleveland, O.—Cleveland picture theaters are aiding the policemen and firemen of that city in their campaign to have an eight-hour law voted favorably upon at the coming election, November 6.

The theaters are running slides asking patrons to vote for the proposed law. Cleveland police and firemen are virtually on duty 24 hours as they are subject to call any time besides doing actual duty ten and twelve hours a day or night.

Northwest Theater Jottings.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Interesting Wisconsin Notes.

OSHKOSH, WIS.—Julius Stern of New York, president of the L-Ko Motion Picture Company, has been visiting his old home town.

Oshkosh, Wis.—The Orpheum theater co-operated in a local safety first campaign by showing accident prevention films.

Chippewa Falls, Wis.—The Lyric theater has changed its admission to 5 and 10 cents.

Hustesford, Wis.—Felix and Albert Roeseler have sold the moving picture theater here to George Roethke and William A. Kruger.

Random Lake, Wis.—Jack Antes, proprietor of the Princess theater at Plymouth, has opened a moving picture theater in the village hall here, giving performances one night a week.

Newslets from the Dakotas.

Witten, S. D.—New projection apparatus has been installed by Mystic theater.

Fargo, N. D.—McCarthy Bros. have sold the Isis theater to Floyd Junkin, who for some time has been associated with them in managing the houses. William McCarthy, who has been in charge of the Isis, has gone to Aberdeen.

In Nebraska.

Wilber, Neb.—The Opera House has been rented to J. M. Van Auken.

North Bend, Neb.—E. J. Myers has sold the Lyric theater to A. D. White.

We must all
SPEND LESS
and
SAVE MORE
and
HELP OUR
COUNTRY
by
BUYING
LIBERTY BONDS

Louisville Theaters Get Many Patrons

Soldiers Often Prefer City Shows to Official Entertainments Furnished at the Camps—No Private Concessions in the Reservation.

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—The general prosperity that was promised Louisville with the location of the camp for drafted soldiers in the immediate vicinity has overwhelmed the city; the seating capacity of all picture theaters is nightly taxed to the limit. At Camp Taylor picture shows are being operated by the Government officials, and though these are well received, they do not fill the desire of the soldiers who want to "come to town." In view of the entertainment facilities planned by the government, an order has been issued that no concessions will be granted within the camp limits for privately-owned amusements or recreation. Wherever possible, however, government ground adjacent to the camps or cantonments will be opened to private motion picture houses and the like, under the control of the military authorities.

The concessions on government ground will be sold on a cash or percentage basis, the proceeds to be applied to the expenses of institutions having to do with the welfare of the troops within and without the camps. Foundations for the main theater have been laid and it will be completed in November. The theater will seat several thousand soldiers.

Neighborhood Protests Against Cheap Films.

Louisville, Ky.—At a recent meeting of the Highland Civic League held in the Highland Branch Library, an important issue discussed was the request for the league to join the Highland Mothers' Club in a protest against the type of motion pictures now being shown at the Highland motion picture theaters. The appeal was presented by Mrs. J. W. Oliver and the matter was turned over to the grievance committee. The motion picture industry would be greatly strengthened if exhibitors would not book cheap or questionable productions in such districts.

Chairman Lee Goldberg Kept Very Busy.

Louisville, Ky.—Lee Goldberg, manager of B. F. Keith's photoplay houses in Louisville and chairman of the war committe which is conducting the Food Conservation campaign among the moving picture shows, has been put to a great amount of added work by the postponement of the campaign for one week. Pledge cards and notices were sent to all the exhibitors in Kentucky soliciting their co-operation, and the postponement of the campaign necessitated the sending of a second series of notifications. Mr. Goldberg has been kept busy answering letters of inquiry relative to the details of the campaign and has received many letters which show the fine co-operative spirit which moving picture men are showing in handling the work. Four-minute speeches are being delivered at the night shows in Louisville by popular local lecturers dealing with both the Food Conservation work and the Liberty Loan campaign. Slides urging the buying of Liberty Bonds are being shown at every performance.

Business at Negro Theaters Good.

Louisville, Ky.—Business with the negro theaters has picked up to the extent that the Ruby theater on west Walnut street, has been remodeled and reopened for business. Several new electrical fixtures were added.

Children's Shows Again Succeed.

Louisville, Ky.—The first showing this fall of the free Children's pictures at the Strand theater resulted in a complete success. The pictures have been indorsed by the Parent Teachers' Association and the two shows last Saturday were attended by large crowds of "kiddies." "Paul Revere's Ride" and "Putting the B in Herbert" were the two pictures shown. Four members of the Louisville Board of Censore acted as chaperons.

Company Formed for Camp Theater.

Louisville, Ky.—The Preston Amusement Company has filed articles of incorporation with a capital stock of $10,000, divided into 200 shares. The incorporators are Emile Pragoff, John W. Brooke and Lawrence S. Leopold, each holding three shares of stock. The authorized debt limit is placed at $10,000. It is understood that the new company plans erection of a theater at Camp Taylor, to be of brick, and to cost in the nighborhood of $20,000, the theater to be of a permanent nature, but the building so constructed that it could be utilized for other purposes in case the camp is not permanent.

Theaters Feel Scarcity of Musicians.

Louisville, Ky.—The war and draft have caused a severe scarcity of musicians and many theaters over the State are now using only an organ or piano where before a full orchestra was employed. Some of the finest musicians in the country are now in the army, which makes it difficult for the theaters in the smaller towns to have a full orchestra.

Notes of Interest from Louisville.

Louisville, Ky.—The Loop theater, at Camp Taylor, which is temporarily under canvas, has been crowded at each performance. Moving pictures and musical comedy are being run at the daily matinee and two evening performances.

Louisville, Ky.—A building permit has been issued to the Majestic Theater Co., covering $500 worth of remodeling to be done on the building in which the theater is located. The plans were drawn by Joseph & Joseph, architects, and the work by A. Markham & Co., contractors.

Louisville, Ky.—A. C. Farrel, manager of the local branch of the Central Film Service Co., recently returned from a business trip to Russellville and Bowling Green, Ky., during which he visited a number of the moving picture houses in the central part of the state. Mr. Farrel made several bookings for the new Universal serial, "Red Ace."

Louisville's Sunday Shows Are Safe

Sabbath Opening Cases Against Keith's Theater and Other Concerns Dismissed—The Need of the Shows to Wage Earners Marked by Attorney General.

LOUISVILLE, KY.—The crusade to close amusement places and general retail establishments has come to an end in Louisville, and no further trouble is likely to come up. Following the recent dismissal of cases against the Keith theater, the West Broadway theater and a number of tire concerns, auto houses, etc., in which County Attorney A. Scott Bullitt refused to prosecute, speculation was rife as to whether similar cases would be treated in the same way, the prosecutor stating that he felt that they would, although he could not be bound by any opinion at the time.

Two cases, which were not included in the recent dismissal, came up on Monday, October 8, and upon motion made by the County Attorney, Magistrate Wheeler dismissed two cases, consequently a number of other cases were dismissed along with them, the County Attorney asking the court to wipe the remaining cases from the docket, and stating that similar cases would be treated in the same way.

Mr. Bullitt is quashing all Sunday closing cases as fast as they come up, and indications are that the Sunday closing backers will give up the reform movement, and let the matter rest, as there appears to be absolutely no chance of getting the courts to take action on any such cases, at least not as long as Mr. Bullitt has anything to say about the matter, and the latter is too broad a man to get down to petty scrapping over whether a theater has the right to sell a ten-cent admission ticket or not.

Minneapolis News Letter

By J. L. Johnston, 719 Hennepin Avenue, Minneapolis, Minn.

Another Managerial Change.

MINNEAPOLIS, MINN.—Variety, they say, is the spice of life. We have plenty of it within Minneapolis film row. The past week has kept up the reputation of the Row for liveliness by bringing into the select circle a successor to George Law, manager of the Mutual exchange, 16 N. Fourth street.

George was a veteran. He came here one whole year ago from the General exchange at Winnipeg, and even the worst of local film gossips thought he would remain at the helm of the Mutual for some time to come, but—on Monday last, Dan Donnelan was found in Mr. Law's old chair, smiling and announcing that he was here to do his "derndest" and that he expected to build up the business, and everything. To say the least Daniel looks as if he is able to do all he says and out Seattle way where M. Donnelan used to hold forth at the Vitagraph his record was extraordinary, according to reports.

Mr. Donnelan has appointed D. N. Koralos, formerly with Pathe, cashier at the Mutual, and N. P. Epperly, traveling auditor for the Mutual, and O. B. Hanson, efficiency man, are assisting Dr. Donnelan in beginning his "big drive." Mr. Law has gone East where he will enter the film field.

Edward Brehaney Made a Sergeant.

Minneapolis, Minn.—Edward Brehaney, formerly connected with Elliott and Sherman here, has been appointed a sergeant in the new national army, according to reports brought back from Fort Dodge by Mr. and Mrs. John Brehaney.

Burton Raps Slacker Exhibitors.

Minneapolis, Minn.—Prof. Marion LeRoy Burton, interviewed by the World correspondent, had the following to say regarding the displaying of food conservation slides in theaters of the Northwest: "Some time ago the theater men said they would gladly assist the government in any way possible. Investigation has proved that a good many are not running the slides on food conservation recently sent to them by our publicity committee. The exhibitors who refuse to show these slides will be blacklisted by our investigating committee, for if they will not assist the government in conserving food they are no more or less Pro-German. It costs them nothing to run these slides, certainly they can 'do this bit' for the government that can deprive them of their existence."

Prof. Burton, president University of Minnesota, is in charge of the publicity drive behind the food conservation program.

Two Bill Harts in Competition.

Minneapolis, Minn.—William S. Hart received some mighty good advertising here last week when Manager James A. Keough, of the Lyric, showing "The Narrow Trail," competed with Manager

Charles G. Branham, of The Strand, showing "The Cold Deck." There was a merry fight for business between these two raging managers for several days and the result looked much like a draw. Both pictures opened ahead of schedule and the fight was on.

Minneapolis Exchange Newslets.

Minneapolis, Minn.—G. Morgan has been appointed booker at the Vitagraph exchange, to succeed George Fosdick, now at Universal. Art Tonn has been made Mr. Morgan's assistant.

C. I. Ramsdell, former manager of the General exchange at Omaha, is visiting Manager Stombaugh at the Standard exchange here.

Frank Woskie is now on the road for the local General exchange.

E. Oddy Freedman, returning from Minnesota's Iron Range district, has gone into the Dakotas to talk about Supreme exchange features.

Governor Malone is once more en tour for the Metro.

J. Earle Kemp, of the Westcott exchange, is in New York City for two weeks, to be devoted to business and reading world's series box scores.

T. A. Burke, also of the Westcott exchange, has announced that a third "Intolerance" company will leave Minneapolis Oct. 20 to begin a tour of Southern Minnesota the following day. Daniel Wright will be manager of this show.

Following an automobile accident in which his arm was broken J. A. Bradley has resigned from the sales force of the Laemmle exchange here and will leave shortly for Sioux Falls, S. D., where he will take over the Metro business in that territory as soon as his salary wing is in shape to write contracts. Mr. Bradley has become very popular about Minneapolis.

Fred S. Meyer, of the Laemmle exchange, is in Southern Minnesota, giving private showings of "The Man Without a Country," Jewel production. The big feature will begin a week's run at the Minneapolis Strand October 28, backed by a big newspaper campaign, also 60,000 school children.

IN DETROIT.

A. J. Gilligham Celebrates.

Detroit, Mich.—A. J. Gilligham, owner of the Empire theater, Detroit, a chain of theaters in Grand Rapids, and for many year manager of the General Film Co., recently celebrated his 50th birthday.

No man in the amusement business of Michigan is better known than A. J. Gilligham, whose affiliations with the theater dates back over ten years. He was practically the first exchange manager in Detroit, either for any established concern or as an independent operator.

A. J. Gilligham.

He has always been a friend of the exhibitor. In time of trouble, or whenever any state legislative or city ordinance matters were before the industry, Mr. Gilligham could always be relied upon to do more than his share in helping to solve them. He not only gave such matters his moral support, but also his financial support.

The World extends Mr. Gilligham its very best wishes and hopes he will live to enjoy many more birthdays.

Fraudulent Billboard "Ads" Deplored

Some Exhibitors in Detroit Feel That Use of Misleading Titles on Billboards Tends to Bring the Whole Business Into Discredit.

By Jacob Smith, 718 Tree Press Bldg., Detroit, Mich.

DETROIT, MICH.—We believe it appropriate at this time to mention the fact that on two occasions lately Michigan exhibitors have been discovered as "fraudulent advertisers." By that we mean, they have taken the names of features (playing opposition houses) and used the name as a descriptive caption for their feature, trying to get business on the strength of the feature at the opposition house. For instance ,a theater advertises "Enlighten Thy Daughter" at advanced prices. The opposition comes along with some sex picture and advertises like this "Enlighten Thy Daughter by having her come to our theater tomorrow night and see "The Girl Who Wouldn't Care" or something like that. The picture called "Enlighten Thy Daughter" is the name of a picture owned in Michigan by John H. Kunsky, but some exhibitors, to fight opposition, have put the words in bigger type than their feature in order to draw trade. After all, exhibitors who will stoop to this kind of tactics are not destined for long in the picture business. Imagine how patrons must feel to go into a theater and expect to see one picture and find that something else is given them. It hurst not only the theater doing this sort of thing but the film industry.

Hal Smith to Have Charge of Drury Lane.

Detroit, Mich.—Hal Smith, recently selling Foursquare pictures out of Cincinnati, has returned to Detroit to assume full charge of the Drury Lane theater. In connection herewith we might also state that George W. Weeks has severed all connections with the theater.

Wm. Geletzke Succeeds Bert Williams.

Detroit, Mich.—William Geletzke has been appointed manager of the theaters operated by the Henry S. Koppin Co., Detroit, succeeding Bert Williams. "Bill" has been with the company since its inception five years ago.

More Exchanges in New Film Building.

Detroit, Mich.—Every week sees more exchanges moving to the new film building. So far the Mutual, Pathe, Jewel, George Kleine, Bluebird and Fox are located there. Others will move around November 1st, and by December 1st practically everybody will be there. This week a deal was consummated whereby Artcraft-Paramount will occupy one-half of the entire fifth floor. The Triangle will continue at 73 Broadway, while the Metro will move to the fourth floor of the Madison theater building.

Those who have visited the new film building say it is better than anything of its kind in the country, being strictly fireproof in every sense of the word.

Metro Opens Branch at Escanaba.

Escanaba, Mich.—To facilitate shipments to exhibitors in northern Michigan, General Manager George N. Montgomery, of the Metro-Madison exchanges at Detroit, announces that an office has been opened at Escanaba, which is in charge of Charles C. Rhodes.

Managerial Change at the United Branch

Detroit, Mich.—L. J. Gardiner, formerly of the Gardiner Theater Equipment Corporation, has been appointed manager at Detroit of the United Theater Equipment Corporation, succeeding Ray J. Branch. The change became effective Oct. 15.

Select Exchange Opens in Detroit.

Detroit, Mich.—Select Pictures Corporation has opened a Detroit exchange at 906-907 Peter Smith building, in charge of W. D. Ward. This was the result of a visit last week by Sam E. Morris, field representative for Select Pictures. Manager Ward is well known in the film business in Michigan, being formerly with the Mutual and Unicorn, and more recently as salesman for Pathe in Detroit.

Northern Michigan News.

Ironwood, Mich.—The Fulton Amusement Co. of Ironwood has been incorporated for $10,000.

Marquette, Mich.—Ray Zerble, formerly manager of the Marquette opera house is now with the aviation corps in France, and the letters he is writing home are so interesting that one of the local newspapers is publishing them.

Marquette, Mich.—Doc H. S. Gallup, general manager of the Delft Theater, Inc., Marquette, writes that he will be in Detroit sometime in November and will surely call at the World office.

Escanaba, Mich.—The big pictures now playing or being booked in the Northern Peninsula of Michigan are "A Daughter of the Gods," "The Honor System," "A Mormon Maid," "Within the Law," "Womanhood," and return engagements on "The Birth of a Nation."

Calumet, Mich.—The Royal theater, Calumet, is now playing an All-Artcraft-Paramount program.

Calumet, Mich.—A 12-piece orchestra is a feature of the Calumet theater, operated by John Cuddihy. Each member of the orchestra is also a member of the famous Calumet-Hecla mining band.

Laurium, Mich.—Bert Diehl, well known in Wisconsin film circles, is now manager of the Lyric theater in Laurium.

Notes of Interest from Detroit.

Detroit, Mich.—Elmer Brient has been appointed manager of the serial and short-reel department of the Detroit exchange of Artcraft-Paramount.

Charlotte, Mich.—C. C. Newman has sold his Arcade theater to F. R. Hancock, Detroit, Mich. W. C. Preller, former Triangle manager, is now selling insurance.

Bob Cotton, World manager in Detroit, reports that extra days are being taken by nearly every exhibitor holding a World contract.

Harry Angell, World salesman in Detroit, is rounding out his fourth year.

George J. DeBute, Mutual manager in Detroit, reports that business is on the boom. He has taken on many new theaters lately that never before would listen to a Mutual contract. In Detroit, the Miles theater plays a Mutual feature every week for seven days. The Mutual exchange was the first to move into the new film building.

"We underestimated the popularity of Billy West Comedies," said Jesse Fishman, manager of the Standard exchange, Detroit, Mich. "They are booking faster that we can handle them."

Charles L. Jibulo is a new salesman with the Metro in Detroit.

John H. Kunsky of Detroit has purchased for Michigan a number of two-reel and five-reel features, which have W. S. Hart as the leading attraction.

George C. Hofman, now operating the Home theater, on Chene street, Detroit, is having plans drawn for a new 1,500-seat house which will be erected on the same block.

Dawn Masterplay Buys "The Whip."

Detroit, Mich.—The Dawn Masterplay Co., 204 Owen building, Detroit, which already has purchased "Redemption" and "Wrath of the Gods," announces having added "The Whip," which it will control for the state of Michigan.

A Week's News in Kansas City Filmdom

Another Big Convention Hall Show for "The Man Without a Country"—Exhibitors Eager for the Liberty Loan Film—Changes in the Trade.

Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, MO.—The Jewel exchange in Kansas City, Mo., has booked the picture, "The Man Without a Country," to the Kansas City Star for two days, November 3 and 4. There will be four showings each day in Convention Hall with four prints of the picture and eight machines in operation at the same time. This is to be for the benefit of soldiers. Frank Newman, manager of the Royal and Regent theaters, will probably have charge of the exhibition, which will be conducted in a manner similar to that of "Snow White," which was booked to the Star last fall for the benefit of the children of Kansas City. A forty-piece orchestra will furnish music throughout each showing of the picture.

Exhibitors Eager to Show Liberty Bond Films.

Kansas City, Mo.—That the exhibitors in the Kansas City territory are really behind the government is proved in the response to letters mailed them by Richard Robertson, manager of the local Goldwyn office. Mr. Robertson sent out 1,000 letters to the exhibitors in this territory, and within a few days after the mailing received a flood of answers, with a result of 600 bookings on one of the pictures prepared by the Treasury Department and released by Goldwyn. This company was assigned to distribute one of the five pictures made to boost Liberty Bond sales. All the exhibitors were very enthusiastic in their responses, which were in the form of letters, telegrams and personal calls.

Changes in Territories by Select.

Kansas City, Mo.—The Select Pictures announces the following changes in the territories handled by the mid-west exchanges. The northern Iowa territory goes to the Minneapolis, Minnesota, office; the eastern Iowa to the Chicago office, both of which have in the past been handled by the Kansas City office. The Des Moines office of the company has been moved to Omaha, Neb. This office will handle central and western Iowa and central and eastern Nebraska. Western Nebraska will be handled through the Denver office. St. Louis has been changed from an agency to a branch office, and will have the eastern Missouri territory as well as the city of St. Louis. Kansas City will have a part of Northern Oklahoma, which was formerly cared for by the Dallas office.

Select Pictures Salesmen Announced.

Kansas City, Mo.—The Select Pictures Corporation announces that F. L. Sherrick, Joseph Levy and Harry Mitchell Weinberg are the salesmen to handle the Select Pictures on the Kansas City territory.

J. L. Shipley Will Represent Goldwyn.

Kansas City, Mo.—John L. Shipley has been made special representative of the local Goldwyn office and will work out of Kansas City under Richard Robertson. He will do specialty work on "The Manxman," the Rex Beach subjects, and others. He has been connected with A. H. Blank, at the Garden theater, Des Moines, Iowa, in the capacity of publicity manager, and was also an important factor in the old Mid-West Film Corporation. He is widely known in this territory.

Booklet-Program Winning Its Way.

Kansas City, Mo.—The Kansas City Feature Film Co. has now put its theater booklet-programs in many of the houses in this territory. This has eight pages, embracing such things as stories about the stars, coming productions, cuts, and present and future programs. The program of pictures is arranged for the individual theater, but the remainder of the booklet is the same for all. They are printed in Kansas City, being edited by C. L. Matson, publicity manager of the company. Exhibitors throughout the territory handled by the Kansas City office are using them in lots from 1,000 to 5,000 a week, as the program is issued each week. The publication has been in effect for the last six weeks, but changes have been made from time to time, until the present high plane was reached, from which there will probably be no further change.

M. H. Field Now Heads Jewel Office.

Kansas City, Mo.—M. H. Feld has been made manager of the Kansas City Jewel office, replacing M. R. Ward. The change was made by H. M. Berman of the New York office.

Notes of the Kansas City Trade.

Kansas City, Mo.—H. K. Lomborn, general manager of the Longacre Distributing Company, New York City, visited at the Kansas City offices of the company October 9-13.

A. W. Friemel, western Kansas salesman for the Kansas City Feature Film Company, has returned to the Kansas City office of the company after being out on his territory for two weeks. He will remain in the Kansas City office for the time being.

D. O. Reese, manager of the Universal Film and Supply Co., George Boles, manager of the local Bluebird office, and Howard Jamerson, of the Pathe office, all of Kansas City, attended the convention of the Kansas State Exhibitors' League, which will be held October 15-17.

C. E. Schurtliff, general sales manager of the Select Pictures Corporation, New York City, was a visitor in Kansas City this week. While here he conducted a sales meeting of the salesmen working out of the Kansas City office, held October 14.

P. J. Swift, manager of the General Film Company, spent three days this week visiting dealers in Kansas and Missouri.

L. D. Balsley, manager of the Kansas City office of the Standard Film Corporation, had great success with Billy West comedies in a week's trip over Kansas City territory.

The World Film announces that "The Burglar," featuring Carlyle Blackwell, will be released the second week following "Rasputin, the Black Monk," in six reels. This picture will be on the regular program.

Loew Interests Open Chattanooga Theater

Latest Addition to String of Southern Loew Theaters Opens October 15—Pictures and Vaudeville at 10-20 Cents, Matinees, and 15-25 Cents, Evenings.

By J. L. Ray, The Benner, Nashville, Tenn.

CHATTANOOGA, TENN.—Adding to the long string of Marcus Loew houses already established in the South, the Loew theater, of this city, opened its doors to the public on October 15 under most favorable circumstances. The building has been used for theatrical purposes for some time, but has been thoroughly remodeled and put in suitable shape to care for the high class Loew attractions.

Both pictures and vaudeville will be shown, the series of moving pictures entitled "Loew's Current Events" being one of the photoplay features. In addition to the current event pictures comedy reels will be shown in connection with the vaudeville program. The house has been entirely modernized from pit to dome, and presents a handsome appearance. Chattanooga theatergoers are well pleased with the scale of prices, which will run 10 and 20 cents afternoon, and 15 and 25 nights.

It is proposed to make the house conform to the standard set by other Loew theaters over the country, and the management has assured the public of high class shows throughout the entire winter season. It is possible that the house will remain open next summer to show moving pictures.

Crowds Flock to Sunday Shows.

Memphis, Tenn.—The public has voiced its approval of Sunday moving pictures in an enthusiastic manner. Since the order was issued by City Judge Lanier to the effect that Sunday shows may run without molestation by the authorities, providing they donated their profits to charity as in the past, crowds have packed the houses on the Sabbath. The people wanted Sunday pictures, and after a severe fight the picture men of Memphis have finally succeeded in their efforts to give them to the public even though without profit to themselves other than helping to cut down expenses through seven day operation instead of six. All profits are being turned over to the Associated Charities, there to be applied to a worthy cause.

A. H. Kaufman Gets Oro Films.

Memphis, Tenn.—Kaufman Specials announces that the new Oro features, which will be released once a month beginning November 1, have been secured for distribution in Tennessee, Louisiana, Mississippi, Alabama and Arkansas. These pictures are being produced by the Isadore Bernstein Company, the first seven being based on the "seven cardinal virtues." The first three are entitled "Loyalty," "Destiny," and "Humility," and are of the clean type throughout. In addition to the territorial rights, Manager A. H. Kaufman states that the prints will cost extra.

Manager Wassman Issues Warning.

Nashville, Tenn.—Word having come to Manager W. H. Wassman, of the Knickerbocker, that his exhibition rights were about to be infringed upon in showing the picture, "Fighting Odds," starring Maxine Elliott, for which he had paid a big price, and that another company proposed to show this picture in competition to the Knickerbocker, of which he is manager, he proceeded to issue a warning through the press to the effect that all infringements would be vigorously investigated and prosecuted. As a result the picture was shown only at the Knickerbocker.

Shows "The Slacker" for Entire Week.

Nashville, Tenn.—The Crescent Amusement Company is running "The Slacker" at the Fifth Avenue theater for the entire week of October 15, and from the initial crowds on Monday there is every promise of a big week. The picture has been extensively advertised, and there is much talk about it on the streets. The company's big electric flag has been placed in the Fifth Avenue lobby during the run of this patriotic picture.

Knitter Ropes Man in Show.

Nashville, Tenn.—In an uptown theater last Saturday night an enthusiastic knitter of soldiers' garments found her way into a moving picture theater, knitting and all. After being seated for a few minutes the man beside her rose up to leave. He marched down the aisle wrapped up in the knitting yarn to the delight of the audience and the utter ignorance of the knitter, who had become equally wrapped up in the picture. She

was game, however, and proceeded to go down the aisle and rewind her knitting, while the victim of the entanglement made a break for the door.

Theater Parties Tendered.

Nashville, Tenn.—One of the most entertaining features of the Southern Appalachian Good Roads Convention, which meets in Nashville October 16-19, is the free amusement tendered the delegates by Nashville's moving picture managers. Tony and Harry Sudekum have arranged a theater party for the members on Wednesday night at the Princess theater, where a combination picture and vaudeville show will be given. W. H. Wassman will also entertain the good roads men at the Knickerbocker, where a high class picture will be shown.

Fresh Air at Empire Theater.

Montgomery, Ala.—The Empire theater of this city prides itself on its fresh air ventilation system. The Empire has a circulation plan which keeps the auditorium always filled with ice cold air, and in cold weather this cold air is reheated, which brings it to the proper temperature for body comfort. The system is quite expensive, but has meet with popular favor at the hands of Montgomery's patrons.

Admission to the Empire is only ten cents, and pictures of the highest quality are shown. The house opens at noon each day, and music is provided alternately by a huge pipe organ and a symphony orchestra.

War Films at Birmingham House.

Birmingham, Ala.—In addition to its regular five-act vaudeville program, the Lyric, of this city, is making a specialty of running war pictures between the shows and before the stage work begins. "The Battle of the Germans at the Arras," in five episodes, is an addition to the program, which entails no extra cost upon the patrons. One reel will be shown this week, two next week, and two the following until the entire subject is projected.

IN ATLANTA, GA.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

Atlanta's Four Minute Men Form.

ATLANTA, GA.—Captain Harrison Jones, of Atlanta, is state chairman for Georgia of the Four Minute Men, and Senator Walter P. Andrews is the local chairman for Atlanta and Fulton County. Senator Andrews is now busy organizing his corps of speakers for the fourteen theaters that come within his jurisdiction, and on a near date the Four Minute Men will make their simultaneous appearance in all the motion picture theaters in this section.

W. L. Schmidt Traveling for Paramount.

Atlanta, Ga.—W. L. Schmidt is now traveling representative for the Paramount and Artcraft pictures, with headquarters in New Orleans, La.

He was formerly manager of the Savoy theater, Atlanta, and is making a success of his new venture.

Film Showing James Whitcomb Riley.

Indianapolis, Ind.—What is believed to be the highest price ever paid for the rental of a motion picture film was that paid recently by the Circle theater to the Coburn Photo & Film Company, of this city, for the rental of the last motion picture made of James Whitcomb Riley, Indiana's beloved poet. The picture was made two years ago, Sunday, October 7, the anniversary of the poet's birth.

The film, which is barely ten feet in length, was exhibited Sunday, October 7, at the Circle theater in tribute to the Hoosier poet, and the price of $25 was given to the Coburn company on that one day in order that both the theater and Mr. Coburn could turn the receipts over to the Riley Ambulance Fund, which is being fostered by the Indianapolis Star.

Hoosier Exhibitors Plan Patriotic Ball

Exhibitors Arrange Dance With Many Bright Stars Present—Tomlinson Hall on October 20—For Benefit of War Publicity Fund.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Lovers of photoplays in Indianapolis and vicinity are going to have an opportunity to see and meet some of their favorite screen stars, Saturday night, October 20, at a big reception and dance at Tomlinson hall, according to an announcement made this week by Frank J. Rembusch, president of the Indiana branch of the American Exhibitors' Association, which will have charge of the affair. Mr. Rembusch says that at least ten prominent film stars from some of the big eastern studios will be present.

The proceeds of the affair will be turned into the motion picture men's war-publicity fund, which is being used to purchase slides, posters, etc., to aid State Food Commissioner Barnard and the Indiana State Council of Defense in the efforts to make "conservation week"—which will be observed throughout Indiana from October 23 to 28—a big success. It is the aim of the exhibitors to co-operate in every possible way to acquaint the people with the real seriousness of the war and to help along in the various war movements.

The Hoosier exhibitors have been put to considerable expense in aiding the state authorities in a publicity way and for some time have been trying to decide on some plan with which to raise money for a war-publicity fund. At a recent meeting of the directors of the state organiaztion it was agreed to give a big dance and reception and to have a number of noted screen artists present as an added attraction.

Mr. Rembusch immediately got busy and sent out invitations to the various screen stars, notifying them of the "big event." He has been rewarded for his efforts by receiving notices of acceptances from the following: Little Mary McAllister, Madge Evans, Lillian Walker, Marguerite Snow, King Baggot, Rose Tapley, Flora Finch, George Walsh, Taylor Holmes and Earle Williams. Several other stars have promised to come, according to Mr. Rembusch, but will not be able to give a definite answer until the middle of the week.

In addition to the reception and ball, the Indiana exhibitors have planned to have the visiting stars appear on the stage at the Murat theater—the largest in the city—on the afternon and evening of that date, enacting parts from some of the recent photoplays in which they have appeared. A ling list of Indianapolis society women have been named as patronesses for the affair.

Charles C. Pettijohn, general manager of the American Exhibitors' Association, has wired from his headquarters in New York, that it is probable that Mrs. Vernon Castle, of the Pathe, will come to Indianapolis for the event. Mrs. Castle has many admirers in the Hosier capitol and her appearance would be a big drawing card. Mr. Pettijohn will accompany the New York stars to Indianapolis.

This will be the second opportunity for the people of Indianapolis to see some of the favorite film actors and actresses in person. About two years ago the Indiana exhibitors gave a similar event and it proved to be a very attractive affair.

The exhibitors decided that by having the affair on Saturday night the artists would only have to lose one day from their studios. The train schedule is such that they can leave New York Friday evening, arrive here Saturday morning, leave Sunday and get back to New York in time to be at their work Monday morning.

The motion picture men of Indiana never do things by halves, and they are planning to make this affair one of the most noteworthy events in their history.

Indiana Exhibitors Put Shoulder to Wheel

Chairman Rembusch's Call for Help in Patriotic Activity Gets Whole-Hearted Response—Great Value in the Service Theaters Give.

INDIANAPOLIS, IND.—Frank J. Rembusch, president of the Indiana branch of the American Exhibitors' Association, who has been named by William J. Brady to represent the motion picture industry in Indiana, has been in comumnication during the last few weeks with all the exhibitors in the state and has received assurances from them that they are cooperating whole heartedly with the government in the effort to convince the public of the seriousness of the war.

Mr. Rembusch expressed himself as being well pleased with the work that is being done throughout the state, and says he feels a great deal of good will be accomplished by their work.

"As a means of publicity the motion picture theater has no superior," said Mr. Rembusch. "The patron is in a receptive frame of mind, ready to receive any impression that is brought before his eyes. In this way the motion picture theaters are able to reach many people who would not otherwsie be impressed with the various war movements."

The Hoosier exhibitors are already playing a big part in the efforts to make food conservation week, October 21 to 28, a big success, as well as helping along with the second Liberty Loan, Red Cross work and other movements. Dr. Barnard, who is to have charge of the food conservation in this state, and his assistant, Don Herold, have already drafted the Indiana motion picture exhibitors for service and they have responded nobly.

Over 15,000 posters are being distributed by the Indiana exhibitors this week and a number of beautiful hand-colored slides, duplicates of the posters, are being sent out from Washington, for use on the screen. The posters and slides request the housewives to be sure to sign the food pledge cards during conservation week.

Practically all of the theaters in the state have been rendering very able assistance to the publicity department known as the "Four-Minute Men." Every theater either has or is intending to make provisions for the appearance of these talkers, who spend four minutes telling the patrons what the various war movements mean. Ray Andrews, secretary of the Indiana association, sent word to Mr. Rembusch this week that last week in his home city, Muncie, Ind., every theater stopped its performance at 8 o'clock in the evening for four minutes to listen to the talks of the "Four-Minute Men." The result, he says, was very impressive.

Mr. Rembusch says he has received word that in some localities the theaters have set aside days on which parts of the receipts have been given to various patriotic causes.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Fear Extinction of Cheap Shows in Texas

War Tax May Compel the Average Theater to Place Seats at Twenty Cents—Great Value to Government of Popularity of Shows.

By Douglas Hawley, The Times Herald.

DALLAS, TEX.—The five-cent theater—and even, perhaps, the ten-cent theater—seems doomed in Texas. It may be that twenty cents will soon be the minimum at which the hard-working fellow who seeks amusement at the end of his day's labor can see his favorite film in the Lone Star state.

As has been previously stated in these advices there has been no serious discussion among motion picture men here on the subject of admission charges heretofore. But, as Lewis Carroll had it in his famous "Alice in Wonderland," "the time has come to talk of many things."

Appreciating the fact that the average patron of the films doesn't realize to what extent the war tax has affected amusement, the Texas Amusement Managers' Association has gone about the effort of educating the public up to what the added expense of operation is. In an interview printed in Texas papers during the last week, Secretary Robert H. Campbell, of the association, gave the first lesson in the educational effort.

"The Government has taxed the necessities for motion picture productions," says the statement, "and it is but natural that the picture patron should pay for his amusement."

The statement continues:

"The direct tax upon the theaters and motion picture houses is 10 per cent. of their gross receipts (if admission is over five cents). Without an increase in the admission price it is safe to say that there is scarcely a theater in the country that could pay the tax at the present price of admission. There is added to this a tax on film footage, which must also be borne by the theater. The occupation tax; state and county tax, and the income tax must also be reckoned with.

"However, at the same time the Government is recognizing the great value of theaters and motion picture houses for the furtherance of publicity with reference to bond sales, enlistment campaigns, and conservation effort. Every motion picture house in Texas and every theater is receiving slides from the Government through the Texas representative, E. H. Hulsey, urging housewives to take the food conservation pledge and to otherwise aid the Government in its war effort.

"With the taxes imposed the five-cent house practically passes out of existence. After the present supply of short reels is worn out there will be no more, and then every place will be compelled to run at 10 and 20 cents admission charge. A picture house showing at a 15-cent admission must pay the same tax as though it showed at 20 cents, and that, it is practically assured, will force the places in the smaller cities that have been charging 15 cents to raise their admission to 20 cents." (If there is any section of a house charging a maximum of five cents for a seat the tickets to that section are not taxed, according to Section 700, end of first paragraph.)

Fire in Booth of Rex at Waco.

Waco, Texas.—Fire here on the night of Oct. 10 destroyed two motion picture machines at the Rex theater. The blaze was confined to the operator's room. The operator, W. A. Carpenter, was slightly burned.

Texas Goldwyn Branch Chartered.

Dallas, Tex.—The Goldwyn Distributing Corporation, of Texas, with headquarters at Dallas, and capital stock given at $1,000, has been chartered at Austin, the state capital. Incorporators are L. B. Remey and Joseph Gilligan, of Dallas; Samuel Goldfish, Archibald Selwyn and G. L. Hess, of New York. The Goldwyn corporation has maintained a Dallas branch for the last two months or more, and L. B. Remey, local branch manager, reports excellent business results already. Madge Kenney in "Baby Mine" scored a distinct hit at the Old Mill theater during the first week in October, and local picture patrons are looking forward with keen anticipation to forthcoming releases already announced.

Queen Rebuilding Is Delayed.

Dallas, Tex.—No announcement has yet been made as to when the Queen theater, gutted by a fire during the third week in September, is to again be ready. The concrete and steel structure was absolutely fireproof, but flames from their origin next door burned out the roof and ruined the interior furnishings to the extent of several thousand dollars. Difficulty in securing rebuilding materials, it is feared, may delay reopening of the handsome Hulsey theater. Meanwhile releases booked for the Queen will be shown at the Old Mill.

Iowa Film News Letter

By Dorothy Day, Record-Tribune, Des Moines, Ia.

Automobile Accident at Audubon.

AUDUBON, IA.—G. A. Alt, salesman for Pathe out of Des Moines, feels that he, indeed, has a guiding and protecting angel over his head. Last week, when he was in Audubon, Ia., Don Preston, manager of the Crescent theater in that city, drove up in front of the theater and asked him to ride over to the nearby town of Manila with a party to a dance. Alt refused, saying that he was too tired, but the manager insisted. Alt's angle compelled him to stand pat, however, and the car drove on with seven passengers instead of eight. Fifteen minutes later the seven passengers were carried into the nearby hotel, everyone unconscious, but none fatally injured. A mile out of town, on making the approach to a big county bridge, one of the young women in the car, becoming frightened, grasped Preston's arm, and caused him to turn the car into the railing of the bridge. The big six-cylinder Jeffry was going at such a speed that it tore through the six-inch iron girder, turned turtle and plunged fifteen feet into the shallow water of the creek. Preston has been managing the Crescent theater for a year and a half, but his theatrical management had a close call in that plunge. Alt is still thanking his angel.

L. A. Sheridan Arranging Campaign.

Des Moines, Ia.—Manager L. A. Sheridan, of the local Pathe office, conduced a large sales meeting in the Pathe office, Saturday, the 13th, to arrange for the booking of the big Pathe plays, the first of which was released the 13th of October. All of his salesmen were present, and Mr. Sheridan feels that this was one of the most successful of his frequent meetings.

Dodge Film Doing Big Business.

Des Moines, Ia.—The Dodge Film Company, with offices in the Cohen building on Locust street, is doing much business. This company is putting out a series of one-reel pictures of the scenes at the big training camp at Camp Dodge. The first series is in five reels and the second series of ten reels is almost ready. The Dodge pepole have five prints of the first series on the job every day, and will have five more prints of the same series equally busy as soon as the Superior Film Co. of this city can turn them out. Manager Prosser is pleased with the bookings over Iowa, the only state that has been thoroughly canvassed. Inquiries are coming from central Illinois, North Dakota and Minnesota, from which states boys have been sent to the camp, but the Des Moines office will handle the Illinois territory.

Joe Sweitzer Takes Over Picture Show.

New Hampton, Ia.—Joe Sweitzer has taken over the management of the Fireman's Hall in New Hampton and will show moving pictures in the building. This Fireman's Hall is one of the finest small town opera houses in the state, and Mr. Sweitzer has a splendid opening.

E. L. Myers Now Heads Mutual Branch.

Des Moines, Ia.—E. L. Myers started in at the local Mutual exchange as a helper in the shipping department five years ago. In this five years he has served in every capacity in the Mutual office, even to taking the manager's chair for a period of a few weeks, when Ballantyne was called to Kansas City. Lately he has been selling Mutual over the state, but in the future will remain in the office and have complete charge of the feature bookings.

Jewel Features Opens Office.

Des Moines, Ia.—The Jewel Features has opened an office at 921 Locust St., where booking for "Sirens of the Sea," "The Man Without a Country," "Pay Me," "Even as You and I," "Come Through" and "The Co-respondent" can be arranged for.

Herbert Billings Back With Universal.

Des Moines, Ia.—Herbert Billings, formerly salesman for the local Pathe exchange, has returned to his old love, the Universal, and is busily selling film for the local Laemmle Film Service now. "Big Jim" Garrity, the "small-sized wonder" of the Pathe office has taken Billings' territory in southeastern Iowa, while Jake Cohen, formerly a state right's salesman in Iowa, has taken Garrity's territory in southwestern Iowa.

J. L. Shipley Gone to Kansas City.

Des Moines, Ia.—John L. Shipley, for so long publicity man for the A. H. Blank Enterprises, has taken a position in Kansas City with the Goldwyn people, to act as publicity man and special representative.

Changes Over Iowa.

Adel, Ia.—Mrs. Fay Ferguson has purchased the Palace theater in Adel from R. Bolander and Don J. Ferguson.

Milford, Ia.—The Cox theater in Milford has been sold to W. J. Schmitz.

Forest City, Ia.—Forest Secor has sold the Forest theater in Forest City to J. P. Weist.

Ocheyedan, Ia.—Stewart O. Sawyer has purchased the Princess theater in Ocheyedan.

Ida Grove, Ia.—W. D. Pringle, of Des Moines, has purchased the Princess theater of Ida Grove.

Cedar Rapids, Ia.—Chas. D. Wells will open the Revue theater in Cedar Rapids in the near future.

Griswold, Ia.—M. H. I. Miller, of the Majestic theater in Griswold, has engaged the services of Roy Willett to manage and run his opera house.

Ellsworth, Ia.—George A. Hanson has taken over the theater in Ellsworth, formerly owned and operated by the Ellsworth Amusement Co.

Spencer, Ia.—The Fraser theater in Spencer is now under the management of H. B. Gray.

Jefferson, Ia.—Jay Wiggins, owner of the Busy Hour theater and opera house in Jefferson, has taken over the Lincoln theater, formerly owned by G. C. Potts. Mr. Wiggins will close up the Busy Hour, and the building will be torn down and will continue to operate the Lincoln.

Grand River, Ia.—J. C. Brothers and Son have taken over the Empress theater in Grand River, formerly owned by J. D. Brammer and Son.

ON PACIFIC COAST.

Marion Kohn Now Owns Consolidated.

San Francisco, Cal.—Marion H. Kohn has purchased the interests of his partners in the Consolidated Film Corporation, and is now the sole owner. He is preparing to make a long trip through the California territory, calling on exhibitors, and will go East unless he is drafted into the services of Uncle Sam.

Mulhauser Invades Nevada.

San Francisco, Cal.—J. L. Mulhauser, representing the Select pictures, returned recently from a trip to Nevada, and reports that business conditions there are very flattering. The races have attracted crowds to Reno, and the mining fever is at a white heat.

Machine Business Good.

San Francisco, Cal.—The Breck Photoplay Supply Co. has been doing a fine machine business of late, which is taken as an indication that exhibitors are doing well.

San Francisco Newslets.

Herman Wobber, Pacific Coast manager for the Paramount distributing interests, has returned from a trip to the Northwest with Hiram Abrams and B. P. Schulberg. The latter have gone on to Salt Lake City.

Nathan Cohen, formerly with the Mutual, is now in charge of the shipping department of the Pathe Exchange, Inc.

H. Von Emmel, until recently with the Mutual, has become a salesman with the George Kleine System, succeeding J. J. Moore.

Harry Davis, for several years with Walter Preddey, has identified himself with Davis Bros., which firm includes his father and brother. M. D. Serrano has also joined the staff of this concern, and is filling the position of shipping clerk. He was formerly of the Family theater, Oakland.

Adolph Mayer, a well known moving picture producer and cinematographer, returned recently from the East, and has since left for Los Angeles.

Alfred Smith, a prominent exhibitor of Lakeview, Ore., recently motored to this city and purchased projection equipment from Walter Preddey besides arranging for bookings.

I. H. Lichtenstein, of the Western Poster Company, recently motored to Los Angeles in company with M. E. Cory.

Northern California News.

Petaluma, Cal.—J. C. Wayne, formerly of the Gem theater, has taken over the Globe theater, and will open it as the Kentucky theater.

Exeter, Cal.—E. V. Cook is transforming his airdome into an enclosed moving picture theater.

Grass Valley, Cal.—The Grass Valley theater has been opened, the initial attraction being "Twenty Thousand Leagues Under the Sea."

San Jose, Cal.—George M. Thompson has sold the Lyric theater to A. Peterson, and plans to move to Arkansas.

Be Genuinely
PATRIOTIC
BUY
LIBERTY
BONDS

Building Code Requirements Close Theaters

Two San Francisco Picture Theaters Shut Down Rather Than Make Changes in Electrical Work Demanded—A Third Closes Temporarily.

By T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, CAL.—A very careful inspection of moving picture houses is being made by the electrical and fire departments of the city, and not a few have been compelled to make extensive alterations to meet the building requirements. The Electric theater, at Church and Market streets, and the Venus theater, at Market and Seventeenth streets, have closed rather than make the extensive changes in the electrical system that were demanded. The Oriental theater on Grant avenue, near Broadway, has also been closed, and the equipment will be taken out. This house has been operated but two days a week for some time.

New Theater for Market Street.

San Francisco, Cal.—Alfred C. Blumenthal, representing A. J. Rich & Co., a large local realty firm, has announced that a moving picture house to cost $350,000 will be constructed on the south side of Market street, between Fifth and Sixth streets. The theater will have a seating capacity of about 2,500, with 1,200 seats on the lower floor. It is stated that the house will be the main one of a chain to be operated in San Francisco, Fresno, Los Angeles and Stockton.

War Pictures Draw Huge Crowds.

San Francisco, Cal.—Pictures from the battlefields of Europe continue to be powerful drawing cards, and at the present writing two large downtown houses are featuring such subjects. The Orpheum is making the "Retreat of the Germans at the Battle of Arras" its headliner, and for the first time in the history of the house is showing a picture of more than two reels. The Rialto theater is showing "In the Wake of the Huns," and is duplicating the success met with in featuring the British tanks a few weeks ago.

Charles Rosenthal, Jr., Off for New York

San Francisco, Cal.—Charles Rosenthal, Jr., of the firm of Mayer & Rosenthal, who conduct the M. & R. Feature Film exchange, has left for New York to confer with the Ivan interests concerning forthcoming releases, and to make purchases of features on a state rights basis. He will be away for several weeks.

Minister Producing Moral Film.

San Francisco, Cal.—The Rev. Paul Smith Motion Picture Company, headed by the Rev. Paul Smith, of this city, has completed the production of a four-reel feature, "The Finger of Justice," and arrangements have been made to give this its premier showing at the Savoy theater on October 29. The picture was made in the suburban city of San Rafael, and deals with a moral question to which the Rev. Paul Smith has devoted much of his time. The scenario was written by Grace Sanderson, a granddaughter of a former mayor, and the lead has been played by Crane Wilbur.

Ray Duhem Finds Business Rushing.

San Francisco, Cal.—Ray Duhem, of the company bearing his name, has been exceptionally busy on commercial work of late. He has installed a booth at the California Land Show just opened in this city for Baldwin & Howell, and here moving pictures are being shown of what is said to be the most beautiful residence district in the world. The pictures include views of the four million dollar Twin Peaks tunnel and the wonderful tracts that have been opened by this project. An interesting feature is a film showing the construction of a cottage extending over a period of nine months in which a unique use has been made of dissolves. He has recently placed a Power's Cameragraph, No. 6A on the battleship Oregon and another on the Saratoga, as well as having put on a show for the California-Hawaiian Sugar Co., at Crockett, Cal., to stimulate interest among its employees in the Liberty Loan.

Paramount Man Wins Promotion.

San Francisco, Cal.—Vernon R. Moore, for the past two years with the Progressive Motion Picture Co., and for some time head of the publicity department, has been placed in direct charge of sales in the California territory north of this city and all of Nevada. He is well acquainted with exhibitors in this field and with the Paramount offerings and policy. The publicity work will be handled in the future by W. W. Vaughan.

Davis Bros. Closing for Big Feature.

San Francisco, Cal.—Davis Bros. are negotiating for the rights in this territory to the Williamson Bros.' production, "The Submarine Eye," and expect to be able to offer this to exhibitors shortly.

Sol L. Lesser on the Job Again.

San Francisco, Cal.—Sol. L. Lesser, head of the All-Star Feature Distributors, Inc., has almost entirely recovered from his recent illness and is again attending to his duties to the delight of a host of friends on Film Row. Frank Hill is now connected with this organization, and is covering the northern California territory.

Opens Film Cleaning Department.

San Francisco, Cal.—Otto Laurelle has opened a film cleaning department in the new T. & D. building on Golden Gate avenue.

House to Observe Anniversary.

Oakland, Cal.—The T. & D. theater will celebrate its first anniversary on November 22, and a number of prominent moving picture stars, including Charles Chaplin, are expected to be present. The affair is in charge of Wm. H. Jobelmann, director of publicity. The T. & D. circuit has purchased the rights in this territory to "The Lust of the Ages."

Oakland Orpheum Reopened.

Oakland, Cal.—The Orpheum theater, which has been closed for remodeling, has been reopened under the management of Harry Cornell, formerly in charge of Pantages theater. He has been succeeded at the latter house by Charles H. Neimeyer.

San Francisco Gets Publicity.

San Francisco, Cal.—That the Greater San Francisco, which includes the suburban cities of Oakland, Alameda and Berkeley, is securing more motion picture publicity than any other city in the United States is the declaration of managers of news weeklies making this city their headquarters. They attribute this to the support given by local commercial bodies and the tremendous industrial advance noted here.

Triangle Adds to Staff.

San Francisco, Cal.—E. H. Eatson, formerly with the Greater Vitagraph at Seattle, is now assistant manager of the contract department at the local Triangle office. The addition to the force was necessitated by the recent growth of the business.

Says Comedy Subjects Will Pay Exhibitors

Need for Relaxing Must Be Catered to—Vaudevilles Are Playing Up the Humorous Side—Films Must Follow Suit.

By Abraham Nelson, Majestic Theater, Portland, Ore.

PORTLAND, ORE.—E. J. Myrick, manager of the Liberty and Columbia theaters, says that much of the exhibitors' success during these war times will lay in their selection of comedy subjects that will take the strain off the minds of the public. With patriotic speakers enthusing the people to the highest notch to encourage recruting in the army and liberal investments in the Liberty Loan and with the newspapers pounding on war subjects, Mr. Myrick urges comedies as a means to relax the tension for a short time.

Still film manufacturers are persisting in making the heavy five-reel dramas, says Mr. Myrick.

Vaudeville booking agents have seen the handwriting on the wall for some time, as is indicated by the attractions coming through this season. In the current Orpheum bill there was not a single heavy act. Comedy and musical sketches prevailed. At Pantages and Hippodrome comedy vaudeville has been packing the houses to the doors at every performance. It seems that in order to get comedy acts enough, even the poorest of that class are being booked. These acts are undoubtedly commanding only fair money and the vaudeville theaters can afford to do business at 15 and 25 cents.

With the war-tired public demanding relaxation through the comedy stage and the vaudeville shows catering to that demand with mediocre acts that get over just the same, how are the motion picture theaters going to make any money when they are paying distributors a thousand dollars or better a week for some sob-stirring drama that they have got to coax the public to see by means of hundreds of dollars worth of publicity?

Portland Paramount Exchange a Big One.

Portland, Ore.—The Rose City exhibitors are proud of the Paramount-Artcraft exchange here, and to show their appreciation of this big concern's entry into Portland the exhibitors are patronizing it to such an extent that Manager C. M. Hill has been compelled to add several new employees to his already large staff. The exchange is located in the film building at Ninth & Burnside, and occupies the floor space formerly used by Metro, Standard and part of the old General.

C. E. White Goes to Portland General Film.

Portland, Ore.—S. R. Kent, of the General Film Company, who has been on the coast buying features for distribution, was a visitor in Portland, October 10, and conferred with L. A. Todd, branch manager for Portland and Seattle, who came to the Rose City to meet with his chief.

C. E. Waite, former traveler for Pathe, has been employed to take charge of the Portland business for General, and W. E. Matthews has been transferred to Seattle to travel in the Spokane and Butte territory. L. A. Todd will retain the branch managership over both Portland and Seattle offices.

It's Easier to Do Business Now.

Portland, Ore.—L. A. Samuelson, Pathe's popular booker, summarized the business conditions in the territory in a few words when he remarked that it was easy to do business with exhibitors these days; they seem to have plenty of money.

Gus Metzger Gets "Co-Respondent."

Portland, Ore.—Gus Metzger, manager of the Film Supply Company of Oregon, is such an ardent baseball fan that he went all the way to New York City to yell for the Giants. Of course that isn't his only purpose in being in the Big City, because he wired Portland enthusiastically about "The Co-respondent" being bought for Jewel.

Cantonment Concessions Granted.

Portland, Ore.—While no official announcement has been made, all indications are that Kiggins and McGill, of the U. S. A. Amusement Company, Vancouver, Washington, have been granted one of the amusement concessions at American Lake cantonment, Washington It is understood that several picture show concessions were to be had there and that many prominent exhibitors in the Pacific Northwest had been negotiating for them.

A Successful Oregon Circuit.

Bandon, Ore.—Frank Hazelwood, Unique theater, Myrtle Point, is the manager of one of the most successful money-saving film circuits in Oregon. On his circuit are the towns of Bandon, Coquille, Myrtle Point and Powers. The theaters in these towns are all owned separately and the circuit has been inaugurated for the purpose of saving express charges which are high in this out-of-the-way corner of the state.

Sperry with Paramount.

Portland, Ore.—B. J. Sperry, recently traveler for the General Film Company, has been selected as traveling representative for the Progressive Motion Picture Company and will handle the Oregon territory. Branch manager C. M. Hill selected Mr. Sperry because of his wide knowledge of the moving picture conditions in the state. Mr. Sperry was manager for Pathe about a year ago and before that time was salesman under W. S. Wessling. He has a host of friends in the territory.

Woodlawn Theater Reopens.

Portland, Ore.—After being closed for several months, the Woodland theater has been reopened by J. W. Jarvis, an Eastern picture man. The Woodlawn was opened by H. C. Stevens several years ago.

H. G. Mapes at the Sunset.

Portland, Ore.—H. G. Mapes has been employed as house manager at the Sunset to take the place of Frank Lacey, resigned. Mr. Mapes was house manager at the T. & D. theater about a year ago and later was manager of one of the Pendleton theaters.

A Few Oregon Personals.

Portland, Ore.—Lew Cullins, Casino theater, The Dalles, was a prominent attendant at the recent meetings of the Motion Picture Exhibitors' League of Oregon

George Jackson, manager for Mutual, made a business trip into the Coos Bay country recently and reports the Summer and Fall business there to have been flourishing.

At the Strand theater, "The Secret Man" broke all box office records, the Saturday of October 5 being the best in the history of the house. The price of admission at the Strand is a dime.

Ed I. Hudson, representing Goldwyn, is another returned traveler who reports business in the Willamette Valley better than ever.

Bert Latz, Jewel Productions, recently completed a month's tour of the territory.

New Portland, Ore., Quarters of Progressive Motion Picture Company, Handling Paramount-Artcraft Pictures.

Seattle News Letter

By S. J. Anderson, East Seattle, Wash.

Interesting Record of Exhibitor Reizner.

SEATTLE WASH.—It used to be hard for George Reizner, of Raymond, Wash., to get the people to fill his little 150 capacity "picture show hall" above the Raymond grocery store, but now he has very little trouble filling his four real theaters in Raymond and South Bend. Mr. Reizner was the first to open a picture show in both towns, and he has continued at the business with such success that he has no competitors in either town now.

He began twelve years ago when trick photography and illustrated songs furnished the only choice in films. Mr. Reizner sang the songs, and as the two-reelers took very little time to run off, there were six shows a night, and his voice sometimes grew hoarse. It wasn't that people didn't want to come to the show that he had trouble getting them there, but they had read that the films were likely to explode and burn up the whole house, and they were afraid to go upstairs. Mr. Reizner took the only precautions to prevent fire that he knew in those days. As the film was unwound it

was dropped into a barrel and was rewound for the next show.

Within six months, however, he had moved into an old store building on the ground floor, and the moving picture habit began to grow among the inhabitants of Raymond. Films began to improve, too, but Mr. Reizner always kept just two or three jumps ahead of the demands of his patrons, both in pictures and in theater building and equipment. It was this habit of keeping ahead of the demands of his patrons that caused him to build in Raymond the modern theater, the Lyric, in which he now presents the best program and state rights' features on the market. He also operates the People's theater in that town, a five and ten-cent house where vaudeville and the less pretentious features are shown. The admission prices at the Lyric are ten and fifteen cents.

He lost no time in seeing the opportunity in the neighboring town of North Bend, and he now has two houses there, the Grand and the Lyric, operated on the same policy as the two houses in Raymond, the Grand showing films exclusively, and the Lyric being the combination house. These two towns depend almost solely upon the lumber industry for their payroll, and the strikes at the mills have been cutting into Mr. Reizner's box receipts, but at the time this goes to press things have begun to get settled once more, and the exhibitor of Raymond and North Bend is preparing for the greatest season in his twelve years of showmanship.

Alaska Woman Exhibitor to Open String of Theaters.

Seattle, Wash.—Mrs. Rose Johnson, well known mining woman and theater manager of Alaska, is in Seattle planning the opening of a string of motion picture theaters in several towns in Alaska. She already has a house in McCarthy, and intends opening new theaters in Valdez, Chitna, and perhaps one or two other towns.

Supply House Puts Out Two Road Men.

Seattle, Wash.—The Theater Supply Company has sent out two road men to cover the entire northwest territory of Washington, Oregon, Idaho, and Montana. E. L. Shwetzer, the manager, reports that the innovation in supply house tactics has already begun to swell their supply and accessory business.

Mr. Shwetzer reports the sale last week of two Motiograph machines and also one Power's outfit to different parties at Camp Lewis, the army cantonment at American Lake, Wash.

Manager Goldsmith Gets Great Feature.

Seattle, Wash.—L. I. Goldsmith, manager of the Class A theater, has a brand new show of which he is prouder than any big feature ever thrown on the Class A screen. Those interested, however, will have to come to his house to see it. It is a baby girl. Mr. Goldsmith thinks his family admirably balanced now since he has a three-year-old boy, as well as the small daughter.

"Law of Compensation" Handled by Select.

Seattle, Wash.—The World correspondent made a mistake in stating in the October 6 issue that "The Law of Compensation" was handled by the DeLuxe Feature Film Company. This Norma Talmadge feature is handled in this territory from the Seattle office Select Pictures.

Seattle, Wash.—The Second Liberty Loan picture, in which forty stars appear, has been received at the exchanges in Seattle, and will be distributed immediately to the theaters throughout the territory. The Four Minute Men have also begun their speeches in the motion picture theaters of the city.

Pictures Hand-in-Hand With Dry Movement

President Hiram Abrams in Spokane Calls Attention to Marked Relationship Between Film Shows and Decrease in Saloons.

By S. Clark Patchin, E 1811 11th Ave., Spokane, Wash.

SPOKANE, WASH.—"The dry movement is a good thing for the moving picture theaters and, conversely, the moving picture theaters are a good aid to the cause of prohibition," said Hiram Abrams, president of the Paramount Picture corporation, who spent Oct. 6 in Spokane. Mr. Abrams is 19 days out of New York on a nation-wide tour that will include every city of over 20,000 population in the country.

"In every state in which prohibition law has been enacted," said Mr. Abrams, "a great impetus has been given to the moving pictures, this is true not only in your own city but in every other which I have so far visited. In a number of eastern and middle western cities that are still wet the moving pictures are driving some of the saloons out of business. This is particularly true in Chicago. In several blocks where the saloons were liberally patronized moving picture houses were opened and these soon cut down the patronage of the saloons so materially that they were forced to close their doors.

"From the viewpoint of moving picture houses, the western states are superior to those of the east. This I attribute to the fact that in many parts of the west moving pictures are the chief form of amusement for a great part of the people, while throughout the east there are more varied forms of amusement."

New Company Will Make Topical Weekly.

Spokane, Wash.—The Martin Professional Photo Service, Incorporated, with a capital stock of $50,000, fully paid, was incorporated at Olympia last week, and has taken over the business of M. B. Martin, the photographer.

E. Clark Walker, of the Pantages, president; W. S. Elliott, of the D.-W. R. & N., vice-president; Charles Merriam, treasurer; Thomas Symons, secretary, and M. B. Martin, general manager. The first meeting of the company was held Oct. 6. It was decided to run a "Spokane Moving Picture Weekly." After appearing one week at the Pantages each weekly will be shown in theaters outside of the city.

Return Dates Often Called for.

Spokane, Wash.—J. W. Allender, of the Lyric theater, is finding a substantial portion of the moving picture public anxious to witness the favorites of a few months past in return engagements. He is presenting the choice of the Paramount and Triangle dramatic features, previously shown here, and also the pick of the Mack Sennett-Keystone comedies.

Public Doesn't Understand Tax Tickets

Confusion and Misunderstanding at Theaters in Vancouver—People Don't Realize What Tax Tickets Are For and Throw Them Away.

By Chas. S. Thomson, 645 Burrard St. Vancouver, B. C.

VANCOUVER, B. C.—Confusion worse confounded has reigned supreme at Vancouver's theaters during the past ten days. The War Tax on amusements came into operation on October 1, and in spite of the fact that most exhibitors raised their prices five cents and decided to give the tax tickets away solely to avoid confusion, none the less muddles and mix-ups have been the order of the day. The public were well warned of the tax beforehand through the newspapers and by means of posters prominently displayed, yet it is taking them a long time to grasp the fact that each person must have two tickets before entering any place of amusement. A great majority of people either leave their tax tickets behind them at the box offices or else throw them away before reaching the doors. All the big picture houses have slot machines for their admission tickets, which makes it impossible for the cashiers to hand both the tickets to each customer at the same moment, consequently those who do not know of the tax either leave the ticket behind or else throw it away, while many of those who do know of it apparently think that once the ticket has been obtained it is of no further value, and either ignore it altogether or else drop it on the ground. During the busy hours of the evening confusion was rampant.

On being turned down by the doorkeepers people without tax tickets rush frantically back for the neglected pieces of card, and in so doing come into collision with other customers on the way in. In many cases the neglectful ones find that their tickets have been picked up by someone else, and often verbal disputes and fireworks ensue. At one of the principle picture theaters the manager has been personally standing outside the box office every evening and saying to each and every customer, "Kindly take **both** tickets, and give **both** of them to the doorman." The public will no doubt become educated to the new order of things in time, but in the meantime theater men are tearing their hair and wishing the war tax elsewhere. At a mammoth concert given by the world famous vocalist, Mme. Melba, where an audience of over six thousand people had to be accommodated, the delay, owing to the collection of tax tickets, was so great that the impatience of the crowd reached the breaking point, and they rushed the barriers in a mass, several hundred people obtaining admission without delivering up either tax or seat tickets. A deputation of theater managers, accompanied by Sir Chas. Tupper, was to have waited on the premier last Sunday in reference to proposed amendments to the act, but owing to various unforeseen causes the meeting was postponed. However, it will take place during the next few days, and interesting developments are expected.

Veteran Exhibitor Dies After Show.

Vancouver, B. C.—Great regret has been felt in Vancouver over the death of the veteran exhibitor, H. H. Dean, proprietor and manager of the Dreamland theater. Mr. Dean met his death in a sudden and unexpected manner. After his audience had filed out of the theater on Saturday night his attention was attracted by a defect in one of the back seats. Mr. Dean stooped down to examine the seat, the only person standing by being the operator, who states that on raising up from his stooping position his employer suddenly lurched forward and fell prostrate on the floor. When picked up he was found to be beyond medical aid. Mr. Dean's doctor said that heart weakness and a clot of blood on the brain were the causes of death. No inquest was considered necessary. Mr. Dean was one of the oldest exhibitors in Vancouver, and leaves many sorrowing relatives and friends behind.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Addresses of Film Exchanges

Up-to Date Lists of the Larger Groups of Film Distributors Arranged in Alphabetical Order

FOR the convenience of our readers and subscribers we are publishing herewith up-to-date lists of the head offices and branch exchanges of all the larger groups of film renters. The lists are arranged alphabetically by companies and also by cities. The film brands handled by each group are also listed alphabetically at the beginning of each list. Exhibitors are requested to file this copy for future use, as we will only be able to publish the lists at intervals on account of the space required. Time will usually be saved by corresponding with the nearest branch office, but matters may be taken up with the head office direct when desired. In all your correspondence with any of these offices, kindly refer to the Moving Picture World.

ARTCRAFT PICTURES CORPORATION.

Artcraft Pictures Corporation releases the following productions: Mary Pickford, Douglas Fairbanks, Elsie Ferguson, George M. Cohan, Geraldine Farrar, Cecil B. De Mille, D. W. Griffith and William S. Hart photoplays.

Executive Offices.
485 Fifth Avenue, New York City.

With branch offices as follows:

Southern Paramount Pictures Co.,
Atlanta, Ga. .....51 Luckie Street
Famous Players Film Co. of N. E.,
Boston, Mass.....10 Shawmut Street
Wm. L. Sherry Feature Film Co.,
Buffalo, N. Y.....145 Franklin Street
Famous Players Film Service,
Chicago, Ill.....220 So. State Street
Famous Players Film Service,
Cincinnati, Ohio .....107 West 3rd Street
Famous Players Film Service,
Cleveland, Ohio....Standard Theater Bldg.
Texas Paramount Pictures Co.,
Dallas, Texas .....1902 Commerce Street
Notable Feature Film Co.,
Denver Colo.....1749 Walton Street
Famous Players Film Service, Inc.,
Detroit, Mich...278 East Jefferson Avenue
Kansas City Feature Film Co.,
Kansas City, Mo.....2024 Broadway
Progressive Motion Picture Co.,
Los Angeles, Cal.....Marsh-Strong Bldg.
Famous Players Star Feature Film Co.,
Minneapolis, Minn....Produce Exch. Bldg.
Famous Players Film Co. of N. E.,
New Haven, Conn.....131 Meadow Street
Southern Paramount Pictures Co.,
New Orleans, La.....814 Perdido St.
Wm. L. Sherry Feature Film Co.,
New York City, N. Y..729 Seventh Avenue
Famous Players Exchange,
New York City, N. Y..71 West 23d Street
Famous Players Exchange,
Philadelphia, Pa. .....1219 Vine Street
Famous Players Film Service,
Pittsburgh, Pa. .....Penn Ave. & 12th St.
Famous Players Film Co. of N. E.,
Portland, Me.....85 Market Street
Progressive Motion Picture Co.,
Portland, Ore.....9th & Burnside
Notable Feature Film Co.,
Salt Lake City, Utah..133 E 2nd So. Street
Progressive M. P. Co.,
San Francisco, Cal.....645 Pacific Bldg.
Progressive M. P. Co.,
Seattle, Wash. .....Central Bldg.
Famous Players Exchange,
Washington, D. C.....525 13th St. N. W.

CANADA.

Famous Players Film Service, Ltd.,
Calgary .....Elma Block
Famous Players Film Service, Ltd.
Montreal, Que..198 St. Catherine St. West
Famous Players Film Service, Ltd.,
Toronto, Ont.....12 Queen St. East

AUSTRALIA.

Australian Feature Films, Ltd.,
Sydney, N. S.....192 Castlereagh Street

ART DRAMAS, INC.

Art Dramas, Inc., releases the following brands: Apollo, Erbograph, Horsley, U. S. Amusement Corporation, Van Dyke.

Executive Offices:
1400 Broadway, New York.

With branch offices as follows:

E. & H. Film Distributing Co.,
Atlanta, Ga.....65 Walton Street
Boston Photoplay Company,
Boston, Mass.....195 Pleasant Street
Standard Film Corporation,
Chicago, Ill.....207 South Wabash Street
Standard Film Service Company,
Cincinnati, O.....14 West Seventh Avenue
Standard Film Service Company,
Cleveland, O.....Columbia Bldg.
Southwestern Art Dramas, Inc.,
Dallas, Tex.....1818 Main Street
Standard Film Corporation,
Des Moines, Iowa.....702 Mulberry Street
Standard Film Service Company,
Detroit, Mich.....Smith Bldg.
Standard Film Corporation,
Kansas City, Mo.....1305 Walnut Street
Sol Lesser,
Los Angeles, Cal...514 West Eighth Street
Standard Film Corporation,
Minneapolis, Minn...406 Film Exch. Bldg.
Southern Art Dramas Film Exchange,
New Orleans, La.....608 Canal Street
Modern Feature Photoplays, Inc,
New York City.....729 Seventh Avenue
Standard Film Corporation,
Omaha, Neb.....1417 Farnham Street
Electric Theater Supply Company,
Philadelphia, Pa.....1321 Vine Street
Liberty Film Renting Company,
Pittsburgh, Pa.....938 Penn Avenue
Sol Lesser,
San Francisco, Cal...191 Golden Gate Ave.
Standard Film Corporation,
St. Louis, Mo...304 Empress Theater Bldg.

CANADA.

Independent Film and Theater Supply Co.,
Montreal, Quebec.....7 Phillips Square

FOX FILM CORPORATION.

The Fox Film Corporation releases the following brands: Foxfilm Comedies, Fox Special Features, Standard Pictures.

Executive Offices,
130 West 46th Street, New York City,

With branch offices as follows:

Atlanta, Ga.....111 Walton Street
Boston, Mass.....54-56-58 Piedmont Street
Chicago, Ill.....Mallers Building
Cleveland, Ohio.....750 Prospect Avenue
Cincinnati, Ohio.....412 Vine Street
Dallas, Texas .....1907 Commerce Street
Detroit, Mich.....Mack Building
Denver, Colo.....1442 Welton Street
Indianapolis, Ind.....232 N. Illinois Street
Kansas City, Mo.....928 Main Street
Los Angeles, Cal...734 South Olive Street
Minneapolis, Minn....627 First Avenue N.
New York, N. Y.....130 West 46th Street
New Orleans, La.....832 Common Street
Omaha, Neb.....315 South 16th Street
Philadelphia, Pa.....1333 Vine Street
Pittsburgh, Pa.....121 Fourth Avenue
Salt Lake City, Utah...McIntyre Building
San Francisco, Cal..243 Golden Gate Ave.
Seattle, Wash.....2006 Third Avenue
St. Louis, Mo.....3632 Olive Street
Syracuse, N. Y.....445 S. Warren Street
Washington, D. C....305 Ninth St., N. W.

CANADIAN OFFICES.

Montreal, Que....322 S. Catherine St. W.
Toronto, Ont.....15 Wilton Avenue
St. John, N. B.....19 Market Square
Vancouver, B. C.
508-9-10 Orpheum Theater Building
Winnipeg, Man.....115 Phoenix Block

UNITED KINGDOM.

London, Eng....74-76 Old Compton Street
Liverpool, Eng.....15 Manchester Street
Manchester, Eng.,
28 Deansgate Arcade, Deansgate, E.
Newcastle-on-Tyne, Eng..20 Westgate Rd.
Leeds, Eng.....29 Albion Place
Birmingham, Eng.1-3 Temple St., New St.
Cardiff, Wales.....9 and 9-A Wharton St.
Glasgow, Scotland.....73 Dunlop Street
Dublin, Ireland,
Dame House, 24-26 Dame Street

AUSTRALIA.

Sydney, N. S. W.Symond Bldg., 194 Pitt St.
Melbourne, Victoria,
Elizabeth and Little Collins Streets
Adelaide .....Peel Street

SOUTH AMERICA.

Rio de Janeiro, Brazil....Rua Sao Jose 64
Sao Paulo, Brazil.Rua Santa Ephigenia 77
Buenos Aires, Argentine,
951 Calle Corrienties
Rosario, Argentine.....San Lorenzo 912
Montevideo, Uruguay,
Care London and River Plate Bank
Lima, Peru (for Chili, Peru, Bolivia).

SPAIN AND PORTUGAL.

Barcelona.....Ronda Universidad 14

SCANDINAVIA AND RUSSIA.

Stockholm, Sweden,
Metropolitan, 3 Hollandaregat
Christiania, Norway.....4 Startingsgade

NEW ZEALAND.

Wellington, N. Z.....65 Willis Street

GENERAL FILM CO., INC.

The General Film Company, Inc., releases the following brands: Broadway Star Features (the O. Henry Series), Essanay (Black Cat Feature, George Ade "Fables in Slang" and Chaplins), Falcon Features, Kalem (series and comedies), George Kleine (George Bickel comedies), Jaxon Comedies (Pokes and Jabs), Selig (short subjects) and Selig World Library, Ray Comedies, Sparkle and Commonwealth Comedies, American War News Weekly.

Executive Offices,
440 Fourth Avenue, New York City,

With branch offices as follows:

Albany, N. Y.....48 Howard Street
Atlanta, Ga.....111 Walton Street
Bangor, Me.....123 Franklin Street
Buffalo, N. Y.....122 Pearl Street
Chicago, Ill.....139 North Clark Street
Cincinnati, Ohio.....514 Elm Street
Cleveland, Ohio.....809 Prospect Avenue
Columbus O.....26 West Naughton Street
Dallas, Texas.....2017 Commerce Street
Denver, Colo.....1448 Champa Street
Detroit, Mich.....100 Griswold Street
Indianapolis, Ind.122 W. New York Street
Kansas City, Mo.....921 Walnut Street
Los Angeles, Cal....738 South Olive Street
Minneapolis, Minn.....909 Hennepin Ave.
Memphis, Tenn.....302 Mulberry Street
New Orleans, La.....343 Baronne Street
New York, N. Y.....71 West 23d Street
Omaha, Neb.....1508 Howard Street
Philadelphia, Pa.....1308 Vine Street
Pittsburgh, Pa.....1201 Liberty Avenue
Portland, Ore.....390 Burnside Avenue

St. Louis, Mo.....3610 Olive Street
San Francisco, Cal..255 Golden Gate Ave.
Seattle, Wash. .....819 Third Avenue
Washington, D. C...7th and E Sts., N. W.
Wilkes-Barre, Pa.....50 E. Market Street

CANADIAN OFFICES.

GENERAL FILM COMPANY, LTD.

Executive Office:

243 Bleury Street, Montreal, Quebec.

With branch offices as follows:

St. John, N. B.....122 German Street
Toronto, Ont.....172 King Street W.
Vancouver, B. C.....440 Pender Street W.
Winnipeg, Man.....220 Phoenix Block

GOLDWYN DISTRIBUTING CORPORATION.

Releasing all Goldwyn Productions and Distributing Special Productions.

Executive Offices:

16 East Forty-second Street.

With branch offices as follows:

Atlanta, Ga.....75 Walton Street
Boston, Mass.....40-44 Piedmont Street
Buffalo, N. Y.....200 Pearl Street
Chicago, Ill.....110 South State Street
Cincinnati, O.....217 East Fifth Street
Cleveland, O..403 Standard Theater Bldg.
Dallas, Tex.....1922 Main Street
Denver, Colo.....1440 Welton Street
Detroit, Mich.Room 407, Peter Smith Bldg.
Kansas City, Mo.....1120 Walnut Street
Los Angeles, Cal....912 South Olive Street
Minneapolis, Minn..16-18 N. Fourth Street
New York, N. Y.....509 Fifth Avenue
Philadelphia, Pa...Cor. 13th and Vine Sts.
Pittsburgh, Pa.....1201 Liberty Avenue
San Francisco, Cal.....985 Market Street
St. Louis, Mo.....3312 Lindell Blvd.
Seattle, Wash.....1200 Fourth Avenue
Washington, D. C...10th and G Sts., N. W.

CANADIAN OFFICES.

GOLDWYN PICTURES, LTD., OF CANADA

Executive Office:

21 Adelaide St., W., Toronto, Ont.

With branch offices as follows:

Calgary.....315 MacLean Street
Montreal, Quebec.....337 Bleury Street
St. John, N. B.....19 Market Square
Toronto, Ont.....21 Adelaide St., W.
Vancouver, B. C.....304 Orpheum Block
Winnipeg, Manitoba.....48 Aiken Block

GREATER VITAGRAPH, INC.

Greater Vitagraph, Inc., releases the following: Big V Comedies, a Bobby Connelly series release, two Favorite Film Features, a two-reel episode of "The Fighting Trail" and a Multiple Reel Feature.

Executive Offices:

1600 Broadway, New York City.

With branch offices as follows:

Atlanta, Ga.....111 Walton Street
Boston, Mass.....67 Church Street
Chicago, Ill...Adams St. and Wabash Ave.
Cincinnati, O....N. W. Cor. 7th & Main St.
Cleveland, O.....2077 East Fourth Street
Dallas, Tex.....1900 Commerce Street
Denver, Colo.....1433 Champa Street
Detroit, Mich.....44 E. Larned Street
Kansas City, Mo.....12th and Walnut Sts.
Los Angeles, Cal....643 South Olive Street
Milwaukee.....Third and Grand Avenues
Minneapolis, Minn....608 North First Ave.
New Orleans, La....347 Carondelet Street
New York City.....1600 Broadway
Omaha, Neb.....1111 Farnum Street
Philadelphia, Pa.....229 North 12th Street
Pittsburgh, Pa.....117 Fourth Avenue
San Francisco, Cal.....985 Market Street
Salt Lake City, Utah....62 Exchange Pl.
St. Louis, Mo.....3630 Olive Street
Seattle, Wash.....415 Olive Street
Syracuse, N. Y.....117 Walton Street
Washington, D. C.....710 Eleventh Street

CANADIAN OFFICES.

Montreal, Canada.....401 Bleury Street
St. Johns, N. B...167 Prince William Street
Toronto, Ont.....21 Dundas Street, E.
Winnipeg.....114 Phoenix Block

M. H. HOFFMAN, INC.

Releasing all Hoffman-Foursquare Pictures.

Executive Offices:

729 Seventh Avenue, New York City.

With branch offices known as Hoffman-Foursquare exchanges as follows:

Boston, Mass.....16 Piedmont Street
Buffalo, N. Y.....47 West Swan Street
Chicago, Ill....207 South Wabash Avenue
Cincinnati, Ohio..301 Strand Theater Bldg.
Cleveland, Ohio.....Sloan Building
Detroit, Mich.....908 Peter Smith Bldg.
Philadelphia, Pa.....1325 Vine Street
Pittsburgh, Pa.....127 Fourth Avenue
St. Louis, Mo..301 Empress Theater Bldg.
Washington, D. C....903 E Street, N. W.

CANADIAN OFFICES.

Montreal, Quebec.8 McGill College Avenue
St. John, N. B.....87 Union Street
Toronto, Ont.....63 Yonge Street

GEORGE KLEINE SYSTEM.

George Kleine System release the following brands: Edison (Conquest Program and multiple Reel Features), Essanay (Multiple Reel Features and "Do Children Count?" Series), Selig (Multiple Reel Features and Hoyt Comedies).

Executive Offices:

63 East Adams Street, Chicago, Ill.

With branch offices as follows:

Atlanta, Ga. .....71 Walton Street
Boston, Mass.....14 Piedmont Street
Buffalo, N. Y.....Palace Theater Bldg.
Chicago, Ill. .....207 So. Wabash Avenue
Cincinnati, O.....111 E. Seventh Street
Cleveland, O. .....2077 E. 4th Street
Dallas, Tex. .....1812½ Commerce Street
Denver Colo.....729 18th Street
Detroit, Mich.....Film Exchange Building
Indianapolis, Ind. ....Lyric Theater Bldg.
Kansas City, Mo.....209 Ozark Bldg.
Los Angeles, Cal.....642 So. Olive Street
Minneapolis, Minn.....16 No. 4th Street
New Orleans, La.....714 Poydras Street
New York, N. Y.....729 7th Avenue
Philadelphia, Pa. .....1309 Vine Street
Pittsburgh, Pa. .....123 4th Avenue
St. Louis, Mo.....3315 Olive Street
Salt Lake City, Utah..127 E. 2nd South St.
San Francisco, Cal..183 Golden Gate Ave.
Seattle, Wash.....2012 Third Avenue
Washington, D. C.....6th & F Sts. N. W.

CANADIAN OFFICES.

Toronto, Ont., Canada..39 Adelaide St. W.
Montreal, Que., Canada,
6 McGill College Avenue

METRO PICTURES CORPORATION.

The Metro Pictures Corporation releases the following brands: Columbia, Drew Comedies, Metro, Popular Plays and Players, Quality, Rolfe, Yorke.

Executive offices:

1476 Broadway, New York City.

With branch offices as follows:

Metro Pictures Corp.,
Atlanta, Ga. .....146 Marietta Street
Metro Pictures Corporation of N. E.,
Boston, Mass.....60 Church Street
N. Y. Metro Film Service,
Albany, N. Y....Broadway and Clinton St.
N. Y. Metro Film Service,
Buffalo, N. Y.....Palace Theater
Metro Picture Service,
Chicago, Ill. .....5 S. Wabash Avenue
Metro Film Service, Inc.,
Cincinnati, O.....7th and Main Streets
Metro Pictures Corp.,
Dallas, Tex. .....1905½ Commerce Street
Metro Pictures Corp.,
Denver, Colo.....1721 California Street
Metro Pictures Service,
Des Moines, Ia.....920 Walnut Street
Metro Pictures Service,
Detroit, Mich.....75 Broadway
Metro Pictures Service,
Escanaba, Mich. ....517 Ludington Street
Metro Pictures Service,
Kansas City, Mo.....928 Main Street
Metro Pictures Corp.,
Los Angeles, Cal.....820 Olive Street
Metro Pictures Service,
Minneapolis, Minn. .....Produce Exch.
Metro Pictures Corp.,
Milwaukee, Wis. .....Toy Bldg.
Southern Metro Pictures Corp.,
New Orleans, La.....712 Paydros Street
N. Y. Metro Film Service,
New York, N. Y.....729 Seventh Avenue
N. J. Metro Film Service,
New York, N. Y.....11 West 23d Street
Metro Film Exchange,
Philadelphia, Pa. .....1321 Vine Street
Metro Pictures Service,
Pittsburgh, Pa.....938 Penn Avenue
Metro Pictures Service,
St. Louis, Mo.....3618 Olive Street
Metro Pictures Corp.,
San Francisco, Cal.....55 Jones Street
Metro Pictures Corporation,
Salt Lake City.....14 Post Office Place
Metro Pictures Corp.,
Seattle, Wash. .....2002 Third Avenue
Metro Pictures Service,
Washington, D. C....9th and D Sts., N. W.

CANADIAN OFFICES.

Metro Pictures Service,
Montreal, Canada..8 McGill College Avenue
Metro Pictures Service,
Toronto .....163 Yonge Street
Western Metro Service,
Vancouver, B. C.....Orpheum Theater

GREAT BRITAIN.

Ruffells Exclusive, Ltd.,
London, England .....9 Long Acre

MUTUAL FILM CORPORATION.

The Mutual Film Corporation releases the following brands: Chas. Frohman's Successes in Moving Pictures, Cub, Gaumont, La Salle, Monmouth ("Jimmie Dale alias the Grey Seal" serial), Monogram ("The Shorty Hamilton" series), Mutual Chaplin, Mutual Special ("The Great Stanley Secret" serial), Mutual Star Production, Mutual Weekly, Niagara ("The Perils of Our Girl Reporter" series), Signal Producing Company ("The Lost Express" serial), Strand Comedy and Vogue Comedy.

Executive offices:

220 South State street, Chicago, Ill.

With branch offices as follows:

Albany, N. Y.....733 Broadway
Atlanta, Ga.....146 Marietta Street
Baltimore, Md.....413 E. Baltimore
Boston, Mass.....39 Church Street
Buffalo, N. Y.....106 Pearl Street
Butte, Mont.....126 Granite Street
Chicago, Ill.....Consumers Building
Cincinnati, O.....224 E. 7th Street
Cleveland, O....750 Prospect Avenue, S. E.
Dallas, Tex.....1807 Main Street
Denver, Colo.....1724 Welton Street
Des Moines, Ia.....Cohen Building
Detroit, Mich.,
Film Exchange Building, Elizabeth & John R Streets
El Paso, Tex.,
Cor. W. San Antonio Ave. & S. Santa Fe St.
Escanaba, Mich.....1019 Ludington Street
Fargo, N. D.....119 Fifth Street
Houston, Tex.....805 Franklin Avenue
Indianapolis, Ind..150 North Illinois Street
Kansas City, Mo.....928 Main Street
Los Angeles, Cal....825 South Olive Street
Memphis, Tenn.....230 Union Avenue
Milwaukee, Wis...301 Enterprise Building
Minneapolis, Minn...22 North Sixth Street
New Orleans, La.....816 Perdido Street
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SPARKLE COMEDY.

WEEK-END SHOPPING (One Reel), Featuring Billy Ruge and Kate Price.

Kate and Billy visit a department store, where, Billy, disregarding his wife's presence, pursues a pretty girl whom he sees at the entrance. Kate finds them deeply absorbed in conversation, and after chasing the girl lands Billy on his head. Kate then drags Billy into the dry goods department, where he starts another flirtation, ending in a mix-up in which Kate gets entangled in a bolt of flannel and is dragged around the store. Other departments are visited and the flirtations continue. In the hosiery deparment Billy becomes enrapt with a beautifully modeled pair of legs in a show case, behind which stands a saleslady in such a position that the legs seem to be hers. Kate enters and another sensation is created.

In the shoe department a dashing girl enters, removes her shoes and displays several holes in her stockings. Another flirtation ensues. The husband of the girl, who is of the Bowery type, tired of waiting outside, enters the store and discovers his wife in Billy's arms. He becomes enraged and starts a shooting affray. Billy, in his efforts to escape, catches hold of the parcel basket and goes flying around the store, finally dropping into Kate's lap. Just then the shoe salesman enters with the girl's old shoes, Billy having paid for the new ones, and hands the parcel to Billy, who turns it over to his wife, saying he has bought her a pair of new shoes. She opens the package, finds the girl's old shoes, and, taking Billy across her knees, gives him the spanking of his life.

JAXON COMEDY.

A DAY OFF (One Reel).—Pokes, man of all work, is obliged by his wife to do the housecleaning. Looking out the window he sees a couple of girls and proceeds to flirt with them. They invite him out, but his wife catches him and promptly brings him back.

Jabs, an intruder, climbs up a ladder and into the room where Pokes is at work. Pokes immediately knocks him out and escapes down the ladder, but just misses the girl, so decides to indulge in a revel in the park. This he proceeds to do, getting in wrong, however, and is obliged to beat a hasty retreat up the ladder leading to the bedroom.

Meantime Jabs has revived and is chasing Mrs. Pokes over the house when Pokes enters through the window, takes in the situation, knocks Jabs out, tossing him out the window and into the arms of a passing policeman, while Mrs. Pokes beams upon her husband and declares him to be a hero.

ESSANAY.

"THE GIRL WHO TOOK NOTES AND GOT WISE AND THEN FELL DOWN" George Ade Fable—Two Parts).—The cast: The Bachelor (Rod La Rocque); The Girl (Thelma Blossom); Her Father (Thomas Commerford); Her Mother (Margaret Wiggin).

Once upon a time there was a girl whose principal ambition in life was to stand ace high with all the nice men of her set. She was so foxy that at times she got in front of herself and blocked her own plays. She was informed, in taking notes of what man most desired in woman, that man wanted a dame that will play up to his loftiest ambitions and supply his home with an atmosphere of culture, which is the ozone of married life. So the girl put it down that it was her cue to chop out all the twaddle and be a sort of Lady Emerson. But when she had a chance to try out her new method of landing in the matrimonial game she found that the flashy young woman who deals out slang, moves up to the cocktails freely and does a Gertrude Hoffman on the table is the one the men lose sleep about. So the next time she went to a blow-out the wise girl added a dash of red to her costume, and cut loose and got along first rate, even though she did a lot of the things that none of the men approve, but somehow love to put up with.

Moral—He can always pick out the right kind for the other fellow.

FALCON FEATURES.

FEET OF CLAY (4 Parts).—The cast: Brandsby Mordant (Barney Fury); Jeremiah Pew (Tom Morgan); Herbert Grodney (Harry Farnsworth McPherson); James Crowley (William Marshall); Adolph Gassner (Frank Erlanger); Phineas Glenister (Charles Elder); Jefferson Armstrong (Harl McInroy); Marie Marat (Leona Lorraine); Dorothy Glenister (Margaret Landis); Richard Armstrong (Henry Grey); Alexander Greggson (Edward Jobson); Bedford (J. P. Wade); An Elderly English Detective (Bruce Smith). Directed by Harry Harvey.

Brandsby Mordant, a Scotland Yard detective with a brilliant future, in trying to extricate his nephew, Charles Eaton, from a band of crooks, of which he is a member, is caught in a net of circumstantial evidence during a robbery, and with other members of "The Four" is sent to Dartmoor prison. The nephew escapes. "The Four" are double-crossed by Phiney Glenn, Jeff Armstrong and Adolph Gassner, who have acted as a "fence" and now desire respectability. "The Four," in prison, never once forget their desire for revenge, and when opportunity for escape comes Mordant goes to America and begins his campaign of revenge, which includes mental tortures for Glenn, now Glenister, and Armstrong, now Strong, and death for Gassner. His crowning stroke comes when he steals Dorothy, Glenister's daughter, and tells her of her father's feet of clay, laying bare the crime and treachery on which his respectability is founded. It is Mordant's supreme moment, but he experiences the futility of revenge when he learns that Dorothy is not Glenister's own daughter, but is the daughter of Charles Eaton, whom Glenister has adopted "to make things right." In the meantime detectives are closing in on Mordant and it is only through the quick wit of Marie Marat, who has accompanied him from Europe, that he finds safety and an opportunity for a better life.

BROADWAY STAR FEATURE.

A NIGHT IN NEW ARABIA (One of the O. Henry Series—4 Parts).—The cast: Tom McLeod (J. Frank Glendon); Celia Spraggins (Patsy DeForest); Jacob Spraggins (Mr. Venton); Henrietta (Hattie Delaro); Annette McCorkle (Hazlan Dorouant). Directed by Thomas R. Mills.

Jacob Spraggins, veteran general of a breaker-boy-to-multi-millionaire campaign, is driven by a troublesome conscience into the ranks of the amateur Haroun al Raschids, who infest Bagdad-on-the-Subway. Donations to hospitals, charities and universities fail to bring him happiness. At last he traces his uneasiness to a piece of legitimate business whereby he swindled one McLeod out of property worth ten thousand dollars. Detectives find the grandson of McLeod, a delivery youth for a large provision store. To him old man Spraggins hands ten thousand dollars in bills.

Impressed by the young man's insouciant independence, the money monarch makes further advances, even hints at the possibility of matrimony between McLeod and his daughter, Celia. But Thomas McLeod is already engaged—to a parlor maid at a house on his round. Neither he nor Spraggins has any idea that the parlor maid is Celia, who has fallen in love with Thomas's whistling. She whistles, and the accomplishment has helped her from the social life of her father's financial class. Aided and abetted by Annette McCorkle, the romantic housemaid, Celia has donned cap and apron and set out to be loved for herself alone. She has succeeded.

So the ten thousand dollar benefaction, having brought peace to the soul of the Caliph, proceeds to bring happiness to McLeod and Celia as well, for their fiancial way to elopement is now clear, and they go. Mr. Spraggins gives chase, but, recognizing the prospective bridegroom, adds his blessing. It would seem so far that this one benefaction had failed to harm the Caliph-ridden populace of New Arabia. However, a year later old Jacob Spraggins orders all his donations to charities canceled. The working girls can continue to work for all he cares. The sun must shine on the Sunshine Fund without the aid of his money. Celia has a child. The child, Jakey, must have an unprecedented fortune by the time he attains twenty-one. So Mr. Spraggins raises the price of all vinegar three cents.

LAW AND ORDER (One of the O. Henry Series—2 Parts).—The cast: Bud Oakley (Chet Ryan); Luke Summers (W. L. Rodgers); Mrs. Summers (Claire Toner); Luke's Son (Roy Bender); Dutch Waitress (Frances Parks); Housekeeper (Georgia Waddell); Old-Timer (Dan Duffy); Business Man (Charles Wheelock); Guest (Jack Wetherby); Pedro (Jack Pierce). Directed by David Smith.

The Old-timer remarks to Bud Oakley, a fighting cowboy of the old days, upon the change which has been wrought in the wild and wooly west by law and order. Whereupon Bud sets out to tell a tale of the days when shooting irons and not courts were the final word in all disputes. He relates how, twenty years before, he rescued a young woman from a runaway coach and took her to the ranch house, where she fell in love with the boss, Luke Summers. They married and Luke started in business for himself with Bud as his chief aide. Three years later a sporty chap from the east made love to Luke's wife, and was shot by the latter. Luke visited Judge Simmons and got a decree of divorce and the custody of his small son, but on his return found that his wife had eloped with the stranger and taken the boy with her.

Luke finds no trace of his heir for twelve years, when an eastern party again visits Bildad. A youngster dressed in an eastern cowboy costume peppers Pedro with his gun and Luke sets out to avenge the insult to his dignity. He trails the party to the wilds of New York and finds the boy who peppered one of Bildad's leading citizens. Sheriff "Luke," with Bud as his deputy, takes the young fellow back west for trial. Bud notices a scar on the forehead of the boy and recalls to Luke that his own son suffered a similar injury early in life. Overjoyed, Luke reverses his determination to avenge the injury suffered by a Bildad citizen, and digs up the twelve-year-old order giving him the custody of his son. He cuts the Gordian knot by declaring Pedro to be "half Mexican anyhow," and introduces his long lost son to the citizenry of Mojada county, much to to their delight.

Universal Film Mfg. Co.

L-KO.

EVEN AS HIM AND HER (Two Parts—Rel. Week of Oct. 29).—The cast: Mr. Snookums (Bill Bevan); Mrs. Snookums (Lucille Hutton); Mr. Lampem (Fred Starr); Mrs. Lampem (Fay Holderness); Jeremiah Spifflegoofer (Phil Dunham); Mrs. Spifflegoofer (Peggy Prevost); Gluck McGlook (Porter Strong). Directed by Phil Dunham.

They eloped and the new Mrs. Snookums telephones her parents, Mr. and Mrs. Lampem, and Ma says: "Lucille has just married a man we have never seen. Isn't it scandalous?"

To which Pa answers: "Well, you did the same thing and you didn't pick such a lemon." That is the start of a quarrel, and Mrs. Lampem goes out in a huff. The bride soon finds evidences that her hubby had a lovely time before his marriage. She resolves to flirt, too, since that is his taste, and she tries it on the butler, and then goes to the park.

Out in the park, Mr. and Mrs. Spifflegoofer are also having a spat, during which Mr. S. absorbs the family roll. Mrs. Lampem strolls by, and Phil Spifflegoofer follows her, she appeals to the bridegroom, Bill, who also happens to be in the park, and Bill punches Phil. Pa Lampem also seeks the fresh air, and meets Mrs. Phil, with whom he starts a flirtation. Lucille joins the party, and starts flirting with a strange man, who turns out to be a detective. He threatens and she flees, scared of cops from that moment on.

In the meantime Pa Lampem has taken Mrs. Spifflegoofer to a cafe for some refreshment, and Bill has done the same with Miss Lampem. Phil and Lucille find themselves on the same bench in the park, and make eyes at each other. He invites her to the same cafe. When the three couples, all matched up wrong, meet in the same place, there is a general rush for cover. Ma gets under one table, Bill under another, Pa under a third, and Mrs. Spiffle-

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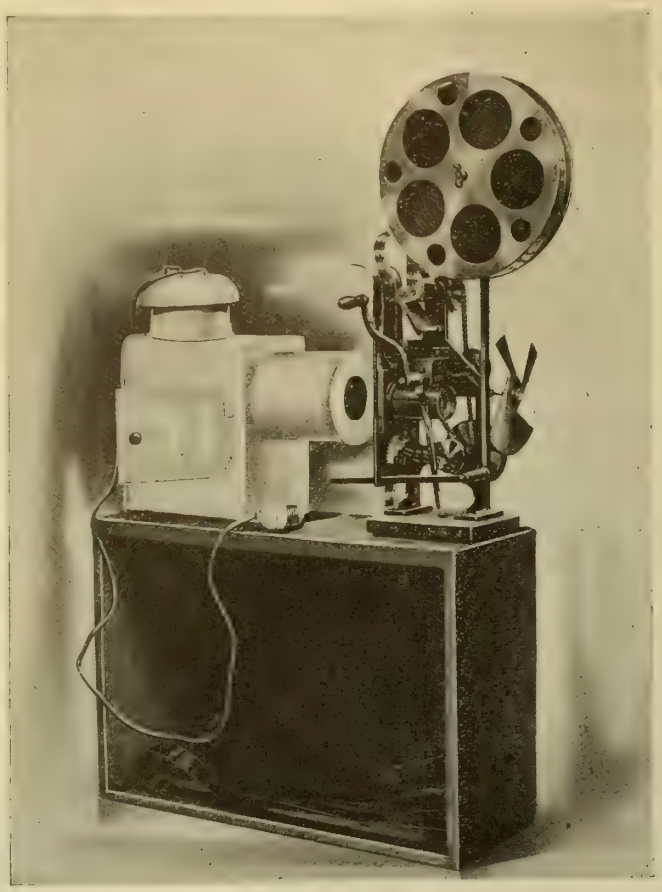

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goofer under a fourth. The detective comes crawling in seeking evidence and Phil dives under a fifth table. They shift, and meet each other, and there are general introductions all round. The proper husbands sort out their proper wives, and poor Phil ends his adventure in the cafe fountain.

NESTOR.

A BAD LITTLE GOOD MAN (One Reel—Rel. Week of Oct. 29).—The cast: Idaho Ida (Mattie Commont); Texas Tommy (Henry Murdock); Montana Joe (Edwin Baker). Written by King Vidor. Produced by W. W. Beaudine.

Texas Tommy enters the dance hall of Peaceful Gulch. A rough-house is on, and Texas Tommy finds himself a living bone of contention. Things look bad for Tommy, when suddenly a large and loving lady clasps him in her arms saying that he belongs to her and that she will protect him.

Idaho Ida bore the reputation of being a woman of her word. Also her gun was mansized. Also she has a double cartridge belt that went all round her, and was crammed full of bullets. So all respected her wishes—all but Montana Joe, who decides to steal the fickle charmer, and engages two Mexican lariat throwers for the purpose. When they made known their sinister intention, Texas Tommy loses his faith in womankind, and escapes. Mounted on their horses the vilains rope Ida and attempt to drag her to them. But not in vain had she been called the terror of Peaceful Gulch. She dragged the villains from their horses, and might have succeeded with it if Joe had not attacked her from the rear.

Tommy took refuge in a deserted cabin, and to this remote spot Joe now bore his kicking prize. The Mexicans were sent headlong for a minister. But Tommy saw his chance, and felled Joe with a terrific blow. Ida fell into the arms of her rescuer just as the minister arrived.

BUTTERFLY PICTURES.

A MARKED MAN (Five Reels—Oct. 29).—The cast: "Cheyenne" Harry (Harry Carey); His Mother (Mrs. Townsend); Grant Young (Harry Rattenberry); Molly Young (Molly Malone); Ben Kent (Vester Pegg); The Sheriff (Wm. Gettinger). Written by George Hively. Produced by Jack Ford.

Cheyenne Harry is hiding from the posse who are seeking him for his latest train robbery. It is raining and he is reading a letter from his mother, congrtaulating him on the possession of his fine ranch and pretty wife. The contrast is a bitter one, for Harry has deceived his mother for years.

Hunger drives him out, and he enters the home of Grant Young, a ranch owner. Young holds him up and is about to telephone the sheriff, when his daughter stops him. She recognizes the man who held her up on the train, and allowed her to keep the brooch from her dead mother. She asks her father to give him a chance. Young agrees. He furnishes Cheyenne with money to enter the rodeo in order to win enough for a visit to his mother. Cheyenne is seen by Ben Kent, a bad character, who determines to get him, and so cuts the cinch on his saddle nearly through, so Cheyenne is thrown from his horse.

"Ready to talk business?" Ben says, as soon as he comes to him.

"Guess I've got to be," answers Cheyenne.

They pursue the stage. Ben fires at the messenger, who falls dead. Harry protests. The sheriff and posse take Harry and Ben into custody. Both are condemned to death. As they are on the gallows a telegram arrives from Cheyenne's mother, saying that she is worried by his silence and is coming to look for him. The cowboys allow him two weeks grace. Young believes in Cheyenne's innocence, and offers Harry his ranch and daughter for the time of his mother's visit so that she shall not be disappointed.

Cheyenne's mother has a wonderful time. When her visit is over, Cheyenne gives himself up. As he is about to be hanged, a passenger in the coach at the time of the shooting tells the sheriff it was Kent who shot the messenger. Harry is allowed to go, and it is not long before Cheyenne is returning hopefully to the ranch where Molly is waiting.

UNIVERSAL SPECIAL FEATURE.

THE RED ACE (No. 3—The Leap for Liberty—Two Parts—Oct. 29.)—The cast: Virginia Dixon (Marie Walcamp); Sergeant Winthrop (Larry Peyton); Doctor Hirtzman (Harry Archer); Patrick Kelly (Bobby Mack); Steele Heffern (Charles Brindley); Red Fawn (Yvette Mitchell); Little Bear (Noble Johnson); Pierre Fouchard (L. M. Wells); "Dutch" Kate (Miriam Shelby).

"The Phantom" carried Virginia through the forest and then dropped her. As she stands horror-stricken, two half-breeds seize her. They carry her to a canoe and paddle to the opposite shore, and force her along a trail, till they reach a hollow tree. A face appears in the opening of the tree. Virginia hears a voice telling her that before her brother died, he left directions for finding the hiding place of the platinum in a certain ring and demands to know where that ring is. "The Phantom" appears and Virginia dashes away. She comes to a rocky point, and, seeing the men close upon her, she throws herself into the lake, her hands still tied.

Winthrop at the Inn, watches Heffern talking with Fouchard. The men notice Winthrop and Steele tells Fouchard the stranger is getting on his nerves. When Winthrop is buying tobacco, Steele asks him to have a drink. While playing cards, "Dutch" Kate beckons Steele, who joins her, Winthrop rushes to get his horse, when Kelly tells him of Virginia's disappearance. The two men start out.

Meantime, Virginia has managed to untie her hands and climbed onto the rocks, while her pursuers start in the canoe. As the canoe with her pursuers draws Virginia pushes a rock toward it; the canoe is upset and the men bring it to shore. Virginia reaches the other side of the island and dives into the lake. Little Bear sees them. The men are rapidly overtaking Virginia and Little Bear begins to fire at the men, who, retreat. One bullet hits near Virginia and she throws up her hands and disappears under the water.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 3 (November 2).

"Safety First," applied to automobiles, is the first subject of the Screen Magazine, Issue No. 43. There are 400,000 cars in New York State alone, running all the way from the flivver to the most luxuriously appointed limousine. A third of these is in New York City, and the problem of preventing accidents is a great one. Many interesting views of the men who try to do so and the best methods employed are shown.

New inventions are represented by views of the new giant transformer, which develops enormous power from a small voltage. "Sports" appear in the form of riding lessons as they are conducted in Central Park, New York.

An interesting number shows carrier pigeons, which are still used as an important factor of the signal service of every army. We see 3,000 of them arrive, transported by rail from their native city, for a race homeward of fifty-seven miles to test the staying quality of each bird.

A vaudeville bit, presenting Wood's troop of trained dogs, concludes the reel.

GOLD SEAL.

THE MYSTERIOUS IRON RING (Three Parts.—An episode of the "Perils of the Secret Service."—Two Parts.—Release week of October 29.) The cast: Harrison Craig (Kingsley Benedict); H. I. J. (Harry Schumm); Countess Irma (Betty Schade); The Valet (Frank Toko-

naga). Scenario by Jeanette Benedict. Produced by Jack Wells.

Craig, the secret agent, has just time to knock the knife from the hands of his assailant. The stranger succeeds in rushing from the room, leaving a black mask.

The State Department is concerned over the disappearance of important defense plans and the information that the most dangerous diplomatic criminal in Europe has landed in this country. He is known as H. I. J. Craig is told that the plans were last seen in the possession of Senator Lake. H. I. J. receives a note from the Countess saying if he will register at the Marborourgh Hotel a package will be delivered to his room.

Craig registers as H. I. J. and goes to room 309. He learns that the Countess Irma Hardenbergh has the papers. The Countess is with Senator Lake and his wife. The Countess comes and gives Craig the plans. Then Craig orders the valet to detain a man who will soon come to the room, and joins Senator Lake before the Countess arrives. Showing the Senator his card, Craig tells the Senator that he will leave the plans under his napkin.

H. I. J. sends a note to the Countess telling her to come to room 318. The Countess soon learns her mistake. H. J. J. enters Craig's room. The valet holds H. I. J. up, but he stabs the valet and escapes as Craig enters the room.

Craig insists that the Countess accompany him on a short ride. They stop at Fort McPherson, where she is interned. Craig has extracted a card from the Countess' purse and now reads on it, "The Door With the Iron Ring." He finds his way to the cellar, where H. I. J. is waiting, pulls the iron ring and a bell resounds. Craig has ordered his men to come to the cellar in twenty minutes. H. I. J. pulls the door open and Craig falls into the cellar. H. I. J. covers him with his revolver and demands the plans; he is furious when he learns that Craig did not bring them. As H. I. J. leans on a table with the gun in his hand, Craig quickly pulls the table apart and H. I. J.'s hand and arm drop into the opening and are held there when Craig jams the sides together. Craig's men now arrive and take H. I. J. prisoner.

ANIMATED WEEKLY.

ISSUE NO. 94 (October 17).

Second Liberty Loan Drive is on in Earnest.—Notables in all parts of America aid Uncle Sam in new campaign for funds. Sub-titles: In Sioux Falls, S. D., Secretary McAdoo speeds up subscriptions. Governor Burback of South Dakota introduces Secretary McAdoo. In New York City Governor Whitman makes a stirring appeal to throngs at the Liberty Bank in Madison Square. "I ask you to do something for yourselves and for the world. Your duty is plainly before you—*buy Liberty Bonds!* Your Government asks that you lend it money to equip men who are fighting your battles across the sea." Pittsburgh, Pa.—60,000 march in great Liberty Loan Parade, in which Champ Clark walks. Left to right—A. W. Mellon, Myron T. Herrick, Champ Clark, James Francis Burke.

Help Wanted.—Stenographers and typists. $1,000 to $1,200 yearly to start. Advancement rapid. Address U. S. Civil Service Commission, Washington, D. C. (This notice published by the request of the United States Government.)

Passenger trains in Fatal Head-on Collision. Both engineers lose lives when steel monsters crash into each other.—Stockton, Wisconsin.

Uncle Sam's First Standardized Liberty Truck.—Built from plans approved by seventy auto manufacturers and first trip will be to National Capital, Lima, Ohio. Substitute new liberty motor car and is first of thirty thousand to be built at once. Subtitles: Messrs. Gramm and Biernstein, makers of the first liberty truck, and the testing officer.

Bad Roads Cut Out in Michigan.—Formal opening of Northville outer belt drive marked by unique ceremonies.—Detroit, Mich. Subtitles: A suggestion for other states.—Attorney General Groesbeck, with gold and silver shovel, "cleans up." Miss Frances Macauley makes a break. Mayor Filkins fixes up Mr. Grosbeck so he can get into town at nights.

Allies lose 800,000 Bushels of Wheat.—Mysterious blaze, following explosions, destroys $1,200,000 worth of grain, Brooklyn, N. Y. Subtitles: Four alarms brought every fireboat to the blaze. Thought to be the work of students of von Bernstorff.

At the Front With the Fighting French.—Unusual war views after recent drives, when thousands of Germans were taken.

Official French War Pictures.—Subtitles: Pound! Pound! Pound until the enemy is downed. Fruits of battle. A few of the thousands Germans captured in the Verdum sector.

Haig.—Britain's pride, who put the fear "Germ" in Germans, reviews France's fighting fusileers after recent battle. Guynemer, France's immortal flying hero.—Decorated shortly after his death. "The most recent proof of German perfidy was the action in the case of Captain Guynemer. So rapacious were the Germans who first reached the spot where the body fell that they left not even the identification disk of the dead pilot in their scramble for his personal effects."—New York Globe.

Cartoons by Hy Mayer.

Be Genuinely
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UNIVERSAL CURRENT EVENTS.

ISSUE NO. 23 (October 29).

United States Marines on Gridiron Down University of California. Boys from Mare Island Navy Yard, awaiting orders for France, pile up one sided score of 26 to 0—San Francisco, Cal. Subtitle: Perfect machinery in the "Old Steam Roller."

Women's Liberty Loan Bank Opened as Aid in Drive for Buyers. Miniature replica of Sub-Treasury graces Madison Square in heart of world's greatest city—New York City. Subtitles: Job E. Hedges, addressing the throng: "If you can't go across, you've got to come across—Buy Liberty Bonds!" Mayor Mitchel raises Liberty's emblem above Liberty's bank.

Famous Cavalry Unit Leaves for South on First Leg of "Big Trip." Squadron "A," pride of metropolis, in "get-away" parade to become 105th machine gun battalion, is cheered by throngs—New York City. Subtitle: Left to right: Mayor Mitchel, Maj. Gen. Roe, Charles E. Hughes.

Here They Are with Steel Helmets and Steel Hearts—at the Front—Eager and Ready! American fighters in France are reviewed by France's rulers and fighters, who with Pershing see the kind of men Americans are—American camp, somewhere in France. Subtitles: President Poincare, General Pershing, Marshal Joffre, War Minister Briand and other notables inspect our fighters. Humanity's Four Aces!—Petain, Pershing, Poincare and Briand give our boys the critical "once over" and find them *there!* "Old Glory!"—On the fields of France in sturdy hands you stand for the spirit of Sister Republics and Humanity at Large.

Two Ambassadors: Von Bernstorff, whose cunning, crafty plotting against a friendly nation makes it imperative that America and her Allies crush completely and forever the Prussian government, that the world will be safe for democracy! Subtitles: Gerard, who, while representing us in Berlin was an ambassador, observed honorably international usages and came back to us clean! Gerard—at the Presidio, San Francisco, Cal—"The one thing for you to do is to stamp out the 'traitor influence' in Amerika." (Speaking of Germans in America) "We should do everything to assist them, if they refuse that assistance we should rope them up with knots and ship them back to Germany!" And we have room for more.—Enemy aliens from several states are placed where they will be unable to continue their dangerous activities against Uncle Sam—Atlanta, Ga. Ambassador Gerard welcomed to Los Angeles, Cal.

Giants Win Third and Fourth Games of Series. After yielding two-game lead to White Sox they come back fighting and effect a tie—Polo Grounds, New York City. Subtitles: National Baseball Commission. The Press Box—Here we have the greatest collection of sports writers in captivity. The eyes of the world. Song carpenters display their wares. McGraw, Rowland and the "Umps." Manager Rowland was supported by a huge crowd. Mayor Mitchel arrives for third game and tosses starting ball. Kauff gets two bases on Collins' error. Fletcher out at first. Robertson's three-sacker. "Rube" Benton, conqueror of Cicotte. And in the fourth game Schupp blanks the White Sox, 5 to 0. Benny Kauff, home run king. Kauff's first homer. Fletcher singles. Robertson's bunt advances Fletcher. Holke bunts. Bases full. Hariden hits into a double-play. Schupp's single scores Robertson. Holke nailed. Rariden out on first, Fletcher scoring. Kauff scores Herzog with his second home run in the game.

Cartoons from the world's greatest newspapers. Subtitles: "Arms and the Women," from the Petrograd Novy Satirikon; "Barrage Fire," by Brewerton in The Atlanta Journal; "Come Out of That," by Donahey in The Cleveland Plain Dealer.

Mutual Film Corp.

GAUMONT.

REEL LIFE No. 80 (November 8).

Safety Last. Record kept at grade crossings show that only 27 per cent of autoists either stop, look or listen! This foolhardiness is responsible for 15,000 deaths in the United States every year, as trains and street cars are dangerous things to tackle on their own right of way. One way to avoid danger is to make all crossings on different grades.

The Pipe Organ.—The building of a big pipe organ is a romance of industrial art. A few of the pipes are of wood, but most of them are made of costly, mottled alloy. The "voicing" of the pipes is indeed one of the fine arts. The electrical system of a big organ is very intricate. The pipes are made to emit musical tones by touching electrically actuated keys in the console, and there are many miles of wiring in every big organ.

A Cord Tire Machine.—A $40,000 machine which criss-crosses on tires. The cords used in their manufacture is one of the inventions which have made automobiling possible.

The Story of Water.—The lightning flashes amid the dark clouds, the raindrops fall, and the tiny stream is born high up on the mountain side. In the valley far below it becomes a broad and peaceful river, and the servant of man. The story of water is really the story of man's progress. We must have light and power, so water is converted into electricity. It irrigates the parched land and makes fertile the arid deserts. It also makes possible that great American institution—the Saturday night bath.

It Wasn't the Colic (Animated drawing from "Life"). "Every little movement has a meaning," but some movements have more meanings than one. We can't be too careful in pulling down the shade.

MUTUAL.

MUTUAL WEEKLY NO. 146 (October 17).

Camp Mills, L. I.—Fair Missionaries of the New York Bible Society Give Testaments to Troops. A copy of the Bible is presented to every soldier who will accept it. Sub-title: Food for body and food for soul.

San Francisco, Cal.—President Wilson Takes Up Mooney Case—Now of National Interest. Orders thorough inquiry into labor man's conviction. Sub-titles: The Hall of Justice, where the trials are held. A kodak picture of this clock proved the Mooneys to have been a mile and a half from the scene of the crime. Thomas J. Mooney, whose conviction was called "a shameful perversion of justice." Mrs. Rena Mooney, who was acquitted. Warren K. Billings, whose conviction is now being investigated by Government officials. Robert Minor, famous cartoonist who sacrificed $10,000 a year income to organize the defense. Fremont Older (managing editor of the San Francisco Bulletin), who led campaign against prosecutors that resulted in charges of alleged perjury and "frame-up." Frank Oxman, of Durkee, Oregon, who was arrested for alleged perjury. F. E. Rigall, who was induced by Oxman to testify against Mooney. Charles M. Fickert, district attorney, whose activities in the case will come under the Federal probe. Edward Nolan, who was indicted on ten charges of murder because a box of Epsom salts was found in the basement of his home. After spending nine months in jail Nolan was released on $250 bail. Some system.

New York City.—New styles in early fall coats. Courtesy of Garment Specialty Co., New York City. Subtitles: Velour street coat; muskrat collar and cuffs. Stitched belt; mole trim. Rose taupe; kid coney trim. Beet root velour; pleated skirt; seal trim. Plain tailored motor or travel coat; sliced effect pockets.

San Francisco, Cal.—Our New Ambassador to Japan. Mr. Roland S. Morris succeeds George W. Guthrie, deceased.

Camp Kearney, Cal.—Western Cantonment Completed. Forty thousand "Liberty Boys" will rehearse here for the World's Drama.

New York City.—Arranging for Soldiers to Vote at the Front. C. L. Grant, Captain Peaslee and Howard Osterhart, New York State Election Commissioners, leave for France.

Lexington, Mass.—Society Girls Hold Up Automobilists. Tag Day for the Red Cross nets over $5,000.

Washington, D. C.—Mr. Garabed T. K. Giragossian, Inventor of "Free Energy Generator." He claims his invention will revolutionize all power systems and is more powerful than any imagination can conceive. Congress is now investigating his claim.

New York City.—Final Good-byes to State's Guard. Squadron A off to camp.

Chicago, Ill.—White Sox and Giants Clash for World's Championship. Thirty-five thousand fans see opening game.

President Wilson says: "Autocratic control must vanish before permanent peace come." Will Prussianism dissolve like this. Subtitles: The Crown Prince, the Kaiser, Von Hindenburg, Ludendorf.

Calendar of Daily Program Releases

Releases for Weeks Ending November 3 and November 10

For Extened Table of Current Releases See Pages 768, 770, 772, 774.

Universal Film Mfg. Company

MONDAY, OCTOBER 29, 1917.

BUTTERFLY—"A Marked Man"—(Five Parts—Drama) 02758

TUESDAY, OCTOBER 30, 1917.

GOLD SEAL—"The Mysterious Iron Ring" (an episode of "The Perils of the Secret Service"—Three Parts—Drama) 02759

NESTOR—"A Bad Little Good Man" (Comedy)..... 02760

WEDNESDAY, OCTOBER 31, 1917.

L-KO—"Even as Him and Her" (Two Parts—Comedy) 02761

UNIVERSAL ANIMATED WEEKLY—Weekly No. 96 (Topical) 02762

THURSDAY, NOVEMBER 1, 1917.

JOKER—"I Quit" (Comedy)..... 02763

FRIDAY, NOVEMBER 2, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 43 (Educational) 02764

SATURDAY, NOVEMBER 3, 1917.

UNIVERSAL CURRENT EVENTS—Issue No. 25 (Topical) 02765

UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 3—"The Leap for Liberty"—Two Parts—Drama) 02766

MONDAY, NOVEMBER 5, 1917.

BUTTERFLY—John Ermine of Yellowstone (Five Parts—Drama) 02767

NESTOR—(Title not decided)..... 02768

WEDNESDAY, NOVEMBER 7, 1917.

L-KO—Double Dukes (Two Parts—Comedy)..... 02769

UNIVERSAL ANIMATED WEEKLY—Weekly No. 97 (Topical) 02770

FRIDAY, NOVEMBER 9, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 44 (Educational) 02771

UNIVERSAL CURRENT EVENTS—Issue No. 26 (Topical) 02772

SATURDAY, NOVEMBER 10, 1917.

UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 4—"The Undercurrent"—Two Parts—Drama) 02773

SPECIAL FEATURE—Finley Nature Pictures (One Reel—Educational) 02774

Mutual Film Corporation

MONDAY, OCTOBER 29, 1917.

MUTUAL STAR PRODUCTION—A Daughter of Maryland (Goodrich—Five Parts—Drama).05855-56-57-58-59

MUTUAL STAR PRODUCTION—Peggy Leads the Way (American—Five Parts—Drama).....05860-61-62-63-64

TUESDAY, OCTOBER 30, 1917.

STRAND—A Two-Cylinder Courtship (Comedy)..... 05865

WEDNESDAY, OCTOBER 31, 1917.

MUTUAL—Mutual Weekly No. 148 (Topical)..... 05866

THURSDAY, NOVEMBER 1, 1917.

CUB—Jerry's Lucky Day (Comedy)..... 05867

GAUMONT—Reel Life No. 79 (Subjects on reel: Building Our Modern Fleet; Important Industries of Argentina; An Unusual Foster Mother; A Dry Land Periscope; Had Your Mining Stock Panned Out); (Animated Drawing from "Life") 05868

SIGNAL—The Lost Express (Episode No. 7—"The Race With the Limited") (Two Parts—Drama). 05869-70

MONDAY, NOVEMBER 5, 1917.

MUTUAL STAR PRODUCTION—A Game of Wits (American—Five Parts—Drama) 05871-72-73-74-75

MUTUAL—Mutual Weekly No. 149 (Topical)..... 05876

TUESDAY, NOVEMBER 6, 1917.

STRAND—Mary's Merry Mix-Up (Comedy):..... 05877

THURSDAY, NOVEMBER 7, 1917.

CUB—Jerry and the Vampire (Comedy)..... 05878

SIGNAL—The Lost Express (Episode No. 8, "The Mountain King"—Two Parts—Drama)..... 05879-80

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MUTUAL WEEKLY.

ISSUE NO. 147 (October 24).

Chicago, Ill.—Novel Side Launching. "The War Hound" takes the water.

New York City.—New Styles in Early Fall Coats. (Courtesy of Garment Specialty Company, New York City. Sub-titles: Broadcloth with fur collar and cuffs and bottom. Box pleated back; double-breasted effect; short waisted. Purple broadcloth—Alaska Seal trim. Taupem velour—Muskrat Roll collar.

San Francisco, Cal.—Tenement Blaze Kills Three Firemen. Many injured.

New York City.—City Has Big Water Jubilee. Mayor Mitchel turns on water from completed Catskill system.

Fresno, Cal.—This Little City Sets an Example for Many Others to Follow.

New York City.—United States Signal Corps Instructs Fair Guests of the Vanderbilt Hotel in the Mysteries of Flag Signals.

A Picture That Needs No Title.

New York City.—Governor Whitman Says: "Have You Done Your Duty? Buy a Liberty Bond To-Day!"

Puyallup, Wash.—Governor Lister Reviews Coast Artillery.

New York City.—Envoys of Allies Are Received at City Hall. They are the guests of the city and Southern Commercial Congress in session here.

Moscow, Russia.—French Soldiers Accompanying War Mission March Through City's Streets.

Brooklyn, N. Y.—Fire and Explosion Destroy 800,000 Bushels of Grain for Allies. Big elevator loss may total $2,000,000.

STRAND.

"A TWO-CYLINDER COURTSHIP" (One Reel—October 30).—Jay and Billie cannot overcome father's objections so they elope in Jay's two-cylinder car. Before they start Jay empties almost all the gasoline from father's car, so just as the chase becomes lively father's car is stalled.

A telephone call from father to lawyer Jones of Beaumont causes the lawyer to disguise himself as a minister. Arriving at Beaumont Jay and Billie are delighted to meet a minister, and invited upstairs for the ceremony they are trapped and locked in a room.

Making a rope of blankets and sheets the pair are just about to escape when father rushes in. They hide, and while he is trying to discover whether they escaped by means of the rope run out the open door. A real minister meets them on the street, and from the window upstairs father is a witness of their marriage.

Miscellaneous Subjects

PARAMOUNT PICTURES CORP.

ARMS AND THE GIRL (October 8—5 Parts). The cast: Ruth Sherwood (Billie Burke); Wilfred Ferrers (Thomas Meighan); Olga Karnovitch (Louise Bates); Eugene (Malcolm Dunn); The General (George S. Trimble); The Burgomaster (A. Bower); Martin (William David). Directed by Joseph Kaufman.

At the Hotel Tete d'Or in Beaupre, Belgium, Olga Karnovitch, a Russian spy, learns that the town will soon be taken by the Germans, but as she is to dine with Wilfred Ferrers, an American acquaintance, she decides to stay over. Before dinner Ruth Sherwood, an American, comes to the hotel, saying that she has been separated from her party and missed the train. Olga learns that in a nearby town Boris Ipanoff, the Russian consul, is sentenced to be shot. She borrows Ferrer's automobile and is whisked away to his aid.

When the two Americans are eating a German officer appears and interrupts their dinner with lengthy questionings. Ruth discovers that the Russian girl spy exchanged their passports and when she acquaints Ferrer of this fact he makes her destroy the Russian passport, for there is great danger of her being shot as a spy or even for having aided a spy if it is discovered.

Ferrer promises to get her another passport from the American Minister at Brussels, and they burst into gales of laughter over his attempts to write out a description of her for the Minister. In the midst of this fun the German officer reappears and orders Ferrer's arrest for having aided the Russian to escape by the loan of his car. Ruth comes to his assistance by stating that he is the fiance for whom she has been waiting. The officer, skeptical, orders them to be married, and Ruth consents in order to save one who has been kind to her.

The ceremony is performed, and the embarrassed young people are sent to the old garden of the inn, known as "the marriage garden." Ferrer thanks Ruth for saving his life—for he would have been shot at sunrise—and promises to obtain a divorce or nullification of the marriage as soon as possible, adding that he will find Jack, the absent fiance, and bring him to her immediately. A telegram from Jack arrives, and they are obliged to state that he is their chauffeur. They fear that when Jack comes he will "queer" their story, not being aware of the state of affairs.

That night Ferrer makes good his escape from the inn where they are virtually held as prisoners, disguised in the uniform of a German soldier. Ruth is relieved for his sake, for she also is rapidly falling in love with her strange "husband." Jack, who has by this time arrived, is cross-questioned by the Germans, but before he has had time to answer shots are heard outside and a terrific bombarding sets in. Jack displays cowardice and commences to reveal his real character—weak and a cad.

Ferrer, disguised as the German soldier, has been hurt—shot by a sentry—and brought back to the inn, where he is brought again to Ruth's room to be taken care of. Jack, learning that he is there, betrays his real nature and voices his base suspicions of Ruth. The girl realizes that Jack is impossible and that it is Ferrer whom she really cares for. She sends for him again and they learn that their love for each other, formed under the stress of the terrible ordeals they had undergone together, is mutual.

THE CALL OF THE EAST—(Five parts—October 15).—The cast: Arai Takada (Sessue Hayakawa); O'Mitsu (Tsuru Aoki); Alan Hepburn (Jack Holt); Sheila Hepburn (Margaret Loomis); Janzo (James Cruze); Col. Bassett (Ernest Joy); Cadger (Guy Oliver); Yuri (Jane Wolff). Directed by George H. Melford.

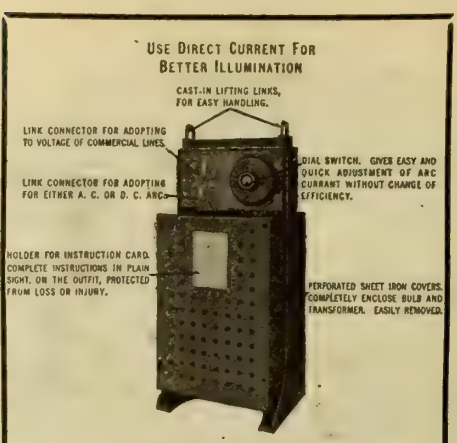
Alan Hepburn and his half sister, Sheila, are the children of Adam Hepburn, who made his fortune in Japan, leaving his children fairly prosperous upon his death. Alan has a position in a bank at Tokio. Sheila, in America, longs to be with him and clings to the few Japanese customs and possessions that she still has, including an image of Kwannon, Goddess of Mercy, which was her father's. The aunt with whom she makes her home disapproves of Sheila's fondness for things Japanese. The "call" at last proves too much for Sheila, and she starts out to her brother, arriving in time to take part in the Feast of the Lanterns, a Japanese holiday. During the feast her brother, who has been losing heavily at cards, is invited to the home of Takada, a wealthy young Japanese noble. Count Takada has a grudge against him, for the latter had captured the heart of his Japanese sweetheart.

Alan writes Sheila a note telling of his whereabouts, but Takada orders it destroyed and the distracted girl would never have known of her brother's fate had not the little Japanese girl, O'Mitsu come to Sheila saying that Takada had taken Alan to his country home. One evening Takada informs him that he must send for his sister—he has seen her at the Feast of the Lanterns and finds her very desirable. It is only then that Alan realizes why he has been brought there. He refuses to buy his liberty at such a price. Owing to O'Mitsu's advice, however, his sister is already on her way to the island and arrives shortly.

One evening while Sheila is walking in the garden, Takada has Alan imprisoned in a place where he has a full view of the garden. He tries to take Sheila in his arms while the brother struggles in vain to release himself from prison. Sheila runs to a large image of Kwannon, not knowing that it was the place of worship of Takada's mother, and therefore a hallowed spot to him. It seemed to Takada, on seeing this that the spirit of his mother had risen to protect the girl and he begs her not to be afraid, that he only meant to punish Alan by frightening her.

Already much attracted to Takada, Sheila begins pleading with him for Alan, who, having forced his way out of his prison now comes into the garden and seeing that Sheila appears to be in Takada's arms, fells the Japanese with a blow. Takada's servants are about to bind the young Americans when Takada rouses himself enough to bid them respect his guests and tell them they are free to go. Sheila does not want to leave the wounded man, but her brother makes her and they depart in Sheila's launch. On their way they have a quarrel in which Alan tells Sheila that it is the "black blood" in her, and that her own mother was a Japanese. Understanding at last her own fondness for things and customs Japanese, Sheila also understands that her love for Takada is now justifiable and she leaps from the boat and swims ashore.

The Count ill, and half delirious with fever, had got out of bed and was walking along the beach when he sees what he thinks is Sheila's ghost struggling towards him through the waves. He plunges into the water and brings her ashore only to fall on the sand. Sheila cares for him devotedly and when he comes to himself hours later, it is to find her at his side in the costume of her mother's land. Takada begs her to be his wife, and the last we see of the two, they are kneeling together before the shrine of Kwannon.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Gentlemen:

We wish to advise you that the majority comment on your photoplay "LOYALTY," reviewed by The National Board of Review on September 10, 1917, was as follows:

Entertainment Value, **Good.** Educational Value .....

Artistic Value: Dramatic interest of story, **Excellent.** Coherence of narrative, **Excellent.** Acting, **Excellent.** Photography, **Good.** Technical handling, **Good.** Costuming (if period production) .....Atmospheric quality of scenic setting, **Excellent.** Historical value (if period production) .....

Moral Effect, **Excellent.**

General Comment: **This picture tells a story terrible but true, but it shows that even in the depths of human suffering love and loyalty are all-powerful and bring self-respect out of ruin and happiness out of misery. The picture is appealing and sincere.**

NOTE:

ENTERTAINMENT VALUE.—This term applies to all that which is entertaining or interest-holding.

EDUCATIONAL VALUE.—This term applies to pictures that are instructive in science, industry, travel, and the presentation and interpretation of great classics, or that are illustrative of customs of people and ways of living of different classes of society past and present.

MORAL EFFECT.—This applies to the moral effect of the picture either consciously or unconsciously produced.

ARTISTIC VALUE.—This term is interpreted broadly to include the acting, the drama itself, the stage settings, artistic out-door scenes and scenery, the appropriateness of the production to the story treated, the costuming, and the absence of incongruous elements.

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GREATER VITAGRAPH.

THE BOTTOM OF THE WELL (Five Parts—Oct. 22).—The cast: Stanley Deane (Evart Overton); Alice Buckingham (Agnes Ayres); Dorothy Farnsworth (Adele de Garde); Capt. Jake Stark (Ned Finley); "Long Bill" Parker (Herbert Pryor); David Thomas (Robert Gaillard); Anita Thomas (Alice Terry); Amos Buckingham (Bigelow Cooke). Written by Frederick Upham Adams. Directed by John Robertson.

The story opens in West Indian waters with the capture by a Britisher of an American smuggler. On board the smuggler is "Mascot," a youth, presumed to be the son of Captain Stark. All escape but the boy, who is adopted by the military governor of Kingston, and later taken by him to London. Here, several years later, he meets Alice, the daughter of Amos Buckingham, a wealty mill-owner of New York City, who is told the boy is the son of a smuggler.

Buckingham is having trouble with his workmen, when the story is taken up after a number of years. Violence is demanded by certain leaders of "The Well," a secret meeting place of the workmen. They are controlled, however, by a young lawyer, who sympathizes and works for them. He is "Mascot," now Stanley Deane. Buckingham hates him for his aid to the workmen and turns his daughter against him by telling of his mysterious parentage.

The workmen plan to blow up the Buckingham mansion and kill its master, who, unknown to anyone, has disguised himself and gained admittance to "The Well" to study the real condition of the men. Just before the explosion Stanley rushes to the mansion and saves Alice but is himself caught in the ruins.

A body supposed to be that of Buckingham is found, and Stanley and all in "The Well" are arrested for murder. A strong scene is the trial, where Buckingham still in his disguise is tried for his own murder. Captain Stark, who has become rich, has learned that Stanley is really the son of a Boston banker, and he and the father reach New York just as the trial is drawing to a close.

After Buckingham is convicted he throws off his disguise and is recognized by the judge. He takes blame for the bitterness of his workmen. Everybody is freed, and Stanley, no longer a man of mysterious origin, is welcomed by Buckingham as his son-in-law.

FOX FILM CORPORATION.

THIS IS THE LIFE (Five Parts—October 21).—The cast: Billy Drake (George Walsh); John T. Drake (James A. Marcus); The Girl (Wanda Petit); Von Nuttenburg (Ralph Lewis); The Butler (Jack McDonald); Drake's Secretary (W. H. Ryno); A Spy (Victor Sarno). Directed by R. A. Walsh.

Billy Drake's father finds difficulty in bringing him down to everyday work. After many efforts by Drake, Sr., to influence his son to take a more serious view of life, he finally decides to send Billy to South America as special representative accompanying a munitions shipment. He declares that if Billy doesn't go, his income will. Young Drake loves his ukelele and motion pictures, but he is also fond of his weekly allowance. So Billy agrees to make the trip.

Before he starts, however, he sees a girl who is particularly beautiful. She stands in front of a photoplay house. He becomes possessed with the idea that she is a motion picture "queen." When he is aboard ship, he discovers that a fellow passenger is this idol of his heart. Count Von Nuttenburg, bent upon sowing trouble in the South American States, is also on the vessel. A film company about to leave at the same time misses the boat, but Von Nuttenburg steals the company's camera, thinking it a new style of machine gun. The Count wins Billy's confidence and when Drake, Jr., sees the camera he is convinced that everybody aboard is connected with the motion picture outfit.

Soon after the vessel reaches a South American port a revolution starts, but Billy is so sure that the whole affair is part of a screen play that even when the government forces capture him and order his execution, he takes it as a fine piece of screen melodrama. At the last moment he is impressed with the reality of the event. By a clever ruse he escapes and rescues the girl, also held a prisoner. Federal troops overcome Von Nuttenburg's objections and Billy's smile overcomes the girls.

GOLDWYN PICTURES.

SUNSHINE ALLEY (Six Parts—November 4).—The cast: Nell (Mae Marsh); Ned Morris (Robert Harron); Carlo (Dion Titheradge); Harbost (J. A. Furey); Cobbler (Ed See); Ben Davis (John Charles); Mr. Morris (W. T. Carleton); Mrs. Morris (Isabel Berwin); Detective (Jack Grey).

Harbost, who runs an animal and bird store in a poor quarter of a great city, while trying to recall Carlo, his wayward grandson, is injured by an automobile belonging to a millionaire, Morris by name. Mrs. Morris, by way of forestalling his possible claim of damages, offers to buy a beautiful bullfinch; but Harbost refuses to sell it because it is so dearly loved by his granddaughter, Nell.

Ned Morris, son of the millionaire and also a member of the automobile party, is much taken with Nell's quaint charm, and given her his card, bidding her call on him whenever he may be of assistance.

As the days pass, Harbost's injuries prove serious, and Nell, being without funds for a physician and drugs, 'phones to Ned that she will sell his mother the bullfinch. Ned responds promptly, buys the bird and takes it home, where his mother plans to use it as the big surprise of her fancy dress ball that evening. When the time comes, however, the bird will not sing; so Mrs. Morris sends for the bird doctor.

Nell goes in her grandfather's stead, attired in her best clothes, her grandmother's wedding dress. When she arrives, Ned, who has fallen in love with her, introduces her as his guest, and she becomes the belle of the evening. The bird requires her attention longer than was expected, and Nell remains for the night.

In the meanwhile, Carlo, influenced by an evil companion who persuades him that the millionaire was unjust to the grandfather in not paying him any damages, comes to rob the Morris home. He gets the jewels of Mrs. Morris, but starts a burglar alarm. Nell hides him, and presently he escapes with the jewels. Nell follows to recover them, only to be promptly suspected of the theft. How she is cleared of the subsequent charge and united to her lover constitutes what is by no means the least interesting part of the action.

CRYSTAL PHOTOPLAYS CORP.

MOTHER LOVE AND THE LAW (October).—The cast: Marion Leyden (Dollie Ledgerwood Matters); Jimmy Harwood (O. A. C. Lund); William Bernard (George A. Siegmund); Sylvia Marshall (Mabel Bardine); Gerald Worms (Patrick Calhoun); George Straight (Thomas Flynn); John Marshall (F. D. Wood). Written by O. A. C. Lund. Directed by George A. Siegmann.

Afar from the city lived Marion Leyden. George Leyden, her father, struggled in vain to raise more than promisory notes on his barren farm. The girl comes to the attention of the wife of John Marshall, a wealthy banker, and her father consents to the woman taking the child. Gaining an excellent education amid luxurious surroundings, the girl attains a glorious womanhood. She provides excellent comfort for her benefactor, now an invalid. Jimmy Harwood, a likeable and ambitious young man of wealth, awards her his affections and finds them reciprocated.

Denied children, Marshall turns his attentions to his ward when death claims his invalid wife. Feeling an indebtedness to him, Marion marries him. Jimmy in his disappointment goes abroad, and meeting John Straight, formerly a brilliant criminal lawyer, inaugurates a life of dissipation.

Meanwhile John Marshall dies suddenly. Accused of his murder by scheming relatives, Marion goes away to another city where her baby is born. At the time of its birth another baby is born in an adjoining hospital room to an unfortunate woman, only to die of suffocation.

Fearing the birth of the child robs them of their chance at the banker's fortune, the relatives send a marshal after Marion and, bringing her back, force her into court. They maintain that it was her baby that died and that she has obtained possession of the other child to assure her of the fortune. However, the court rules she is right.

Jimmy learns of the situation and returns to America with Straight. Meanwhile the relatives have bribed the hospital nurse and physician and instituted a new trial. Jimmy gets absolute proof of the death of the other woman's baby, but is imprisoned by gangsters employed by the prosecution. Without his evidence Marion loses her baby.

Straight gets the case to the highest court and Jimmy goes to his hiding place for the hidden evidence. He is attacked by the gangsters who traced his movements, and after a terrific battle in which he vanquishes them, he falls unconscious. Straight is frantic at his non-appearance, as his train is about to leave for another city where the higher court offers his last chance for a hearing. Recovering, Jimmy finds he is half an hour late. Overtaking the train is his only chance! Sore and bleeding he leaps into his high power roadster and after a nerve racking race catches the train, tumbling aboard exhausted, but happy in the possession of his proofs.

The court sustains their claim and with the baby restored, Jimmy and Marion meet again to begin all things anew.

GEORGE KLEINE SYSTEM.

"YOUNG MOTHER HUBBARD" (Essanay—4 Parts—October 29).—Forced by the death of her mother to care for her three brothers and sisters, little Mona Fairfax is known to farmers of her district as Young Mother Hubbard. The children's step-father, heavily in debt and tired of the burden imposed by the little family, abandons his farm, leaving the children, penniless, to shift for themselves.

The following day Daniel Banning, a wealthy "country gentleman" and owner of the Fairfax farm, calls to collect back rent. He finds Mona and her children panic-stricken over a note left by their step-father, telling of his decision to leave. Banning turns a deaf ear to Mona's pleas that she be allowed to remain on the farm with her wards. He notifies the Children's Welfare Society. Directors of the society go to the farm, load them into an automobile, and take them to the society's headquarters.

At headquarters the chairman calls for volunteers to take the children into their homes. A square-jawed woman, a miserly old man, a brutal fellow, with bull-dog features, and a ponderous, harsh, mannish looking women, each agree to take a child. When it dawns upon Mona and her brothers and sisters that they are to be separated they break into tears and beg piteously to be allowed to remain together. Their pleas are ignored. Finally Mona begs that they be allowed to spend a last night together on the Fairfax farm. The request finally is granted. That night Mona hitches the family horse to a rickety old wagon and the children set out to escape. They fall asleep and the horse stops near Banning's house. The housekeeper takes them in during the master's absence.

When Banning returns he is furious. Mona offers him a wisp of flowers, which he scorns. Finally, however, the child's smile wins his heart and he cuddles her. Later when agents of the welfare society try to take the children, Banning drives them from his place, declaring he will adopt Young Mother Hubbard and her entire family.

BLUEBIRD PHOTOPLAYS, INC.

BONDAGE (5 Parts—October 17).—The cast: Elinor Crawford (Dorothy Phillips); Francesca Taft (Gretchen Lederer); Eugenia Darth (Gertrude Astor); Evan Kilvert (William Stowell); Bertie Vawtry (J. B. McLaughlin). Scenario and direction by Ida May Park.

Elinor Crawford came to New York to attain a career as a writer. Evan Kilvert, an attorney in her home town, had courted her and failed to win her love. Her nearest approach to fame was an assignment as special writer upon scandalous topics for a newspaper of sensational bent. Her life in New York centered around Washington Square, where she established an apartment with Francesca Taft, an artist who had gained some renown in the "Bohemian" colony. When Elinor is assigned by her editor to get a story from Evan Kilvert, now established in New York, on the topic of a famous murder case in which he figured as the defendant's attorney she fulfills her duty and meets Kilvert for the first time in some years.

An old acquaintance renewed gradually ripens into a revival of Kilvert's affection for Elinor, and, to some degree, an awakening of the girl's love for her old admirer. Kilvert's unbending hatred for New York's "fast life" and the denizens of "Bohemia" is something that Elinor finds hard to countenance, and when she introduces him to "her set" he remonstrates with her for living a life of such unmaidenly freedom.

Upon Kilvert's views of life Elinor bases a satirical story and takes it to the editor of a

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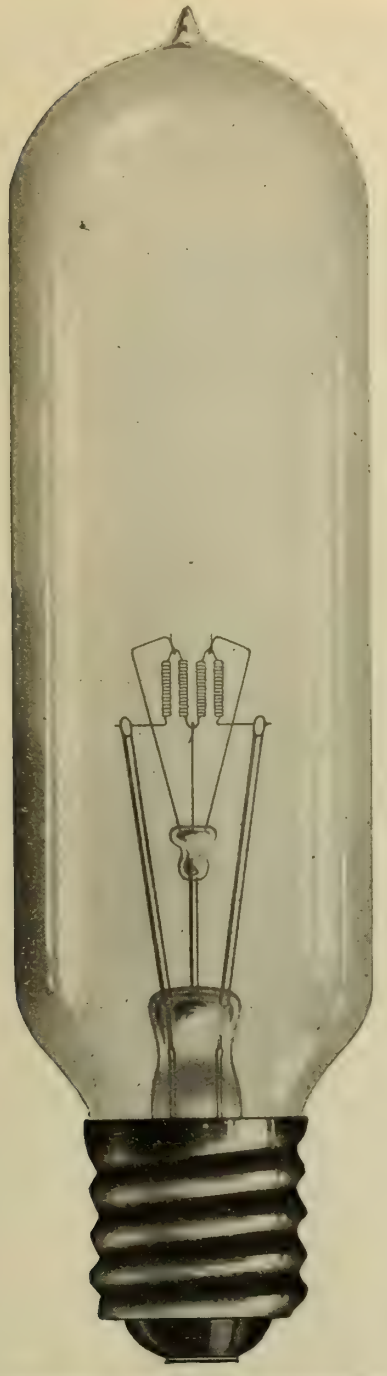

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sensational magazine in the hope of selling it. Not alone does the editor, Bertie Vawtry, buy the manuscript, but professes a sudden regard for the authoress. The acquaintance thus formed brings Vawtry frequently into Elinor's "Bohemia" and the engagement of Vawtry and Elinor to be married is eventually understood. Elinor's happiness is later wrecked by Vawtry's perfidy. He sends her a note that he has married, for her money, a rich widow to whom he is obligated for the funds that started his magazine. Keeping her secret, Elinor leaves her "Bohemia" and her disappearance is coupled by Francesca Taft and her other friends with the coincident absence of Vawtry.

Elinor comes upon privation and falls exhausted before the window of a cafe where Kilvert is at luncheon. The lawyer goes to her, insists that she eat at his table and in the long run they marry. For a while Elinor delights in her newer and better life, but when she learns that Vawtry's wife is divorcing him she longs for her old association and decides to have just one more evening of freedom.

Kilvert has guessed her lapse of principle, knows of her tryst with Vawtry, and surprises Elinor at late dinner with her old admirer in the cafe before which she had previously been stricken by privation. Elinor, upon realizing that her husband has discovered her perfidy, flees from the cafe and is lost to Kilvert for months.

Francesca Taft learns from Vawtry that Elinor is not with him; that she has been lost to all of her acquaintances. Hastening to tell Kilvert that Elinor is not, at least, openly unfaithful, Francesca then bides her time until Elinor shall at last seek her old haunts, and then hopes to arrange a reconciliation. Kilvert has meantime determined to silence Vawtry's slanderous tongue and lashes the journalist into submission with blows from an avenging horsewhip. And then when Elinor, driven to desperation by poverty, seeks him out, through the medium of Francesca, he takes his wife into his home and folds her once more to his heart.

CHRISTIE FILM CO.

LOCAL COLOR (One Reel—October 1).—When Margaret finishes her theatrical season she goes to the country to visit her friends, the Shillingfords. They outfit her in a "rubey" costume, and she is seen thus by Jimmy, an author, who has gone to the country to get local color for his forthcoming book, "Heart Throbs of a Country Girl." Jimmy's jealousy has been aroused by seeing his sweetheart in conversation with a young bachelor, and to get material for his book he decides to make love to the supposed country lass.

Divining his intentions, Margaret continues to play the part, but when he is about to desert her after having won a promise of marriage she decides that it is time to teach him a lesson. Mr. Shillingford, dressed as a country yokel, poses as her brother, and at the point of a shotgun forces Jimmy to stand while an obliging friend performs a fake marriage. Jimmy's chagrin is increased when he discovers that his sweetheart has arrived at the country town, and he refrains from breaking the disturbing news to her for fear of breaking her heart. But he soon discovers that she has married his bachelor friend, and is on her honeymoon.

After Jimmy goes to the hotel Margaret dresses in her usual clothes, and when he sees the transformation he is glad that he married her. He is informed, however, that he was not really married to her, and they decide that the next ceremony will be a real one.

LOVE AND LOCKSMITHS (One Reel—October 8).—Betty loves Jay and Jay loves Betty, but Betty's papa does not approve. Unable to keep the lovers apart, he sends Betty to a girls' boarding school, but the resourceful Jay is equal to the occasion. Waylaying a new teacher bound for the school he takes his clothes and leaves him clad in nothing but a barrel, while Jay, disguised with a moustache and side whiskers, proceeds to the school and is assigned to teach Betty's class.

She is provoked when he orders her to stay after the class is dismissed, but her anger turns to joy when Jay removes his disguise and reveals his identity. As they are embracing the janitor opens the class-room door and runs to report the affair to the principal, who is later a witness to a repetition of the act. An Italian count, with the approval of Betty's father, has called at the school to press his suit, but is unally grabbed by an affectionate old maid.

The professor notifies Betty's father of her conduct, and he goes to the school to investigate, while the real teacher, who has been arrested by the town constable for parading around in a barrel, escapes from the jail and also proceeds to the school. Jay, minus his make-up, is discovered in the garden with Betty, and her father finally decides that there is no course but to give his approval to their engagement.

KING-BEE FILM CORP.

THE HOBO (2 Parts—November 1).—Billy's alarm clock wakes him in the morning and he rolls out of his comfortable berth on the rods of a freight car and makes his morning toilet. A brakeman comes to investigate the sound of the clock, and runs Billy out of the yards. Near the dinky station of Hicksville he is attracted by Dolly, the station agent's daughter, and follows her into the station. The assistant agent has just quit, and after getting acquainted Dad offers Billy the job. He goes to work at once and has many amusing difficulties.

Harold, Dolly's sweetheart, buys a new auto, and when it is delivered he rushes up to put on his best clothes preparatory to taking Dolly for a ride. Mr. Fox, a professional automobile thief, arrives in town driving a "flivver." It finaly goes to pieces near the station and Fox abandons it. He enters the station and tells Billy he will trade him his auto for a ticket to New York. Billy at once gives him the ticket and goes to take possession of his new car, which Fox tells him is just around the corner.

Billy turns the wrong corner, and, seeing Harold's new car standing there, thinks it is the one he has bought and drives off in it. Harold sees him as he leaves with the car and gives chase, finally appealing to the police. Billy finds Dolly and takes her for a ride in his new car. He takes her to a road-house, where they leave the car outside and go in for a bite to eat. Harold and the police find the car at the road-house and go in to capture the supposed thief.

Fox, meanwhile, has missed his train, and is strolling about when he sees Harold's new car near the road-house. It looks like a good chance to steal a new car, and he is about to get in when Billy and Dolly, who have unknowingly eluded the police, come out to the car. Billy thanks Fox for selling him such a good car, and Fox tumbles to Billy's mistake. He is about to get away with the car when Harold and the police dash out of the road-house and grab Billy for the thief. Billy points out Fox and tells them Fox sold him the car. The police identify Fox as a well-known auto thief, for whose capture there is a liberal reward, so they take him away and give Billy the reward for his capture.

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TRIANGLE FILM CORPORATION.

CASSIDY (5 Parts—October 21).—The cast: Cassidy (Dick Rosson); District Attorney (Frank Currier); Grant's Daughter (Pauline Curley); Garvis (Mac Alexander); The Bull (Eddie Sturgis); The Bartender (John O'Connor). Directed by Arthur Rosson.

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that his days are numbered and wanting to get back home to New York, he attempts to rob the home of District Attorney Grant.

Grant catches him, and after playing with the boy for a time realizes Cassidy is sick and dying. He gives him money to get back to New York. As Cassidy leaves he sees a picture of Grant's daughter on the table and remarks the likeness to his girl "back home."

Going to the Palace Cafe for a warming drink he finds the bar-room closed, and looking through a crack in the door he sees the bartender, the proprietor and The Bull surrounding the District Attorney's daughter.

He rescues the girl after a fight, and takes her home. As dawn breaks and he is about to board a train for home he has a vision of "his girl" and the New York of his dreams just as he collapses.

THE FIREFLY OF TOUGH LUCK (5 Parts —October 21).—The cast: The Firefly (Alma Ruebens); Danny Ward (Charles Gunn); "Tough Luck" Baxter (Walt Whitman); Bert Wilcox (Darrel Foss); Happy Jack Clarke (Jack Curtis); Silent Dan (Aaron Edwards). Directed by E. Mason Hopper.

"Tough Luck" Baxter, returning from a prospecting trip, meets "Happy Jack" Clarke, a former citizen of Baxter City, which "Tough Luck" discovered and which bears his name. A game of cards decides Clarke to go back to "Tough Luck" with Baxter in search of ore.

The Firefly, a New York music hall entertainer out of a job, is ordered by her parasite husband to go to the dance hall in Baxter City. Upon her arrival she finds the town deserted and strikes out on the open trail. Overcome by the desert, she is rescued and brought back to Baxter City by Danny Ward, a former Yale athlete. "Tough Luck," Clarke, Ward and The Firefly organize a family. Ward becomes infatuated with the girl and asks her to be his wife on the same night that her husband, Wilcox, arrives upon the scene.

Wilcox, up to his old tricks, loots the assayer's office and is caught, convicted and turned out of town. Firefly shows her real make-up by accompanying her guilty husband. They are followed by the three men, who come upon Firefly in the desert, stripped of her canteens and money, Wilcox having left her to die from thirst.

Wilcox is killed by rattlesnakes in the desert, and the girl, with Danny and his companions, returns to Baxter City, now "Good Luck" instead of "Tough Luck"

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS NO. 83 (October 13).

Omaha, Nebraska.—America's message to the Allies is strikingly depicted by a pageant of gorgeous floats at the Ak-Sar-Ben Carnival. Sub-titles: Our army of the air. Vive La France, and her immortal doctrines of Liberty, Equality and Fraternity.

New York City.—Back on their home grounds and cheered by thousands of loyal fans, the Giants regain their stride and capture the third game of the World Series. Sub-titles: Mayor Mitchell throws out the first ball and the battle is on. Pitching the greatest ball of his career Rube Benton has the White Sox at his mercy, not a man getting beyond second base. The Giants take the lead in the fourth. Robertson scores on Holke's double. Burns singles, sending Holke home. Score, 2-0. Heroes of the day and the idols of New York fans, Robertson and Benton. The Giants win the fourth game, too. Benny Kauff "comes back" with two brilliant home runs.

Woodgreen, England.—Lord French, Commander of Britain's home forces, bids farewell to a regiment of volunteers leaving for the front. Sub-titles: The troops join in a popular tribute to the Stars and Stripes.

In the North Sea.—French trawlers patroling the ocean highways carefully inspect all vessels, large or small, bound for neutral ports. Sub-titles: The trawlers are armed and the crews ever ready for attack. A patrol cruiser's guns in action.

New York City.—Another star is added to the Pathe Play constellation when Bryant Washburn signs a long-term contract with Mr. J. A. Berst, General Manager of Pathe Exchange, Inc.

An Atlantic Port.—After three years of internment a big German ship now in United States service is taken to sea for compass adjustment. Sub-titles: The instruments are very delicate and the Government expert makes the corrections with care. The vessel is thoroughly overhauled, and the life boats and life belts made ready for use. It is also armed with a powerful gun.

San Francisco, Cal.—Nearer, ever nearer beams the ray of victory as contingent after contingent of Liberty's forces marches off to camp. Sub-titles: The drafted men are cheered by crowds of relatives, friends and sweethearts. Former Ambassador Gerard bids the boys Godspeed on their noble mission to save Democracy.

Cartoon.—Buy a Liberty Bond and straighten the path to victory.

HEARST-PATHE NEWS NO 84 (October 17)

West Point, N. Y.—With two classes recently graduated, the training of the other cadets at the Military Academy is being expedited. Subtitles: Their guns are always ready for use. Soon they will join the great army—to lead the way to Freedom.

New York City.—One million bushels of wheat intended for the Allies, are destroyed when fire sweeps several big grain elevators. Subtitles: Fire-boats and fire-towers help to fight the blaze. The buildings are totally wrecked.

On the Western Front.—After years of tireless effort the Allies have now won the artillery dual. Their hidden guns sweep the German lines. Subtitles: Infantry advancing under cover of their barrage fire. What remains of a captured German trench. The entrance to the "Kronprinz" tunnel. With every advance hundreds of prisoners are taken. The enemy's ranks grow thinner and thinner.

Linda Vista, Cal.—Thousands of horses and mules are being collected at Camp Kearney, now the largest remount station in the country. Subtitles: The animals will be used for the field artillery and pack trains. The camp ground is very hard and a large area has to be blasted. During the process Linda Vista resembles a battlefield under fire.

Philadelphia, Pa.—All Pennsylvania joins in a song of patriotism and cheer to her soldier sons now enlisted in the Nation's service. Subtitle: Henri Scott, the opera star, singing of the "Boys Over There."

In the North Sea (New York City Only).—French trawlers patrolling the ocean highways, carefully inspect all vessels, large or small, bound for neutral ports. Sub-titles: The trawlers are armed and the crews ever ready for attack. A patrol cruiser's guns in action.

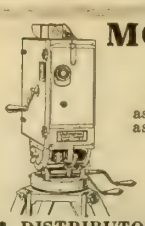
With the Stars and Stripes Abroad (Except New York). Subtitles: First picture of the American Training Camp in France. President Poincare visits the U. S. Training Camp where America's Expeditionary Forces are preparing for battle. With General Pershing he reviews Uncle Sam's soldier boys. They are seasoned by strenuous training under fire, and will carry Old Glory forward to victory.

London, England (Except Exchanges Where Camp Pictures are Added).—His Majesty, King George V, holds a public investiture at Buckingham Palace to honor Great Britain's hero fighters. Subtitles: He bestows the Victoria Cross upon them as a mark of their bravery. England also honors the silent heroes of the war, the families of those who fall in battle.

Norfolk, Va. (Except Exchanges Where Camp Pictures are Added)—Uncle Sam takes possession of the Jamestown Exposition site, to be used as a training station for apprentice seamen. Subtitles: The raising of Old Glory marks the opening of the naval station. The first review of the new drill grounds.

THE FATAL RING (Episode No. 18—"The Subterfuge"—Two Parts—November 4).—Pearl's amazement at the action of Bessie Blake in demanding the Violet Diamond gives way to anger and quick determination, and, seizing the gun from Bessie's hand, she throws her to one side and regains the street. After trying in vain to escape Carslake she is forced to take refuge in a Chinese curio shop. Realizing she is about to be captured, Pearl drops the Violet Diamond in an uncorked bottle of perfume.

By this time the police arrive and try to capture Carslake, but he evades them. The owner of the shop insists that Pearl be arrested, and the policeman takes her into custody. Tom also has been arrested, and when they are released on bail next morning they ask "The Spider" to aid them in securing the bottle of perfume in which Pearl placed the Violet Diamond. The perfume is traced from the Chinese shop to Van Rosen's department store, but the bottle was bought to fill mail orders, and they cannot obtain the names of the purchasers. Carslake sends one of his men to trace the perfume. He learns that some one else is tracing them.



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Pearl impersonates a cash girl at the store and secures duplicates of the mail order shipments for the morning from the shipping clerk, and Tom copies the names of those customers who secured the perfume. Pearl returns the duplicates of the shipping orders to the shipping clerk, and Carslake's henchmen takes them from him. Carslake crosses Pearl's trail on the search for the perfume. At the Richardson estate, where one of the bottles has been delivered, Carslake and his men bind and gag the night watchman. Carslake impersonates this man, and when Pearl, Tom and the Spider drive up to the estate he pretends to be asleep.

Tom is left as a lookout while Pearl enters the French windows. Pearl and the Spider secure the perfume bottle, and Pearl breaks it on the sidewalk. While the Spider and Pearl are searching among the broken fragments of glass for the Violet Diamond Carslake and his men cover them with their guns. When Carslake does not find the diamond in the broken bottle he orders one of his men to hold Pearl, Tom and the Spider prisoners, while he and the others visit the purchaser of the last bottle. Pearl manages to overcome the guards, and with Tom and the Spider starts after Carslake. Pearl comes upon Carslake demanding the perfume from the girl who purchased it. She sees him empty the bottles and find the Violet Diamond. As he picks it up and looks at it Pearl covers him with a gun and demands the diamond. Carslake laughs at her as one of his henchmen steps from behind portieres near Pearl and makes her a prisoner.

THE SEVEN PEARLS (Episode No. 8—"The Man Trap"—Two Parts—November 4).—This episode opens with a fight between a sailing vessel and a fast naval launch, in which Mason and Stayne were pursuing Harry and Ilma. The naval officers rescue Harry and Ilma from the river and take them to the shore. One of the seven pearls Ilma is seeking is sold to the leader of a pagan cult, who fits the pearl into one eye of a bronze god, which his followers worship. He seeks the mate of the pearl for the other eye of the god, and the member of Grady's gang who sold him the pearl gives him Ilma's address, telling him she has some pearls. The priest calls on Ilma and tries to buy her pearl, but she in turn offers to purchase the one he has from the priest. The priest lures her to the temple by telling her he will put the matter up to his followers. When she reaches the temple he makes her an offer of marriage, and when Ilma refuses he drugs her tea, steals her pearl and is just taking her in his arms when one of his ardent followers enters. She is jealous, and while the priest is fitting Ilma's pearl into the second eye of the bronze god the jealous woman drugs the priest's tea. He is about to kill her when the drug takes effect.

Harry, being informed by Kismet of Ilma's danger, hastens to the temple. He revives her and she discovers her pearl is lost. He forced the jealous follower to tell where the pearl is, and Harry goes alone into the temple room to get the pearl from the eye of the bronze god when Perry Mason, also on the trail of the pearls, enters and holds him up. Harry steps aside while Mason takes a pearl from the eye of the god. As he does so the outstretched arms of the statue come together, holding Mason in their deadly embrace. His screams bring Ilma and the followers to the room, and when the woman relaxes the arms Mason falls to the floor. Harry and Ilma snatch the pearls and flee from the room. They start to open the door of the house, and Harry looks out to see if the coast is clear. He beckons for Ilma to follow him, but just as she starts to do so an unseen figure emerges from his hiding place near the door, grabs her and, taking her pearls, shoves her through the open door. Harry saves Ilma from falling. She is telling him of the loss of the pearls as the episode ends.

THE MARK OF CAIN (5 Parts—November 4—Astra).—The cast: Alice's Niece (Mrs. Vernon Castle); Kane Langdon (Antonio Moreno); Rowland Trowbridge (J. H. Gilmour); Trowbridge's Housekeeper (Elinore Black). Directed by George Fitzmaurice.

"Mark of Cain. Cain did it." These were the last words spoken by Rolan Trowbridge, a broker, who was murdered in Van Courtland Park. Kane, Trowbridge's nephew, is accused of the murder. The afternoon of the murder Kane paid his uncle a visit. As he wished to marry Alice, Trowbridge's adopted daughter, Kane asks his consent, but is refused, as his uncle wishes him to make good first. Knowing that his uncle was going to leave him $50,000, Kane asks if it is possible for him to secure the money now, as he wishes to gain control of the Burrow Stock mines. Again he is refused. Becoming angry Kane speaks: "I'll get this money, and somehow you will be sorry."

That afternoon Elinore, the former housekeeper for Trowbridge, and who was to marry him, meets Kane in Van Courtland Park. A few minutes later Stryker, the faithful servant of Trowbridge, calls his master up, warning him that a trap has been set for him and to come to the park immediately. Late that afternoon Alice learns that her father has been murdered, and is comforted by Judge Hoyt. Hoyt is in love with Alice, and wishes to marry her, knowing that she is to inherit a large part of the money. He pleads with her to marry him, and as her father wished it she should do so. Alice begs him to wait a while.

The next morning Kane calls to see Alice, and in the presence of Hoyt is arrested. Hoyt being a judge he questions Kane. Kane admits that he was in Van Courtland Park yesterday afternoon, at the time of the murder, and was alone. At this Elinore sinks back relieved. Hoyt orders Kane taken away. He manages to escape. The next day Alice receives a note from Kane, telling her to come and see him at once. Believing him innocent, she goes. Hoyt overhears Alice speaking to the girl who delivers the note and also follows. Kane, believing Van Courtland Park the best place, he has Alice meet him there. At the park they look for some clue. Kane notices that the ground is marked with the imprints of a cane, and comes to the conclusion that his uncle was killed by a sword cane, and that is what he meant by the Mark of Cain. They find a handkerchief. Alice immediately recognizes it as being Stryker's.

To avoid suspicion Hoyt comes to Alice and begs her to let him assist her. Believing him to be sincere, Alice arranges to have Kane meet him that night at a restaurant. Hoyt tries to dope Kane through the form of sugar, but Kane becomes suspicious and throws pepper into the eyes of Hoyt and rushes out.

Kane, followed by a detective, rushes to Alice's home. Explaining that Hoyt tried to dope him and that he is followed, Alice conceals him. Phoning the jewelers in Philadelphia, where Hoyt said he bought the necklace he gave her, Alice learns that Hoyt was not there on the day of the murder. Stryker enters. Kane grabs him and demands to know what he knows. He learns that Hoyt saved him from prison four years ago and forced him to aid him the day of the murder. Kane learns that Hoyt killed his uncle with a sword cane. Alice goes to Hoyt's home, followed by Kane and an officer. Alice arrives first, and is about to be killed by Hoyt when Kane arrives. Seeing Kane and the officer Hoyt rushes up the stairs to the roof. At the edge of the roof Hoyt leaps off, and a few moments later is found dead. Alice rushes into Kane's arms.

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LIFE'S WHIRLPOOL (Five Parts—Oct. 8).—The cast: Esther Carey (Ethel Barrymore); B. J. Hendrix (Paul Everton); Dr. Henry Gray (Alan Hale); John Martin (Reginald Carrington); Ruth Martin (Ricca Allen); Dirk Kanset (Frank Leigh). Written and directed by Lionel Barrymore.

Esther Carey, who has spent all her girlhood caring for her invalid father, is left alone at his death. She becomes acquainted with John Martin, severe, strict and wealthy. After a brief courtship, they are married. John's household has been ruled by his sister, Ruth, a spinster. A child is born and between John's neglect and his sister's vindictiveness, Esther is miserable.

Doctor Gray brings the one spot of brightness into Esther's life. Finally, realizing the gravity of the situation, he leaves for France. After several months he writes to Esther. His letter is intercepted by Ruth, who shows it to her brother. In a rage, John drives her from his home. She goes for refuge to the home of a friend, but returns for her child.

Meanwhile, Dirk, one of the farmers, whom John Martin has ruined, insane with rage, enters the library, and strangles John to death. Ruth turns the suspicions of the police toward Esther, and a posse sets out. Hendrix finds a battered hat near the library window, finds its owner in the village saloon and gets a confession of the crime.

Esther has been running along a steep road. Two farmhands come along in a wagon and she begs them to give her a lift. They drive to a lonely shack, and one forces his attentions on her, the other man interferes. A fight takes place in which Esther's defender is knocked down, still holding his pistol. Esther snatches the weapon from him and, in self-defense, shoots her tormentor. The posse enters the shack and take Esther to jail. Hendrix drags in Dirk, who confesses the crime and dies of his injuries.

Having been wounded in action, Dr. Gray is sent home. He and Esther meet again. Hendrix reunites the young couple.

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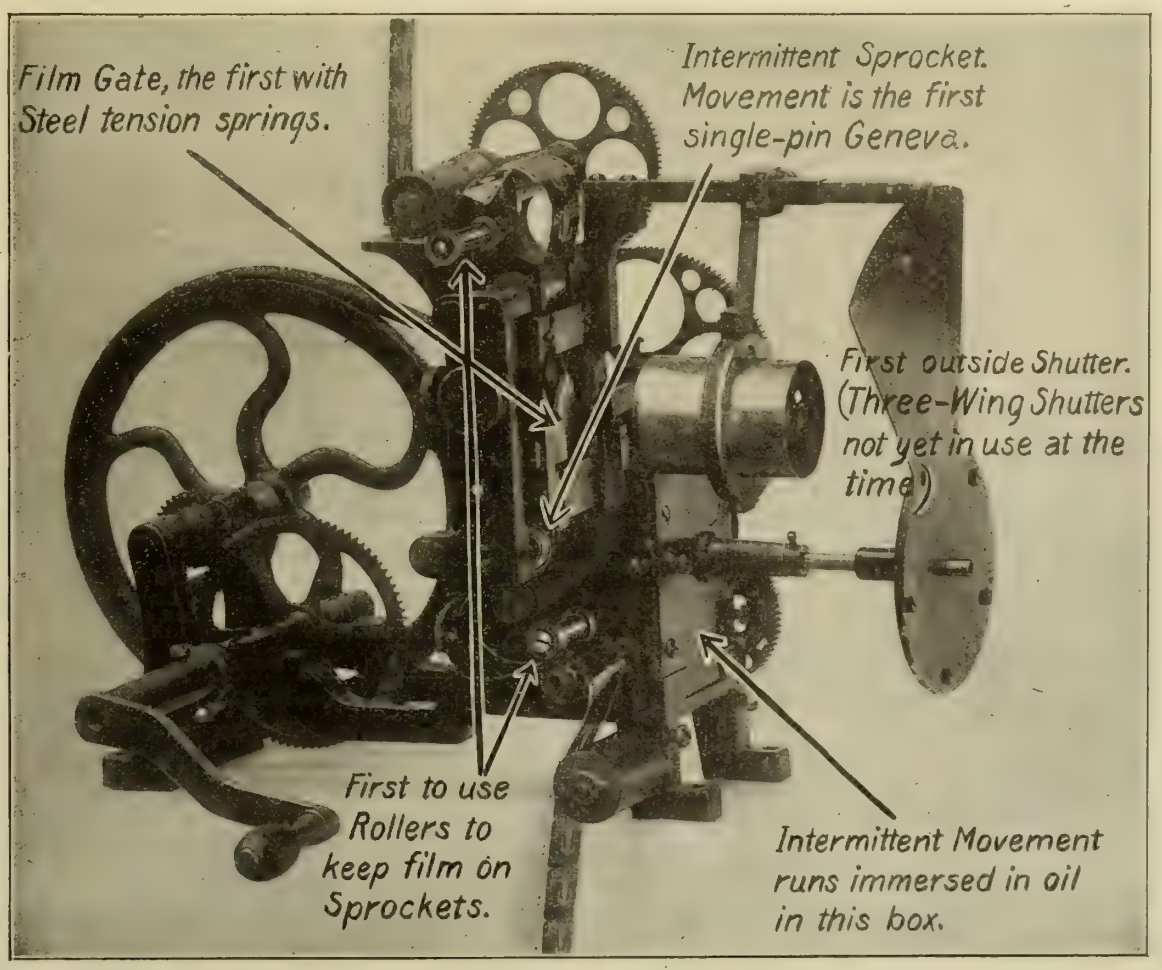
Simplex

CANNOCK AND PORTER

Inventors of the Simplex

Built this Projector ***Nineteen Years Ago***


Film Gate, the first with Steel tension springs.
Intermittent Sprocket. Movement is the first single-pin Geneva.
First outside Shutter. (Three-Wing Shutters not yet in use at the time)
First to use Rollers to keep film on Sprockets.
Intermittent Movement runs immersed in oil in this box.

This is one of the Projectors we mentioned last week. It saw two years of service in a theater, and projects an excellent picture to-day.

We are showing it to point out some of the features in which Francis B. Cannock and Edwin S. Porter led the entire profession.

Although in appearance it can not compare with present-day ***enclosed*** design, as you find it in the Simplex, you will admit it to be a remarkable machine. It even has the steel tracks in the film-trap and flanged rollers to guide the film sideways.

The reason it has all those features is that it is the work of ***leaders***—as is the Simplex to-day.

Hitch your fortune to a ***leader;*** a ***follower*** can only hold you back.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 754.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Blind Man's Holiday (One of the O. Henry Series—Four parts—Drama).
The Last of the Troubadours (One of the O. Henry Series—two parts—Drama).
The Duplicity of the Hargraves (One of the O. Henry Series—Four parts—Drama).
The Lonesome Road (One of the O. Henry Series—Two parts—Drama).
Dry Valley Johnson (One of the O. Henry Series—Four Parts—Drama).
Law and Order (One of the O. Henry Series—Two Parts—Drama).
A Night in Arabia (One of the O. Henry Series—Four parts—Drama).
Hygeia at the Solita (One of the O. Henry Series—Two parts—Drama).

CHAPLIN COMEDIES.

The Champion (Two Parts—Comedy).
A Jitney Elopement (Two Parts—Comedy).

CINEMA NEWS SYNDICATE.

American War News Weekly.

ESSANAY.

What the Best People Are Not Doing (George Ade Fable—Two parts—Comedy).
The Fable of the Speedy Sprite (eGorge Ade Fable—Two Parts—Comedy).
Prince Fortunatus Who Moved Away from Easy Street and Silas, the Saver, Who Moved in (George Ade Fable—Two Parts—Comedy).
The Fable of All that Triangle Stuff as Sized Up by the Meal Ticket (George Ade Fable—Two Parts—Comedy).
The Fable of the Film Fed Family (George Ade Fable—Two Parts—Comedy).
The Fable of the Uplifter and His Dandy Little Opus (One of the George Ade Fables—Two parts—Comedy).
The Girl Who Took Notes and Got Wise and Then Fell Down (George Ade Fable—Two Parts—Comedy).

FALCON FEATURES.

The Secret of Black Mountain (Four parts—Drama).
The Climber (Four Parts—Drama).
The Understudy (Four Parts—Drama).
The Best Man (Four Parts—Drama).
The Lady in the Library (Four Parts—Drama).
The Clean Gun (Four Parts —Drama).
Feet of Clay (Four Parts—Drama).
Brand's Daughter (Four parts—Drama).
His Old-Fashioned Dad (Four Parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six parts—Drama).

KALEM.

A Champion of the Law (Episode of "The Further Adventures of Stingaree"—Two parts—Drama).
Politics in Pumpkin Center (Ham Comedy).
A Boot and the Loot (Ham Comedy).
A Whirlwind of Whiskers (Ham Comedy).
The Onion Magnate's Revenge (Ham Comedy).
The Bath Tub Bandit (Ham Comedy).
The Mystery of Room 422 (Grant, Police Reporter Series—One Part—Drama).
A Deal in Bonds (Grant, Police Reporter, Series—One Part—Drama).
The Sign of the Scarf (Grant, Police Reporter Series—One Part—Drama).
The Man With the Limp (Grant, Police Reporter Series—One Part—Drama).

JAXON COMEDIES.

(Third Series.)

Jolly Tars.
Wild Injuns.
Deviled Crabs.
The Triple Cross.

(Fourth Series.)

From Bad to Worse.
A Day Off.
How It Happened.
Too Much Alike.
Barnyard Frolics.
Breaking In.

SELIG.

Vengeance vs. Mercy (One Part—Drama).
Training Our Khaki-Clad Heroes (Two Parts—Military).
Selig-World Library No. 19 (Edu.).
The Angel of Poverty Row (One Part—Drama).
Selig World Library No. 20 (Educational).
The Rustler's Vindication (Two Parts—Drama).
The Witness for the State (One Part—Drama).
Selig-World Library No. 21 (Educational).
Selig World Library No. 22 (Educational).
Selig-World Library No. 23 (Educational).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SPARKLE COMEDIES.

(Third Series.)

Hearts and Harpoons.
Toodles.
Bangs Renigs.
Triple Entente.
Whose Hosiery.
Wrong Wrights.

(Fourth Series.)

Week-End Shopping (Kate Price & Billy Ruge).
Pals.
Ambition.
In High Speed.
A Bargain, $37.50.
Monkey—Maid—Man.

THREE C COMEDIES.

His Watery Waterloo.
Fat and Foolish.
A Harem Romance.
His Winning Way.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF OCTOBER 7.

The Heart of Ezra Greer (Thanhouser—Five Parts—Drama).
That Fatal Ring (Episode No. 14, "The Painted Safe"—Astra—Two Parts—Drama).
The Seven Pearls (Episode No. 4, "Amid the Clouds—Astra—Two Parts—Drama).
St. Mary's Lake—Glacier Park (Scenic), and Big Bear Lake (Educational) (Split Reel).
Lonesome Luke in Birds of a Feather (Two Parts—Comedy—Rolin).
Happy Hooligan—"In Soft" (Cartoon Comedy), and From Tree to Mill (Educational) (International Split Reel).
Hearst-Pathe News No. 82 (Topical).
Hearst-Pathe News No. 83 (Topical).

RELEASES FOR WEEK OF OCTOBER 14.

Stranded in Arcady (Pathe Plays—Five Parts—Drama).
The Torture of Silence (Five Parts—Drama—Gold Rooster).
The Fatal Ring (Episode No. 15—"The Dagger Duel"—Two Parts—Astra).
The Seven Pearls (Episode No. 5—"Between Fire and Water"—Two Parts—Astra).
Baritz, France—(The Fashionable Pathe Colored Travel Picture—Half Reel), and Warblers of France (Educational—Colored—Half Reel).
Bliss (Comedy—One Part—Rolin).
Katzenjammer Kids—"Der End of der Limit" (Carton) and Making Steel Plates for Our New Merchant Marine (Educational—International Split Reel).
Hearst-Pathe News No. 84 (Topical).
Hearst-Pathe News No. 85 (Topical).

RELEASES FOR WEEK OF OCT. 21.

The Painted Doll (Five parts—Drama—Russian Art Films—Special).
The Fatal Ring (Episode No. 16—"The Double Disguise"—Two parts—Drama—Astra).
The Seven Pearls (Episode No. 6—"The Abandoned Mine"—Two parts—Drama—Astra).
Lonesome Luke from London to Laramie (Two parts—Comedy—Rolin).
A Corner of the Moravan, L'Yonne, France (Half Reel—Travel—Pathe Colored) and Our Game Birds—The Wild Duck (Half Reel—Educational—Pathe Colored).
The Children's House (Half Reel—Educational—International) and Boarder Busters (Half Reel—Comedy—Rolin).
Hearst-Pathe News No. 86 (Topical).
Hearst-Pathe News No. 87 (Topical).

RELEASES FOR WEEK OF OCTOBER 28.

The Seven Pearls (Episode No. 7—"The False Pearl"—Two Parts—Drama—Astra).
The Fatal Ring (Episode No. 17—"The Death Weight"—Two Parts—Drama—Astra).
Rainbow Island (Comedy—Rolin).
The Mole Cricket (Colored—Half Reel) and Springtime in the Rivieria (Colored—Half Reel—Pathe Educational).
Happy Hooligan Cartoon—At the Picnic (Cartoon Comedy) and Doing Their Bit (Educational—International Split Reel).
Hearst-Pathe No. 88 (Topical).
Hearst-Pathe No. 89 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Aug. 6—Susie, the Sleepwalker.
Sept. 17—Susie's Scheme.
Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.

KLEVER KOMEDY.

Sept. 10—Camping.
Sept. 24—In Bed—In Bad.
Oct. 14—The Cow Jumped Over the Moon.
Oct. 22—Home Defense.

PARAMOUNT-MACK SENNETT COMEDIES.

Oct. 7—A Bedroom Blunder.
Oct. 21—Roping Her Romeo.
Nov. 4—Pullman Bride.
Nov. 18—Are Waitresses Safe.

PARAMOUNT-ARBUCKLE COMEDY.

Aug. 20—His Wedding Night (Two parts).
Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.

PARAMOUNT FEATURES.

Sept. 24—Bab's Diary (Five parts)—Drama.
Oct. 1—The Ghost House (Five Parts—Drama).
Oct. 8—Arms and the Girl (Five Parts—Drama).
Oct. 8—The Trouble Buster (Five Parts—Drama).
Oct. 15—The Call of the East (Five Parts—Drama).
Oct. 22—The Son of His Father (Five Parts—Drama).
Oct. 29—Bab's Burglar (Five Parts—Drama).
Oct. 29—The World for Sale (Five Parts—Drama).
Nov. 5—The Antics of Ann (Five parts—Dr.).
Nov. 5—The Hungry Heart (Five parts—Dr.).
Nov. 12—The Clever Mrs. Carfax (Five Parts—Drama).
Nov. 12—Jack and Jill (5 Parts—Drama).

PARAMOUNT-BURTON HOLMES.

Oct. 1—Across Manchuria to Korea (Scenic).
Oct. 8—The Singular City of Seoul (Scenic).
Oct. 15—Queer Korean Customs (Scenic).
Oct. 22—Tokyo, the Metropolis (Scenic).
Oct. 29—Nikko in Snow Time (Scenic).
Nov. 5—The Land of Mme. Butterfly (Scenic).
Nov. 12—Around Fujiyama (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Oct. 4—Subjects on Reel: Higher Education for Army Cooks; A Denishawn Entertainment; Goodrich Dirt, Lunch Detective.
Oct. 8—Subjects on Reel: A Southern Deer Hunt, with R. F. Warner of Field and Stream; Uncle Sam's Hints to Housewives, No. 1, Soap Making at at Home; A Wood-Chopping Contest in N. Zealand; Cartoon—Bobby Bumps "World Series."
Oct. 15—Subjects on Reel—Woodcraft and Camping; Uncle Sam's Hints to Housewives, No. 2, The Ice-Refrigerator; Denizens of a Metropolitan Jungle; Cartoon—Quacky Doodles the Cheater.
Oct. 22—Subject on Reel—Humpback Whaling in the Pacific; Uncle Sam's Hints to Housewives, No. 3, The Meatless Meat Loaf; Leventhal's Aeroplane Machine Gun.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

The Burden of Proof
and the New Ticket Tax

To serve exhibitors broad-mindedly and promptly with authentic information, we are having developments followed up closely by our personal investigator at Washington.

In addition we have made a personal canvass of leading exhibitors to determine upon the best method for handling ticket receipts and tax returns, INCLUDING THE CORRECT READING MATTER ON TICKETS UNDER THE TAX LAW.

This is highly important because the BURDEN OF PROOF of correct returns rests upon each exhibitor. In case of doubt, he is likely to be assessed higher according to the amount determined by the Government officials.

We are now preparing a pamphlet explaining all about the tax in the briefest, simplest, most authentic form, free from the mass of technical language employed in the Government publications and regulations.

It will also show how to follow the regulations with the least inconvenience to yourself and the least interference by the Government.

A free copy will be sent on request to those who write for it on appended coupon.

If you send for it today, you will have it in time before the law goes into effect.

Ignorance of the law is no excuse.

FILL IN (State)..... (City)..... (Address)..... (Name of Manager)..... (Name of Theatre)..... Without obligation, please send me Free Tax Booklet.

AUTOMATICKET COMPANY, 1731 Broadway, New York.

TEAR OFF MAIL TODAY

Automaticket Company, 1731 Broadway New York

LIBERTY NEEDS A LOAN

$3,000,000,000
OR MORE

Let's Make It More!

Pour In Your Savings
TILL IT HURTS

Let the FIFTH INDUSTRY be
THE FIRST IN PATRIOTISM!

Exhibitors everywhere do your "bit" by showing the LIBERTY LOAN films.

See MOVING PICTURE WORLD, Issue Oct. 20, Pages 438-39.

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 754.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 4—Number 92—(Topical).
Oct. 11—Number 93 (Topical).
Oct. 18—Number 94 (Topical).
Oct. 25—Number 95 (Topical).
Nov. 1—Number 96 (Topical).
Nov. 8—Number 97 (Topical).

BISON.

Sept. 24—The Dynamite Special (Two parts—Drama).
Oct. 1—The Lion's Lair (Two parts—Drama).
Oct. 8—Saving the Fast Mail (Two Parts—Drama).
Oct. 15—The Temple of Terror (Two Parts—Drama).
Oct. 22—The Getaway (Two Parts—Drama).

BUTTERFLY PICTURES.

Oct. 1—The Secret Man (Five parts—Drama).
Oct. 8—The Girl Who Won Out (Five Parts—Drama).
Oct 15—'49-'17 (Five Parts—Drama).
Oct. 22—Society's Driftwood (Five Parts—Drama).
Oct. 29—A Marked Man (Five parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five parts—Drama).

GOLD SEAL.

Sept. 17—The Pullman Mystery (Three parts—Drama).
Sept. 24—The Master Spy (An episode of "The Perils of the Secret Service"—Three parts—Drama).
Oct. 1—The Storm Woman (Three parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Sept. 10.—Nearly a Queen (Comedy).
Sept. 17—Hawaiian Nuts (Comedy).
Sept. 17—Circus Sarah (Comedy).
Sept. 24—Marble Heads (Comedy).
Sept. 24—The Fountain of Trouble (Comedy).
Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Aug. 27—Props, Drops and Flops (Two parts—Comedy).
Sept. 3—Backward Sons and Forward Daughters (Two parts—Comedy).
Sept. 10.—From Cactus to Kale (Two parts—Comedy).
Sept. 17—A Prairie Chicken (Two parts—Com.).
Sept. 24—Soapsuds and Sirens.
Oct. 1—Counting Out the Count (Two parts—Comedy).
Oct. 8—The Nurse of An Aching Heart (Two Parts—Comedy).
Oct. 15—Vamping Reuben's Millions (Two Parts—Comedy).
Oct. 22—Fat and Furious (Two Parts—Comedy).
Oct. 29—Even As Him and Her (Two parts—Comedy).
Nov 7—Double Dukes (Two parts—Com.)

NESTOR.

Sept. 3—Looking 'Em Over (Comedy).
Sept. 10.—The Boulevard Speed Hounds (Comedy).
Sept. 17—Welcome Home (Comedy).
Sept. 24—Taking Their Medicine (Comedy).
Oct. 1—Pete the Prowler (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).
Oct. 8—Hot Applications (Comedy).
Oct. 15—Wild and Wooly Women (Comedy).
Oct. 22—A Fire Escape Finish (Comedy).
Oct. 29—A Bad Little Good Man (Comedy).

POWERS.

Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New) (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

STAR FEATURETTE.

Sept. 3—A Dream of Egypt (Two parts—Dr.).
Sept. 10.—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—A Romany Rose (Two parts—Drama).
Oct. 8—A Prince for a Day (Two Parts—Drama).
Oct. 15—The Cross-Eyed Submarine (Two Parts—Comedy).
Oct. 22—Little Mariana's Triumph (Two Parts—Drama).

VICTOR.

Aug. 13—The Brass Girl (Two parts—Comedy-Drama).
Aug. 20—A Five Foot Ruler (Two parts—Comedy-Drama).
Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.).
Sept. 10.—In the Clutches of Milk (Comedy).
Sept. 17—Marathon Maniacs (Comedy).
Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Sept. 3—Issue No. 35 (Educational).
Sept. 10.—Issue No. 36 (Educational).
Sept. 17—Issue No. 37 (Educational).
Sept. 24—Issue No. 38 (Educational).
Oct. 1—Issued No. 39 (Educational).
Oct. 8—Issue No. 40 (Educational).
Oct. 15—Issue No. 41 (Educational).
Oct. 22—Issue No. 42 (Educational).
Oct. 29—Issue No. 43 (Educational).
Nov. 9—Issue No. 44 (Educational).

UNIVERSAL SPECIAL FEATURE.

Sept. 17—The Gray Ghost (Episode No. 12—The Poisoned Ring—Two parts—Drama).
Sept. 24—The Gray Ghost (Episode No. 13—"The Tightening Snare."—Two parts—Dr.).
Oct. 1—The Gray Ghost (Episode No. 14, "At Bay"—Two parts—Drama).
Oct. 8—The Gray Ghost (Episode No. 15, "The Duel"—Two Parts—Drama).
Oct. 15—The Gray Ghost (Episode No. 16, "From Out of the Past"—Two Parts—Drama).
Oct. 22—The Red Ace Episode No. 1, "The Silent Terror" — Two Parts—Drama).
Oct. 22—Seeing New York With Hy Mayer (One-Reel Travelaugh).
Oct. 29—The Red Ace (Episode No. 2—"The Lure of the Unattainable"—Two Parts—Drama).
Nov. 5—The Red Ace (Episode No. 3—"The Leap for Liberty"—Two parts—Drama).
Nov. 9—The Red Ace (Episode No. 4, "The Undercurent"—Two parts—Dr.).
Nov. 9—Finley Nature Pictures (One Reel Educational).

UNIVERSAL CURRENT EVENTS.

Aug. 31—Issue No. 16 (Topical).
Sept. 7.—Issue No. 17 (Topical).
Sept. 14—Issue No. 18 (Topical).
Sept. 21—Issue No. 19 (Topical).
Sept. 28—Issue No. 20 (Topical).
Oct. 5—Issue No. 21 (Topical).
Oct. 12—Issue No. 22 (Topical).
Oct. 19—Issue No. 23 (Topical).
Oct. 26—Issue No. 24 (Topical).
Nov. 2—Issue No. 25 (Topical).
Nov. 9—Issue No. 26 Topical.

Metro Pictures Corporation.

METRO PICTURES CORP.

Aug. 13—The Girl Without a Soul (Five parts—Drama).
Aug. 27.—To the Death (Five parts—Drama).
Sept. 10—The Lifted Veil (Five parts—Drama).
Sept. 17—Their Compact (Seven parts—Drama).
Sept. 24—The Silence Sellers (Five parts—Dr.).
Oct. 8—Life's Whirlpool (Five Parts—Drama).
Oct. 15—A Sleeping Memory (Seven parts—Drama).
Oct. 22—More Truth Than Poetry (Five parts—Drama).
Oct. 29—The Adopted Son (Six parts—Drama).

YORKE FILM CORP.

July 16—The Hidden Spring (Five parts—Dr.)
Sept. 3.—Under Handicap (Seven parts—Drama).
Oct. 1—Paradise Garden (Five Parts—Drama).

METRO COMEDIES.

Sept. 17—Henry's Ancestors (Drew).
Sept. 24—His Curiosity (Drew).
Oct. 1—The Joy of Freedom (Drew).
Oct. 8—His Double Life (Drew).
Oct. 15—The Dentist—(Drew).
Oct. 22—Hist! Spies (Drew).
Oct. 29—Twelve Good Hens and True (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Sept. 9—The Haunted House (Five Parts—Drama).
Sept. 9—Polly Ann (Five Parts—Drama).
Sept. 16—Mountain Dew (Five Parts—Drama).
Sept. 16—Flying Colors (Five Parts—Drama).
Sept. 23—The Bond of Fear (Five Parts—Drama).
Sept. 23—Devil Dodger (Five Parts—Drama).
Sept. 30—Broadway, Arizona (Five Parts—Drama).
Sept. 30—The Tar Heel Warrior (Five Parts—Drama).
Oct. 7—Ashes of Hope (Five Parts—Drama).
Oct. 7—A Phantom Husband (Five Parts—Drama).
Oct. 14—One Shot Ross (Five parts—Drama).
Oct. 14—Wild Sumac (Five parts—Drama).
Oct. 21—The Firefly of Tough Luck (Five parts—Drama).
Oct. 21—Cassidy (Five parts—Drama).

TRIANGLE KOMEDY.

Sept. 16—His Baby Doll.
Sept. 16—His Unconscious Conscience.
Sept. 23—His Taking Ways.
Sept. 23—Her Fickle Fortune.
Sept. 30—His Saving Grace.
Sept. 30—Caught In the End.
Oct. 7—Half and Half.
Oct. 7—All at Sea.
Oct. 14—Their Love Lesson.
Oct. 14—A Prairie Heiress.
Oct. 21—His Busy Day.
Oct. 21—A Modern Sherlock.

KEYSTONE COMEDY.

Aug. 12—Lost—A Cook (Two parts).
Aug. 19—The Pawnbroker's Heart (Two parts).
Aug. 26—Two Crooks (Two parts).
Sept. 2—A Shanghaied Jonah (Two parts).
Sept. 9—His Precious Life (Two parts—Com.).
Sept. 16—Hula Hula Land (Two parts—Com.).
Sept. 23—The Late Lamented (Two parts).
Sept. 30—The Sultan's Wife (Two parts).
Oct. 7—His Crooked Career (Two Parts).
Oct. 14—Pearls and Perils (Two parts).
Oct. 21—A Hindu Hoodoo (Two parts).

TRIANGLE REISSUES.

Sept. 2—The Lamb (Five Parts—Drama).
Sept. 16—Hell's Hinges (Five Parts—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 754.)

Mutual Film Corp.

CUB.

Sept. 20—Officer Jerry (Comedy).
Sept. 27—Jerry's Big Deal (Comedy).
Oct. 4—Jerry in Yodel Land (Comedy).
Oct. 11—Jerry and the Bully (Comedy).
Oct. 18—Jerry's Jam (Comedy).
Oct. 24—Jerry's Soft Snap (Comedy).
Nov. 1—Jerry's Lucky Day (Comedy).

GAUMONT.

Oct. 11—Reel Life No. 76 (Subjects on Reel: A Dam Across the Mississippi; The Development of the Watch; Acrobatic Cyclists; Cantaloupes of the Imperial Valley; Animated Drawings from "Life"—Coming Home from the Club in 1950.

Oct. 18—Reel Life No. 77 (Subjects on Reel: A Colonial Church of South Carolina; When Dishwashing is a Pleasure; The Banana Industry; A Primitive Jeweler; An Optical Illusion—Animated Drawings from "Life").

Oct. 24—Reel Life No. 78 (Subjects on Reel: Rocky Mountain Jay; Then and Now, or High Living Cost Wins the Race; Queer Trees of Trinidad; Dining on Wheels—How the American Traveler Is Fed; Animated Drawings from "Life"—The Apparel and the man: Not Guilty.

Nov. 1—Reel Life No. 79—Subjects on Reel—Building Our Modern Fleet; Important Industries of Argentina; An Unusual Foster Mother; A Dry Land Periscope; Had Your Mining Stock Panned Out; Animated Drawing from "Life."

MUTUAL WEEKLY.

Oct. 21—Number 147 (Topical).
Oct. 28—Number 148 (Topical).
Nov. 4—Number 149 (Topical).
Nov. 11—Number 150 (Topical).

STRAND COMEDY.

Oct. 2—Some Nurse (One Reel).
Oct. 9—Firing Father.
Oct. 16—For Sweet Charity (Comedy).
Oct. 23—And Along Came Mary.
Oct. 30—A Two-Cylinder Courtship.

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).

MUTUAL STAR PRODUCTION.

Oct. 8—Southern Pride (American—Five Parts—Drama).
Oct. 8—The Girl Angle (Horkheimer—Five Parts—Drama).
Oct. 15—The Calendar Girl (American—Five Parts—Drama).
Oct. 15—The Beautiful Adventure (Frohman—Five Parts—Drama).
Oct. 22—The Unforeseen (Frohman—Six parts—Drama).
Oct. 22—The Sea Master (American—Five parts—Drama).
Oct. 29—A Daughter of Maryland (Goodrich—Five parts—Drama).
Oct. 29—Peggy Leads the Way (American—Five parts—Drama).

SIGNAL.

Oct. 1—The Lost Express (Episode No. 3, "The Wreck at the Crossing"—Two parts—Drama).
Oct. 11—The Lost Express (Episode No .4, "The Oil-Well Conspiracy"—Two Parts—Drama).
Oct. 18—The Lost Express (Episode No. 5—"In Deep Waters"—Two Parts—Drama).
Oct. 25—The Lost Express (Episode No. 6—"High Voltage"—Two Parts—Dr.).
Nov. 1—The Lost Express (Episode No. 7—"The Race With the Limited"—Two parts—Drama).

Feature Releases

ARTCRAFT PICTURES CORPORATION.

Sept. 10—Barbary Sheep (Five parts—Drama).
Oct. 1—The Man from Painted Post (Five Parts—Comedy-Drama).
Oct. 15—The Narrow Trail (Five Parts—Drama).
Oct. 22—The Woman God Forgot (Five Parts—Drama).
Nov. 5—The Little Princess (Five parts—Dr.).
Nov. 19—The Rise of Jennie Cushing (Five parts—Drama).
Nov. 26—Desert Dust (Five parts—Drama).

ART DRAMAS, INC.

Sept. 10—Blood of His Fathers (Horsley—Five parts—Drama).
Sept. 17—Peg o' the Sea (Van Dyke—Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Oct. 1—The Spotted Lily (Five Parts—Drama).
Oct. 8—Anything Once (Five Parts—Drama).
Oct. 15—Bondage (Five Parts—Drama).
Oct. 22—The Desire of the Moth (Five parts—Drama).
Oct. 29—The Man Trap (Five parts—Drama).
Nov. 5—The Lash of Power (Five Parts—Drama).
Nov. 12—Princess Virtue (Five parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORP.

Oct. 1—Our Vanishing Game (Ditmar's "Living Book of Nature").
Oct. 8—Life of the Spider (Ditmar's "Living Book of Nature").
Oct. 15—Nature's Songsters (Ditmar's "Living Book of Nature").
Oct. 22—The Animals in Mid-Summer (Ditmar's "Living Book of Nature").
Oct. 1—A Flying Trip Through Hawaii (Scenic and Educational).
Oct. 15—Seals and Pelicans in Their Native Haunts (Scenic and Educational).

FOX SPECIAL FEATURES.

Oct. 7—Conscience (Five Parts—Drama).
Oct. 14—Thou Shalt Not Steal (Five Parts—Drama).
Oct. 21—This is the Life (Five Parts—Drama).
Oct. 28—The Scarlet Pimpernel (Five parts—Drama).
Nov. 4—Miss U. S. A. (Five parts—Drama).

FOX STANDARD PICTURES.

Sept. 2—Jack and the Beanstalk (Ten parts).
Sept. 16—The Conqueror (Ten parts).
Sept. 30—Camille.
Oct. 7—When a Man Sees Red.
Oct. 14—Aladdin and the Wonderful Lamp.
Nov. 18—The Babes in the Woods (Eight parts).

FOXFILM COMEDIES.

Sept. 3—Tom and Jerry Mix (Two parts).
Nov. 11—Wedding Bells and Roaring Lions (Two parts).
Nov. 18—A Milk-Fed Vamp (Two parts).
Dec. 9—His Smashing Career (Two parts).

GOLDWYN PICTURES CORP.

Sept. 23—Baby Mine (Six parts—Drama).
Oct. 7—Fighting Odds (Six Parts—Comedy).
Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
The Manx Man (Special).
For the Freedom of The World (Special).
Nov. 18—Joan of Plattsburg (Six parts—Drama).

GREATER VITAGRAPH (V-L-S-E).

Oct. 1—Plagues and Puppy Love (Big V Comedy).
Oct. 1—The Princess of Park Row (Five Parts—Drama).
Oct. 1—Favorite Film Features: David Garrick (Two parts—Drama) and The Politician's Dream (One Reel—Comedy).
Oct. 8—Favorite Film Features: Auld Lang Syne (Two parts—Drama) and The Troublesome Secretaries (One Reel—Comedy).
Oct. 8—Bobby, Mayor of Kid City (Bobby Connelly Series).
Oct. 8—The Fighting Trail (Episode No. 5—"Torrent Rush"—Two Parts—Dr.).
Oct. 8—The Love Doctor (Five Parts—Drama).
Oct. 15—Favorite Film Features—Dr. Lafleur's Theory (One reel—Drama) and Jerry's Uncle's Namesake—(Two parts—Comedy).
Oct. 15—Dead Shot Baker (Five parts—Drama).
Oct. 22—Favorite Film Features—"The Still Voice" (Two parts—Drama) and Chumps (One reel—Comedy).
Oct. 22—The Bottom of the Well (Five parts—Drama).

JEWEL PRODUCTIONS, INC.

Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).
"K" (Drama).

GEORGE KLEINE SYSTEM.

Sept. 24—Men of the Desert (Five parts—Drama—Essanay-Perfection Pictures).
Sept. 29—Conquest Program No. 12 (Edison-Perfection Pictures). Subjects: Paul Revere's Ride (Historical Drama), 1,000 feet; One Kind of Wireless (Drama), 1,000 feet; Putting the Bee in Herbert (Comedy-Drama), 4,000 feet; The Healthiest Spot in India (Scenic), Cashmere, the Summer Resort, 550 feet; The Champion Baby (Comedy), 431 feet).
Oct. 1—The Apple-Tree Girl (Edison-Perfection Picture—Five Parts—Drama).
Oct. 1—A Bear Fact (Selig—Two Parts—Comedy).
Oct. 8—A Fool for Luck (Essanay-Perfection Picture—Five Parts—Drama).
Oct. 15—The Fibbers (Essanay-Perfection Picture—Five Parts—Drama).

PARALTA PLAYS, INC.

Rose o' Paradise.
A Man's Man.

SELECT PICTURES CORP.

The Silent Master (Seven Parts).
Scandal.
The Moth.
Lest We Forget.
Magda.
The Wild Girl.

WHOLESOME FILMS CORPORATION.

Sept. 3—The Penny Philanthropist (Five parts—Drama).
Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).

WORLD PICTURES.

Sept. 24—The Woman Beneath (Five parts—Drama).
Oct. 1—The Corner Grocer (Five parts—Drama).
Oct. 8—Rasputin, the Black Monk (Eight Parts—Drama).
Oct. 15—Shall We Forgive Her? (Five Parts—Drama).
Oct. 22—The Dormant Power (Five parts—Drama).
Oct. 29—The Burglar (Five parts—Drama).

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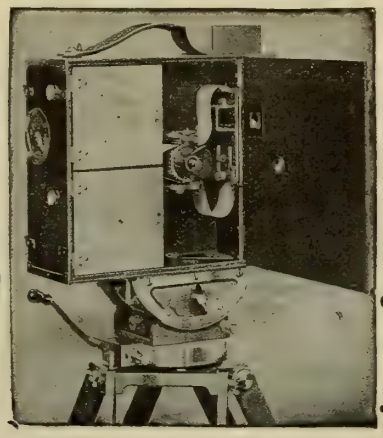

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List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 754.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

BERNSTEIN FILM PRODUCTION.
Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).
Loyalty (Drama).

J. FRANK BROCKLISS, INC.
U. S. Navy (Five parts).
Terry Human Interest Reels (900 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BRENON PRODUCTIONS.
Lone Wolf (Seven Parts).
Fall of the Romanoffs (Eight Parts).
Empty Pockets (Seven Parts).
Kismet.

CAMERAGRAPH FILM MFG. CO.
June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CORONA CINEMA CO.
May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.
Sept. 1—Balloonatics (Two parts—Comedy).
Oct. 1—Automaniacs (Two parts—Comedy).
Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.
(*The Lincoln Cycle Pictures.*)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CO.
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).
Oct. 1—Local Color (Comedy).
Oct. 8—Love and Locksmiths (Comedy).

CINEMA DISTRIBUTING CORP.
June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.
Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.
I Believe (Seven parts—Drama).

CRYSTAL PHOTOPLAYS CORP.
Mother Love and The Law (Drama).

E. I. S. MOTION PICTURES CORP.
Trooper 44 (Five parts—Drama).

M. S. EPSTEIN.
Kerensky in the Russian Revolution of 1917.

EXPORT AND IMPORT FILM CO.
June—Robespierre.

FAIRMOUNT FILM CORP.
June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.
"War Prides" (Two parts—Comedy).

FORT PITT CORPORATION.
The Italian Battlefront.

FRATERNITY FILMS, INC.
Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP.
June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.
April—God's Man (Nine parts—Drama).

BUD FISHER FILMS CORP.
Mutt and Jeff Animated Cartoons.

JOSEPH M. GAITES.
August—The Italian Battlefront.

GENERAL ENTERPRISES, INC.
The Warrior (Seven parts—Comedy-Drama).

GOLDIN FEATURES.
A Bit of Life (One Reel Comedy-Drama).

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).

HISTORIC FEATURES.
June—Christus (Eight parts—Drama).

HOFFMAN-FOURSQUARE PICTURES.
The Sin Woman (Seven Parts—Drama).
The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).

INTER-ALLIED FILMS.
Aerial Photograph (Box Kites and Captive Balloons with Cameras).
Falcons of the Sea (Hydroplanes for Coast Patrol).
Eyes of the Artillery (Use of Observation Balloons).

IVAN FILM PRODUCTIONS.
August—Babbling Tongues (Six parts—Dr.).
Married in Name Only (Six Parts—Drama).

KING BEE FILMS CORP.
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Com.).
Aug. 15—The Goat (Two parts—Comedy).
Sept. 1—The Fly Cop (Two parts—Comedy).
Sept. 15—The Chief Cook (Two parts—Com.).
Oct. 1—The Chief Cook (Two parts—Com.).
Oct. 15—The Candy Kid (Two Parts—Comedy).
Nov. 1—The Hobo (Two parts—Comedy).

A KAY CO.
Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.
June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MARINE FILM CORP.
August—Lorelei of the Sea (Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

MOE STREIMER.
June—A Daughter of the Don (Ten parts—Drama).

NEVADA MOTION PICTURE CORP.
June—The Planter (Drama).

OGDEN PICTURES CORP.
August—The Lust of the Ages (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

PATHE EXCHANGE, INC.
To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No 10, "Dolly Doings").
Mo-Toy Troupe (Release No. 11 "School Days").
Moy-toy Troupe (Release No. 12, "Little Red Riding Hood").
Moy-toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japoland").

PURKALL FILM CO.
July—The Liar (Six parts—Drama).

HARRY RAVER.
The Public Defender (Drama).

RENOWNED PICTURES CORP.
June—In Treason's Grasp (Five parts—Drama).

ROBARD PLAYERS.
Mothers of Men (Five parts—Drama).

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).

JULIUS STEGER.
May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

TRIUMPH FILM CORP.
Just a Woman.

ULTRA FILMS, INC.
A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).
May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

VICTORIA FEATURE FILMS.
Sept.—The Fated Hour (Six Parts—Drama).
Sept.—The Slave Mart (Six Parts—Drama).

E. WARREN PRODUCTION.
April—The Warfare of the Flesh (Drama).
The Weaver of Life (Drama).

Producers.—Kindly Furnish Titles and D ates of All New Releases Before Saturday.

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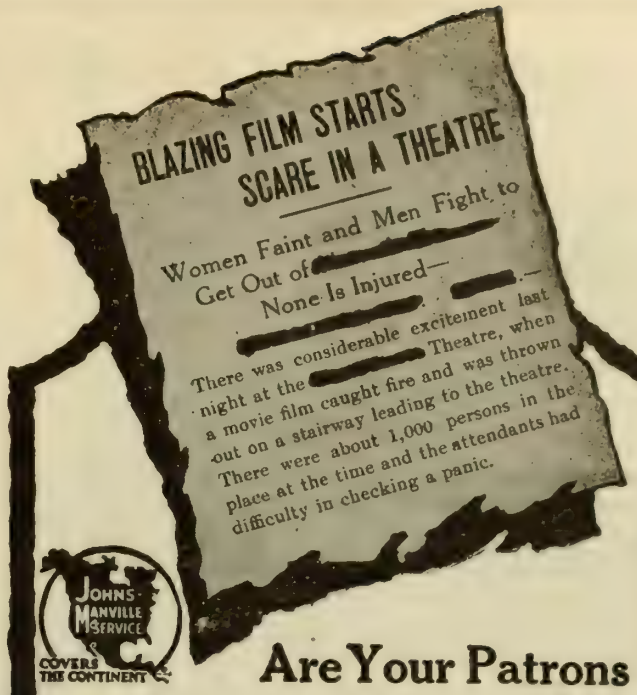
BLAZING FILM STARTS SCARE IN A THEATRE
Women Faint and Men Fight to Get Out of [redacted]
None Is Injured—
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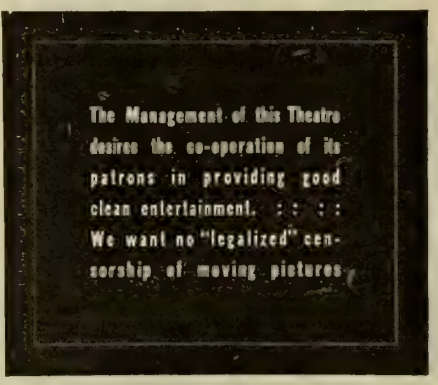
Educate Your Audience to Help Fight Censorship!

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.


The Management of this Theatre
desires the co-operation of its
patrons in providing good
clean entertainment. : : : :
We want no "legalized" cen-
sorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now!
Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00

MOVING PICTURE WORLD

17 Madison Ave., New York City

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TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

	REELS	MAKE	PRICE
Avalanche	5	Life Photo	$100
Curious Conduct of Judge LeGarde	5	Life Photo	100
Spectre	5	Lucky	125
A Modern Magdalen	5	Life Photo	100
Captain Swift	5	Life Photo	100
Lena Rivers	5	Cosmos	100
Little Girl That He Forgot	5	Cosmos	100
Littlest Rebel	6	Photo Drama	150
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Send us the name and address of each buyer of your feature pictures so that we may refer all inquiries for bookings direct to the proper exchange.

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a capable cast and a *clear picture*, the result is bound to be capacity houses.

Our part in your success is the manufacture of film that assures the clearest pictures.

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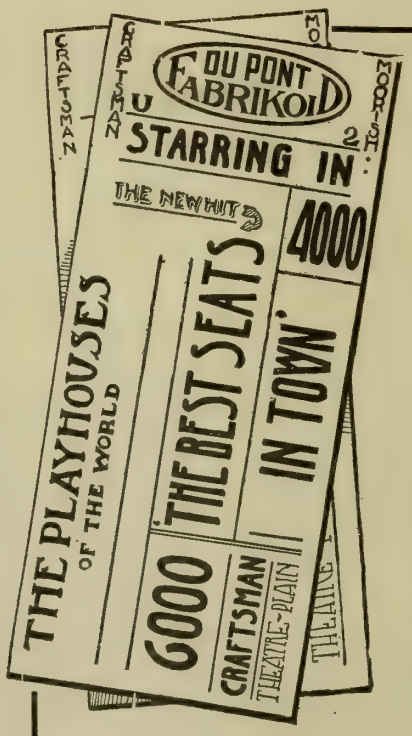

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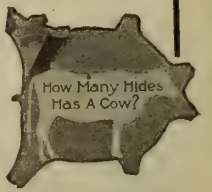

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AT ALL TIMES and insure quality and service in motion picture equipment, accessories and supplies.

THE U. T. E. PARTY comes to the exhibitor with the most popular M. P. Merchandise candidates in the entire industry, every one capable and efficient, all severely tried and found "O. K."

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To insure succesful operation of your house **vote a straight ticket.** Put an "X" alongside every item above.

United Theatre Equipment Corporation

H. T. EDWARDS, Pres. **J. H. HALLBERG, Vice-Pres.**

Executive Offices: 1604 Broadway, New York

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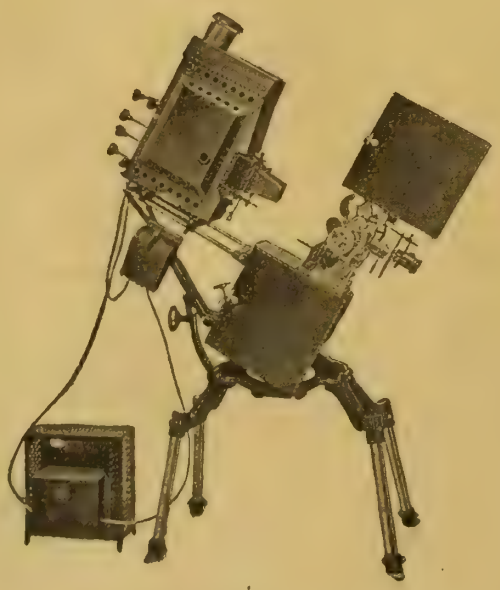
A "close-up" of last week's box score shows

POWER'S an 80% Favorite

in the Pacific Coast Studios

PARTICULAR CONDITIONS DEMAND PARTICULAR SERVICE



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Henry Lehrman, Studio	1	
"Bill" Horsley Studio	1	
Essanay Studio	1	
Rollin Film Co.	1	
Consolidated Film Co. (Exch.)	1	
V. L. S. E. (Exchange)	1	
General Film Co. (Exchange)		1
Mutual Film Corp. (Exchange)		1
Amer. Film Co., Santa Barbara	2	
Balboa Film Co.		1
Bernstein Film Co.		1
Vitagraph Studio	1	
Christie Film Co.	1	
L-KO Film Co.	1	
Vogue Film Co.	1	
Jesse L. Lasky Feature Play Co.	2	
Clune Film Producing Co.	2	
Lone Star (Charlie Chaplin)		1
N. Y. Motion Pic. Co., Culver City	2	
N. Y. Motion Pic. Co., Inceville	1	
Bosworth Inc. (Morosco)		1
David Horsley	2	
Keystone Film Co.		1
Norbig Film Co.		1
Wm. Fox Studio	3	1
Pacific Film Laboratories	1	
Film Music Co.	2	
Total	40	10

NICHOLAS POWER COMPANY

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90 Gold Street, NEW YORK, N. Y.

Vol. 34, No. 6 November 10, 1917 Price 15 Cents

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Founded by J.P.Chalmers in 1907

Goldwyn pictures

Exhibitors already have found that the line "It's a Goldwyn Picture" used in their newspaper advertising draws the public to their box-offices

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Chalmers Publishing Company 516 Fifth Ave. New York

Exhibitors in Small Cities Take Notice

THE expenditure by Jewel Productions, Inc., of the great sum of $50,000 in sending people into your theatre to see "The Co-Respondent," has been so arranged as to work precisely the same beneficial result for *you*, in the small town, as for the big cities.

Read the list of giant newspapers in our circular on your desk. "The Co-Respondent's" dominating half-pages and quarter-pages will reach out hundreds of miles into the country from every newspaper center. They will cover your section exactly as the great New York dailies do in New York territory.

In Addition—

Having played to capacity at The Broadway Theatre, New York and being fully reviewed by the Dramatic Critic they depend on and advertised in the journal they trust your patrons will mark down "The Co-Respondent" as one photo-play they cannot afford to miss.

On this firm conviction we have closed arrangements to spend $50,000.

Book "The Co-Respondent" *today* and reap where we have sown.

Rare Jewel Pictures You Can Now Obtain

"Come Through"
George Bronson Howard's greatest melodrama.

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Dorothy Phillips in a Western drama with a Grizzly's grip.

"K" Produced by Lois Weber
From Mary Roberts Rinehart's 2,000,000-readers novel.

"Sirens of the Sea"
A Dream of Fair Women.

"The Man Without a Country"
The Great Patriotic Classic.

"The Co-Respondent"
Featuring Elaine Hammerstein. Produced by Ralph Ince. By Alice Leal Pollock and Rita Weiman.

Book through JEWEL Offices in Principal Cities or from Home Office 1600 Broadway, New York

JEWEL
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INC.

You can throw worry to the winds when playing an Essanay Perfection Picture. It insures you of a profitable week and your patrons of clean, wholesome and enjoyable entertainment.

Geo K. Spoor.

"The MYSTERY SHIP"

$35,000

—spent in the first episode of "The Mystery Ship" for a few feet of film. A fortune laid out for a few scenes to give the people something they have never seen in their lives in serial pictures. Nothing ever attempted in serials even compares to this daring coup of spending this huge sum for these scenes in the first episode alone. Thus the exhibition of the first episode of "The Mystery Ship" guarantees capacity at the remaining fifteen.

BEN WILSON

NEVA GERBER

—opens with the most amazing scenes ever shown in the history of serials. Description can't cover it. You MUST see this opening installment to realize to what extent the Universal has gone to give thousands of Exhibitors a real winner. With such well known stars as

Ben Wilson, Neva Gerber, Kingsley Benedict

Supported by a brilliant cast, "THE MYSTERY SHIP" towers head and shoulders above any serial on the market. The blowing up of huge stone walls, the volcanic eruption, the devastating of an entire village, are but a few of the thrillers in the first episode. Go to your nearest Universal Exchange. Ask to review this first instalment—then make your own decision.

BOOK THRU ANY UNIVERSAL EXCHANGE

NEAL HART
in "The MAN from MONTANA"

A Butterfly Picture
Current Release

Neal Hart is one of the really Western men who put the real West into Western pictures, thereby making them popular at a time when they were being killed by fakers. In this big BUTTERFLY Picture Neal is partner in a mine. He goes East and his partner sells out to a band of sharpers. Neal rounds up the crooks and wins wealth and a regular girl in a climax that will delight your audiences. Don't let this get by you.

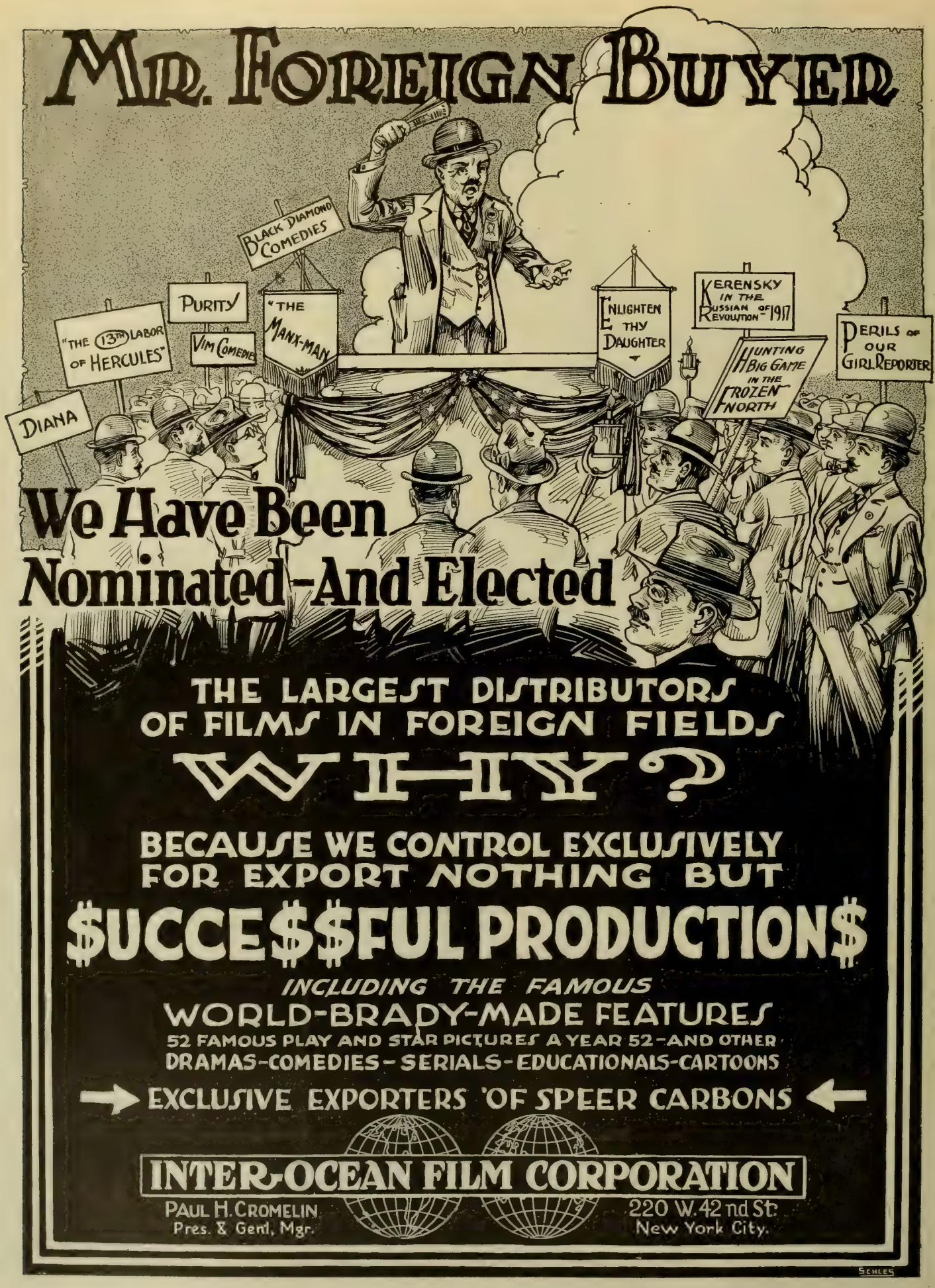
Book thru your Butterfly Exchange, or Universal Film Mfg. Co., Carl Laemmle, Pres., 1600 Bway, New York

BROWNIE VERNON
IN "FEAR NOT"

A BUTTERFLY PICTURE

The most popular form of play in the world is the melodrama when it is as wonderfully well done as is "Fear Not." To a strong story and a brilliant supporting cast, charming Brownie Vernon brings a personality that always gets over big. A false accusation, a strange experiment and a startling climax make marvelous entertainment.

Book thru your Butterfly Exchange, or Universal Film Mfg. Co., Carl Laemmle, Pres., 1600 Bway, New York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We Have Been Nominated-And Elected
THE LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS
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BECAUSE WE CONTROL EXCLUSIVELY FOR EXPORT NOTHING BUT
$UCCE$$FUL PRODUCTION$
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PAUL H. CROMELIN
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SCHLES

An Advertisement
by
William W. Hodkinson

A motion picture distributing organization to be known as the

W. W. HODKINSON CORPORATION

is now being organized.

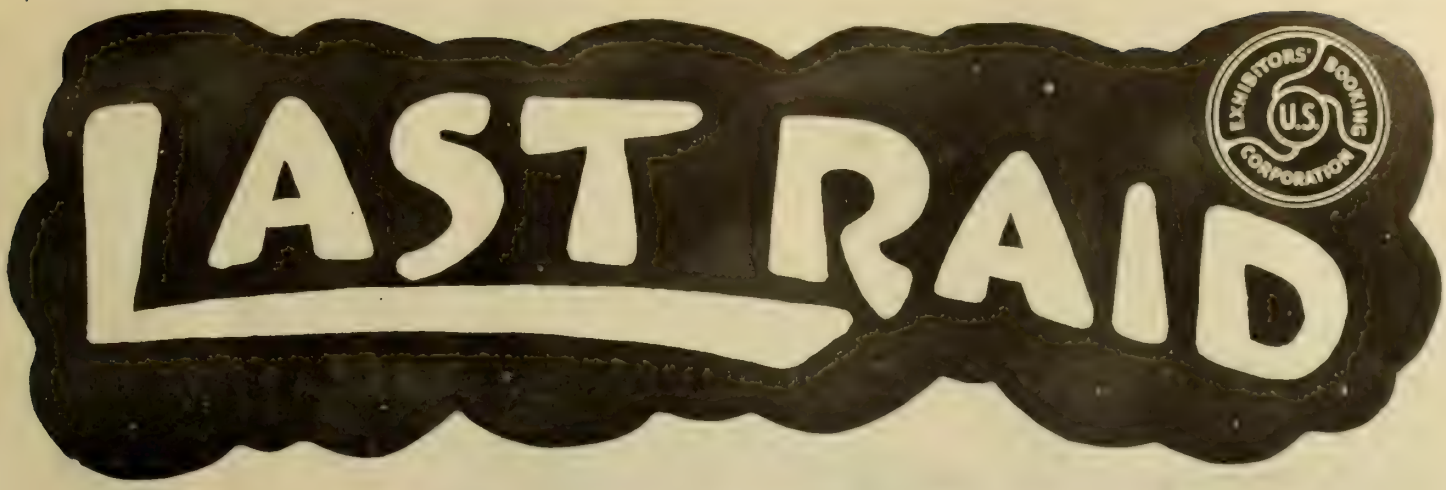
My own name is being used because the new company will stand for only those principles in the motion picture business to which I am willing to give my name.

Important connections have been made with quality producers. The first of these will be announced in next week's trade papers.

Wm. W. Hodkinson

1527 5th Ave., New York

THOS. H. INCE
THE ZEPPELIN'S
THOMAS H. INCE'S
Newest and Greatest Spectacle
A powerful drama by C. Gardner Sullivan, containing an overwhelming procession of smashing episodes including:
The Zeppelin in action.
The inner workings of the mighty air monster.
The bombing and burning of towns and villages.
Mutiny in the gondolas of a dirigible.
A hugh "terror-of-the-skies" destroyed by fire in mid air.
Multitudes of enslaved people sounding the battle cry of freedom.
The triumph of democracy over Kaiserism.



Coming

Another new THOS. H. INCE Production

The great BESSIE BARRISCALE Sensation

"Those Who Pay"

By C. GARDNER SULLIVAN

HOW TO BOOK THE BIG SPECIAL PRODUCTIONS OF THE U. S. EXHIBITORS' BOOKING CORPORATION

"THE ZEPPELIN'S LAST RAID" and "THOSE WHO PAY" are the first of the very exceptional pictures bought outright for cash and booked direct to exhibitors by the **U. S. Exhibitors' Booking Corporation.**

Beginning with the great INCE spectacle, the pick of the studios' most important offerings will be released each month.

EVERY EXHIBITOR can book them immediately—open booking. And if there are no U. S. EXHIBITORS' BOOKING CORPORATION FRANCHISE HOLDERS in your neighborhood YOU can get these "box-office winners" first run——

BUT if you hold a franchise, you have first call on every U. S. Exhibitors' Booking Corporation production. You also get each picture at a franchise-fixed price. You can't pay **More** for it even if you want to. You must pay **Less** for it when the purchase price of the negative allows for a reduction. And your franchise guarantees you the greatest record-breaking sensations that the most famous directors can produce.

FRANCHISES AWARDED IN ORDER OF APPLICATION

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U. S. EXHIBITORS' BOOKING CORPORATION

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WORLD FILM CORPORATION
Sole & Exclusive Distributors

Paramount-Mack Sennett Comedies

"Roping Her Romeo"

Dear dainty Polly Moran, piquant as a champaign glass, light as a gazelle, oh, yes — light fingered with a "48."

—and piquant—why Polly and truck six tip the beam together.

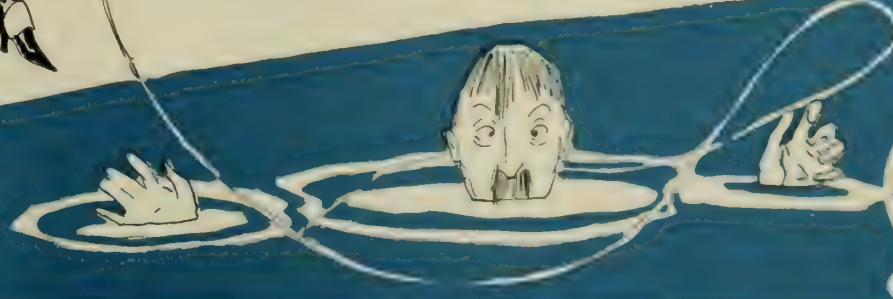
—but ***she got her man,***—
—and ***she got him good.***

Also, there is BEN TURPIN and SLIM SUMMERVILLE who always bring home the bacon.

Remember, you're not Columbus—*you can't find America by looking for India.*

Just book the Paramount-Mack Sennett Comedies.

Not to fill out your program **—to fill up your house.**



Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.*
CECIL B. DEMILLE, *Director General*

Paramount Pictures

Paramount-Mack Sennett Comedies

HERE'S MACK SENNETT'S RECIPE FOR A PARAMOUNT-MACK SENNETT COMEDY—

Combine Grandma's, Grandpa's, Mother's and Dad's private laugh recipes with a little spice from brother's fertile imagination, and some ideas from sister's pet modiste—

Stir the ingredients in the Sennett joy tank with a few slapsticks, a custard pie or two, and other articles of disturbance, and you'll have it.

A bright, brand new sparkling, kicking, gurgling, Paramount-Mack Sennett Comedy.

Send 'em out laughing—then they'll come back for more.

KATHLEEN CLIFFORD
starring in
WHO IS "NUMBER ONE"?

"YES, it IS a PARAMOUNT PRODUCTION"

What this one exhibitor said about the first Paramount Serial is echoed by hundreds of others who have seen the first episodes of

WHO IS "NUMBER ONE"?

That is why the bookings already are climbing up to record heights.

The exhibitor who *knows* is getting in on the money because a Paramount Serial backed by Paramount promotion must be sure fire.

The story of the serial featuring lovely Kathleen Clifford was written by Anna Katharine Green—greatest of writers.

IT CAN'T GO WRONG!

Paramount Pictures

Adolph Zukor presents

ANN PENNINGTON

in

"The Antics of Ann"

By Frederick Chapin

Directed by
Edward Dillon

A world-famous Ziegfeld beauty, in a whirlwind farce, surrounded by a bevy of the most beautiful girls in the world—— Does that sound good to you?

There's real attraction value there that deserves all the publicity you can give it.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK

A Paramount Picture

Paramount Pictures

Thomas H. Ince *presents*

Dorothy Dalton

in "The Price Mark"

Form the story by John B. Ritchie

Predictions Fulfilled

In the Morning Telegraph of Sunday, October 21, we said: "Watch for the reviews in tomorrow's papers. We predict that they will tell the old, old story of another Paramount winner."

The reviews below justify our prediction.

Herald (New York)

Thos. H. Ince presented Miss Dorothy Dalton in a photographic version of "The Price Mark" by John B. Ritchie, in the Rialto Tneatre yesterday. Miss Dalton was picturized with William Conlin and Thurston Hall in a series of emotional scenes, which were played with stirring realism. One of these was a struggle with Mr. Conklin, which was reminiscent of Baron Scarpia's last moments with La Tosca. This climax took place in a large studio apartment, and many of the ornaments and much of the bric-a-brac were destroyed in the struggle.

Tribune (New York)

Anyone who likes to speculate on the two-men-and-a-woman problem will enjoy "The Price Mark," and it is interestingly presented. Dorothy Dalton has some excellent moments as Paula Lee, the heroine who was more sinned against than sinning, and she looks handsomer than we have ever seen her look before. The picture is beautifully staged and the Eastern scenes are particularly attractive.

Thos. H. Ince Production

It requires no gift of prophesy to predict a Paramount winner. Success for Paramount and Paramount Exhibitors is foreordained because all the elements of success are combined in every Paramount **production.**

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

A Paramount Picture

Paramount Pictures

JOS. M. SCHENCK presents
ROSCOE
"FATTY" ARBUCKLE
in "FATTY in CONEY ISLAND"
Released October 29th
Can't you imagine it yourself? "Fatty" in the home of "hot dogs," string molasses candy, and custard pie comedy.
"The Butcher Boy," great as it was, never even approached this.
Putting across one of "Fatty" Arbuckle's rollicking riots of joy is simply a matter of letting them know you have it.
Don't let your voice sink, though.
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L LASKY Vice Pres CECIL B DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

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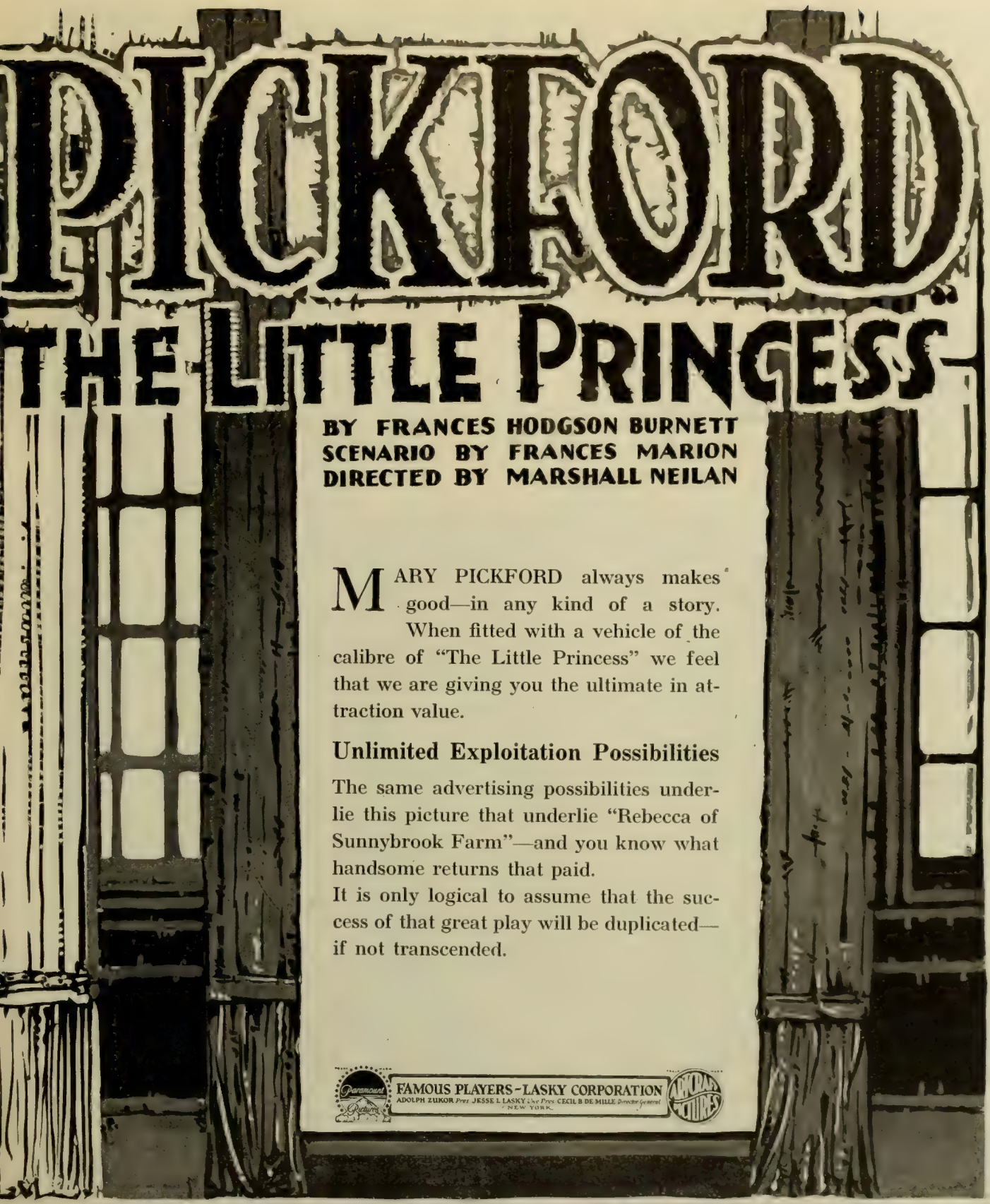
An ARTCRAFT Picture


PICKFORD
THE LITTLE PRINCESS
BY FRANCES HODGSON BURNETT
SCENARIO BY FRANCES MARION
DIRECTED BY MARSHALL NEILAN
MARY PICKFORD always makes good—in any kind of a story. When fitted with a vehicle of the calibre of "The Little Princess" we feel that we are giving you the ultimate in attraction value.
Unlimited Exploitation Possibilities
The same advertising possibilities underlie this picture that underlie "Rebecca of Sunnybrook Farm"—and you know what handsome returns that paid.
It is only logical to assume that the success of that great play will be duplicated—if not transcended.
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director general
NEW YORK
ARTCRAFT PICTURES

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ARTCRAFT PICTURES

'SUSIE SLIPS ONE OVER'

Black Diamond Comedy

YOU needn't be afraid to show Black Diamond Comedies to your most fastidious folks.

They are just clean, rapid-fire fun, full of some of the best stunts in trick photography you ever saw—the kind of stunts that bring 'em back looking for more.

BLACK DIAMOND COMEDY

U. S. Motion Picture Corp.
WILKES-BARRE, PENNSYLVANIA

J. O. Walsh, *Pres.*, F. W. Hermann, *Vice-Pres.*, D. L. Hart, *Treas.*

Paramount Pictures

Paramount Pictures

BOOK TODAY

The Screen's Dramatic Triumph

THE PENNY PHILANTHROPIST

CLARA E. LAUGHLIN'S FAMOUS STORY

with PEGGY O'NEILL and RALPH MORGAN

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Directed by George Fitzmaurice .....
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The HIDDEN HAND
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Pathé
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LONESOME LUKE COMEDIES
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"'From London to Laramie' is a highly comical 'Lonesome Luke' number. It is the sort of comedy that should get over anywhere."
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"'From London to Laramie' is the kind of comedy audiences like. In all of the 'Luke' comedies there has been an abundance of new material situations that have been uproariously funny. If an exhibitor will stand by the exit of his theatre just after he has shown this film he will see a smile on the face of every patron."
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in "Pants"
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in "Efficiency Edgar's Courtship"
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in "The Apple Tree Girl"
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in "The Courage of the Commonplace"
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Shirley Mason
in "Cy Whittaker's Ward"
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Bryant Washburn and Virginia Valli
in "The Fibbers"
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A picture of the sort that will please any audience. It has an appeal for the business man—the society matron — the college boy — the debutante, and the dyed-in-the-wool motion picture fan. In five acts. Released November 12th.

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and the method of their distribution
will be published in this space next week.

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IN

Screen version by THOMAS G. GERAGHTY

"A Man's Man"

Written by PETER B. KYNE

DIRECTED BY OSCAR APFEL

The Rousing—Ebullient--Vibrant—Seething Story of an American Superman.

Bessie Barriscale

IN

Screen Version by Monte M. Katterjohn

"Madam Who?"

Written by Harold MacGrath

DIRECTED BY REGINALD BARKER

The Secret Service Classic

Mystery Compelling—and the Speed and Splendor of a shooting Star.

Henry B. Walthall

IN

"His Robe of Honor"

Screen Version by Julian L. Lamothe

Written by Ethel & James Dorrance

DIRECTED BY REX INGRAM

A Leopard-Lawyer sheds his Spots and chooses between Loot and Love

---

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A vivid, challenging production from Capt. Edwin Bower Hesser's great story that will thrill the heart and brain of every loyal American.

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The organization that has produced such a remarkable picture as "The Spreading Dawn," playing now throughout America and universally praised by the critics of the entire nation, *gains new strength and power in each new release.*

Think what it means to the exhibitors of America—our patrons—some of them paying *as low as $15 a day* to get, without advance in prices, one of the greatest of all stars in one of the most magnificent and lavish productions—"THAIS." And think what it means to small exhibitors to get "Thais" *more quickly than they have ever before obtained a big production.*

Goldwyn Pictures Corporation

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Having won exhibitor confidence by a policy of honor and squareness in our relations with the theatre-owners of the nation we intend to hold and increase your confidence by giving you our biggest and best efforts as well as our average of high achievement.

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But we prefer to have you, our patrons, receive this record-breaking attraction and play it to big profits. By doing this we hope to bind you closer to us and succeed in making you feel that you are *our actual partners* in this great enterprise; that by making *you* successful we are attaining the highest success for ourselves.

Mary Garden in "Thais" will be released throughout North America Dec. 30, 1917.

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SHE played the game as thousands of big city girls play it. Her reputation—the least said about that the better. Her name was always on the tongues of men.

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WITH A NOTABLE BRENON CAST

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AS
DR WORTHING
IN
EMPTY POCKETS

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Anna Q. Nilsson, leading woman with Charles Richman in "Over There!"

An Episode in "Over There!" Charles Richman as Monte.

For Immediate Distribution—the Patriotic Photodrama

"OVER THERE"

with

Charles Richman and Anna Q. Nilsson

Holding in one hand the white feather which his sweetheart had given him as the brand of his cowardice, Monte switched on the light—and his eyes focussed on the framed portrait of his heroic ancestor! It is one of the telling moments in this screen drama of the regeneration of a fearful soul, the story of a man who overcame the spurious cowardice which enthralled him, and fought through "No Man's Land" to the peace and happiness beyond. "Over There" brings lumps to your throat, tears to your eyes, and a patriotic thrill to your breast.

Produced by Charles Richman Pictures Corporation

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Clara Kimball Young

AND HER OWN COMPANY

present

"MAGDA"

"You shall do as I say, or neither one of us will leave this room alive!" Thus spoke the Father of Magda. It is the climax of a great play—a screen drama in which Clara Kimball Young, rising to new heights of emotional acting, sweeps you along with her by the sheer brilliance of her portrayal of one of the truly great roles of drama. "It is Clara Kimball Young's highest achievement!" declares The New York Tribune.

Scenario by Margaret Turnbull From the famous play.

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The latest portrait of distinguished star of "Magda".

The cl... in "Ma... Edward Kimball... as the Father; Miss Y... es Mag...

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SELECT PICTURES CORPORATION presents

ALICE BRADY

in

"HER SILENT SACRIFICE"

She raised her glass for the toast that celebrated her own doom! For she had made the sacrifice—wide-eyed and knowingly—her all against the welfare of the man she loved! And now she faced the future; this girl of Brittany who had become the idol of smart Paris; she did not flinch. And then—the end came, swiftly, sudden as a thunder-clap, and as startling. The screen has it, and you will rise to it, and be glad!

Directed by Edward José. Scenario by Eve Unsell from the play "The Red Mouse" by Henry J. W. Dam.

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Alice Brady in a scene in her first Select Picture,
"Her Silent Sacrifice," now ready.

SELECT SP PICTURES

JOSEPH M. SCHENCK presents

NORMA TALMADGE

in

"THE MOTH"

This woman and this man made a loveless marriage. Seeking happiness selfishly each raised the cup of life to his lips, and found bitter dregs. Fate held their hands and raced with them; and finally Fate was kind to one of them. It is the story of "The Moth," in which Norma Talmadge has achieved success that overshadows her triumphs in "Panthea" and in "Poppy."

Directed by Edward Jose

From the Novel of William Dana Orcutt

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729 Seventh Avenue, New York City

A scene from "The Moth," a Select Picture. Norma Talmadge as Lucy Gillam and Hassard Short as A. Valentine Spencer.

the Planter

Available November 12

OVER FIVE MILLION persons have read Herman Whitaker's fascinating novel of the life of tropical America—adventure, love, and hate fill the story with the fire of vital action—big, strong characters, a brute of a "heavy"—a hero with typical American luck and pluck—a native heroine of charm— a slave girl with the soul of an orchid—seven parts—sure fire at the box-office.

Starring
TYRONE POWER, presented by F. M. Manson. A celebrated star with big box-office values in his record.

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One thousand dollars a week

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A SUPER-FEATURE of action, action, action!! Made on the spot in Southern Mexico—scores of big scenes, a plantation burned—a battle with hundreds of slaves in mutiny—a man-hunt in the jungle—beautiful women in tense dramatic situations—sure fire at the box office.

Starring
TYRONE POWER, presented by F. M. Manson—
big supporting cast including:

Helen Bateman — Louis FitzRoy — Lamar Johnstone
George O'Dell — Pearl Elmore — Mabel Wiles — Lucille King

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One thousand dollars a week

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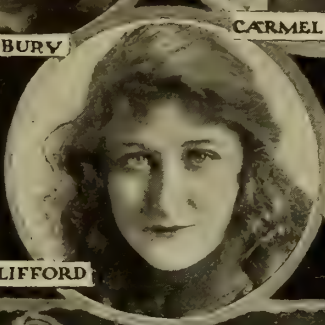
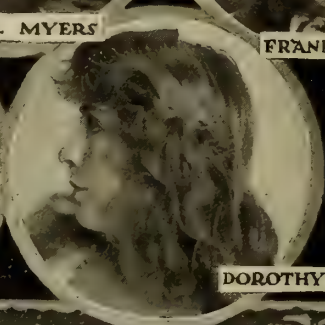

RUTH CLIFFORD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Directed by Jos. DeGrasse

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BLUEBIRD STAR

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AND IN
"THE DESIRE OF THE MOTH"
by Eugene Manlove Rhodes

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MONROE SALISBURY is a BLUEBIRD Star that you should identify with your theatre NOW. Of commanding presence and with an engaging personality, he is the type who wins his audiences and creates a large following. See him in "The Savage," as a half-breed torn between two natures, and in the virile drama, "The Desire of the Moth," by Eugene Manlove Rhodes, and you will recognize Mr. Salisbury's box-office value. Book through your BLUEBIRD Exchange, or

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As Victor Morenne

VALENTINE GRANT
As Jeanne Desiree

Sidney Olcott's

First Presentation of

Mr. Walker Whiteside and Miss Valentine Grant

IN

"THE BELGIAN"

at the Strand Theatre, New York City, Thursday morning, went ***"over the top"*** with an outburst of wild enthusiasm that will be felt in every motion picture theatre box office throughout the world.

Hardened reviewers sat first moved by emotion, then thrilled by excitement, and were finally brought to their feet by a wave of patriotism.

Mr. Harold Edel, manager of the Strand, complimented Mr. Olcott most highly on his wonderful production and also declared that the audience was the largest and most representative one ever seen at a morning showing on Broadway.

Story by FREDERIC ARNOLD KUMMER **Personally directed by SIDNEY OLCOTT**

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For ten years Julian Eltinge has been making and breaking box office records at the largest theatres of leading American cities, indicating he will prove the year's biggest star of the screen.

Make arrangements with your Paramount Exchange man for JULIAN ELTINGE Photoplays

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"You can safely promise that this is funny, interesting and unusual, but if Eltinge has never played in your town you want to lay it on thick about his being recognized as the greatest impersonator the world has ever known, because many of your regulars may never have heard of him."—Wid's.

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Makes his Screen Debut in a Series of Three Winning Photoplays

Countess Charming
The Widow's Mite
and
The Clever Mrs. Carfax

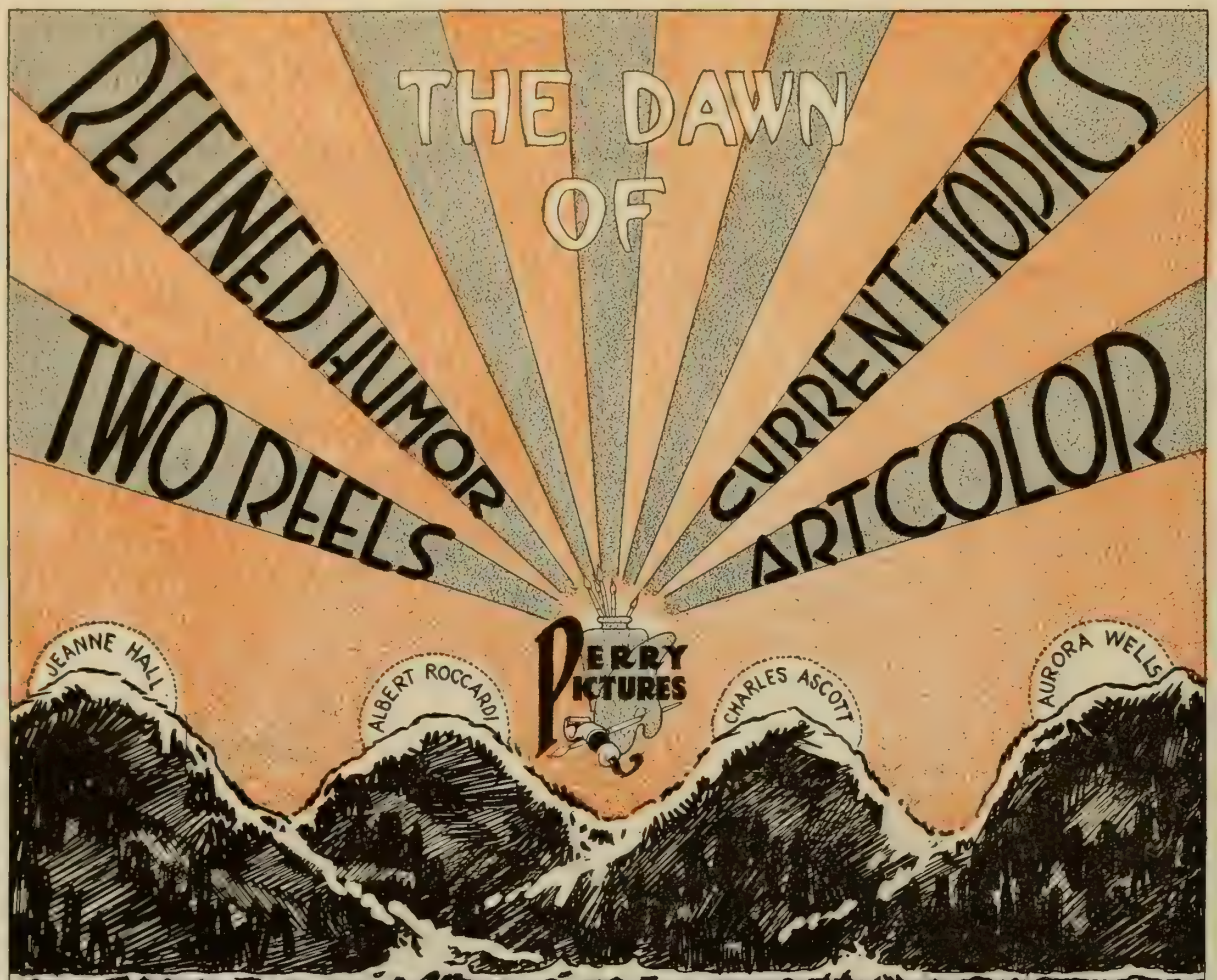
These Lasky-Paramount-made subjects will prove the sensation of the season, and it will be your loss if you do not have them booked.

Read These Excerpts!

"Julian Eltinge in his first screen vehicle not only landed on the jaws of several men on the screen with both hands, but he also reached the jaws of the audience, jarring them open with laughs. Eltinge established himself immediately as the best woman of his kind in the movies."—NEW YORK SUN.

"The Rialto Theatre was crowded yesterday afternoon and evening for the opening of the new week's programme, which included as its principal attraction the first moving picture for which Julian Eltinge has appeared before the camera."—NEW YORK HERALD.

"Julian Eltinge, the wise ones predict the sensation of the year in pictures. The camera likes him, and, as one man said, 'He can get away with murder after this,' and all because his first picture, 'The Countess Charming,' struck the public's fancy at the Rialto yesterday. The reason one enjoys the particular brand of portrayal offered by Eltinge is because it is so good that one instantly forgets that it is Eltinge."—NEW YORK TELEGRAPH.



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"Poor Uncle Ted" *"Peace"*

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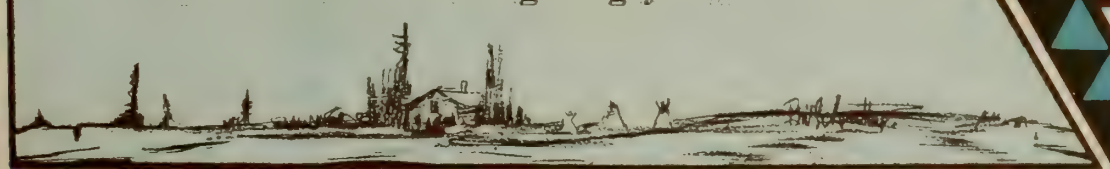
Triangle Feature Delivered by Aeroplane

Read this telegram from John J. Farren, Manager of the Victoria Theatre at Rochester, New York, sent to our Buffalo Exchange:

"I must have Triangle Service because Triangle Service beyond the films mean everything to me. I more than appreciate the fact that after my show for to-day had missed the last possible express which could get it to me in time for my matinee, you sent it to me by aeroplane and it arrived in plenty of time. My theatre was crowded to the doors and when the Triangle feature did not appear at regular schedule time they were disappointed, but when I announced from the stage, after your telephone conversation, that the feature would be delivered from Buffalo to Rochester by aeroplane just to satisfy them, the house burst forth in a deafening volley of applause. We are for Triangle stronger than ever now because we know you are for us and will apparently do everything possible to take care of the business we are giving you."



TRIANGLE

presents

"FIGHTING BACK"

with

William Desmond

A U. S. cavalryman saved for his country by a dance-hall queen. A powerful patriotic Western story that will fill your house.

Released November 4

TRIANGLE

presents

"UP OR DOWN?"

with

George Hernandez

How an ex-convict with $5.00, a shaved head and an idea puts over the "best seller" of the year. Here's a picture that will go over big.

Released November 4

TRIANGLE

presents

Keystone Comedy

"HAUNTED BY HIMSELF"

The demonstration of what will happen if you pour whiskey into the radiator of a Ford.

Released November 4

A frank statement to the Exhibitors of America

Gentlemen:

A WORD to you about Mr. Bushman and Miss Bayne. You have seen the celebrated stars in various productions and most recently in "Their Compact" a splendid and a most successful picture. I want to advise you of the importance of their newest and their greatest work.

THE ADOPTED SON

Directed by Charles Brabin. From the story by Max Brand.
To appear in the All Story Weekly.

I guarantee to you that this is by far their finest contribution to the screen - a production which will be difficult to surpass. If you want farther proof ask your exchange to show you the production.

Sincerely yours

President METRO Pictures Corporation

P.S. This production with "A Sleeping Memory," "Paradise Garden," The Slacker and other notable box office successes should prove to you that METRO intends to go after and get the leadership of the motion picture industry. WATCH METRO

Six Astonishing Acts

B. A. ROLFE

The Incomparable

EMMY

in The OUT

Superb drama of adapted from the novel Nobody by and directed by

Released by
METRO
November 5th

presents

WEHILEN SIDER

poverty and riches
Louis Joseph Vance
Charles. A. Taylor-
William C Dowlan

"Tess of the Storm Country" made Mary Pickford a star of the first quality

"The Lamb" made Douglas Fairbanks Famous over night

and

in a coming METRO production there is a character so wonderful that the star will, in one leap reach the pinnacle of motion picture success and fame-

Who's the star?

You'll know before long

In the emergency of the war tax

William Fox secured-by a meeting of 250 exhibitors of Greater New York, an agreement on a concerted policy of action. The following telegram was sent to the officers of evey motion picture organization in the United States.

CLASS OF SERVICE DESIRED	
Fast Day Message	
Day Letter	
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October 23, 1917

Mr. L. A. Buettner
Motion Picture Exhibitors League of America
Cohoes, N.Y.

I want to acquaint you with the method of procedure exhibitors of New York will take in handling the new Government tax on admissions which is effective November first. Finding no two exhibitors of the same opinion as to what action should be pursued and no concerted action in sight I called a special meeting of exhibitors in Greater New York and surrounding territory on Friday afternoon October nineteenth at Hotel Astor which was very well attended by a representative body. It was unanimously agreed upon that the tax should be actually borne by the public. Every patron to pay the cent extra on a ten cent admission, two cents on a fifteen cent admission, two cents on a twenty cent admission, three cents on a twentyfive cent admission, etcetera. It is my personal opinion that that is the only solution to the taxes. It was the intention of the United States Government to pin this tax on the public rather than upon the exhibitor, but making the exhibitor responsible for the collection of this tax as that was their only method of coming in contact directly with the public. I sincerely trust that you will call the exhibitors of your territory together and adopt the same course.

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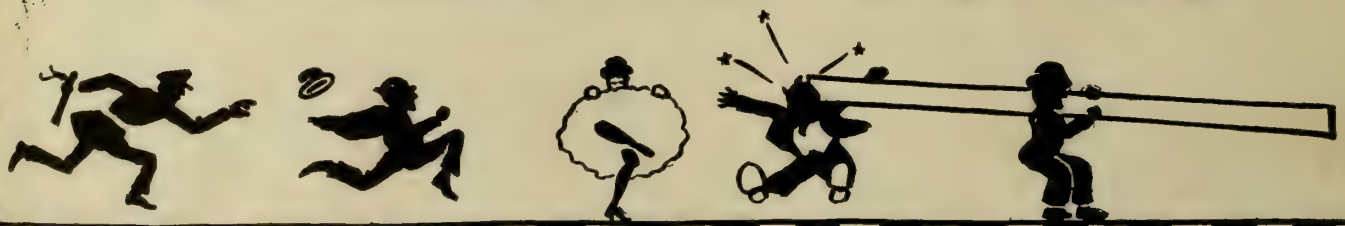

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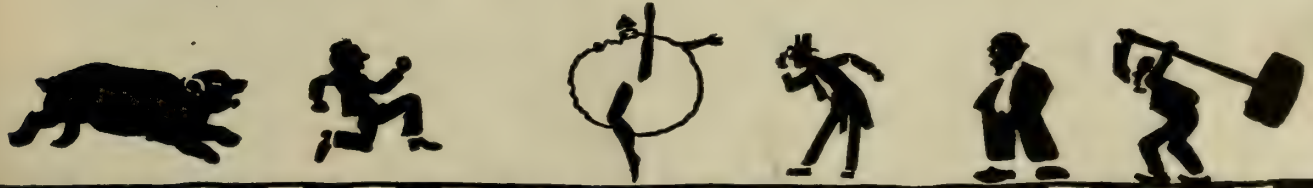

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President
Mutual Film Corporation

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"On my opening day I showed 'The Lost Express' to 5000 people and on my second showing to 6500. I think this is the best serial Helen Holmes has ever worked in," writes A. H. Haagen, Mgr., Iris Theatre, Denver, Col. Here is a message from one exhibitor to others. Let it be a tip to YOU. Go to your nearest Mutual Exchange today and arrange to show "The Lost Express." 15 chapters. Featuring Helen Holmes. Directed by J. P. McGowan.

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DIRECTION—HOWARD J. SHEEHAN

SAN FRANCISCO. CAL. Oct. 11, 1917

Mr. H. Schmitd, Manager,
General Film Co.,
255 Golden Gate Ave.,
San Francisco, Cal.

Dear Sir:

I cannot refrain from expressing to you the excellent opinion that I have of the O. Henry stories that we are running at the Rialto Theatre.

I cannot recall a short reel feature that we have shown that has met with the success that the O. Henry stories have. With their human interest and tremendous appeal there seems to be an almost universal demand for these excellent subjects, and I can truthfully say that they have met with unanimous approval and commendation from our patrons. Their excellence is unquestioned and their drawing power is supreme, and many phone calls are received each week inquiring the name of the O. Henry story we are showing. This in itself is ample proof of their popularity.

Congratulations are certainly due the producers of these splendid stories, and it is our hope and wish that they continue to turn them out until all of the stories of the noted O. Henry are exhausted. I am confident that the success of the O. Henry stories in the past will be even greater in the future.

The management of the Rialto Theatre certainly swears by these successful films and has no hesitancy in again repeating that there has never been shown at this theatre a more popular short reel feature.

Cordially yours,

RIALTO THEATRE

Louis R. Lurie

President.

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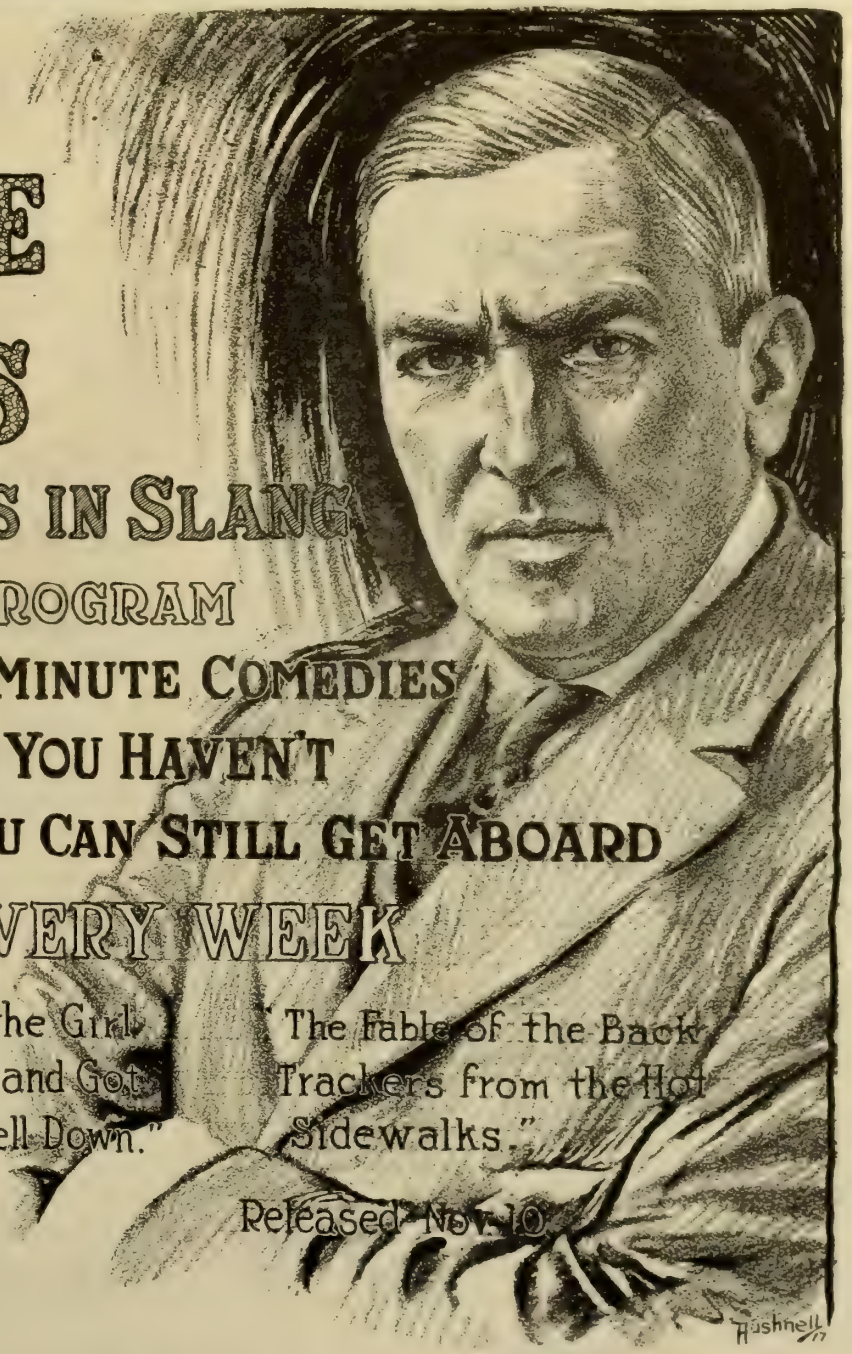

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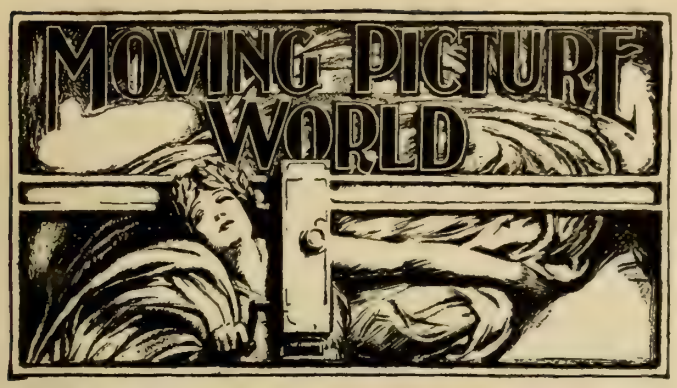

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Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43RD STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

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CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Ave. by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

(The Index to this issue is on page 922.)

Saturday, November 10, 1917

Facts and Comments

THE successful exhibitor of today is not the man who is content to be known merely as the man who runs the picture theater in his town. Less than two years ago we knew of a manager who took hold of a theater that had proven a "lemon" in several different hands. A letter from him a few days since reveals the fact that he is now the owner of not only the former "lemon" but also of a second house, and both doing good business. His last letter undoubtedly also reveals the reason when it tells of how busy he recently has been arranging Red Cross benefits and Liberty Bond drives in his vicinity. In other words, he is a public spirited, leading citizen as well as "the man who owns the picture theater."

OUR correspondence this week shows that it does not pay to speak disrespectfully of the Government, even in a fit of anger or impatience. A Montana exhibitor had his license revoked by the local city council after it was shown that he had used the expression "To hell with the Government, they cannot interfere with my business," or something similar. His wife appeared at the hearing and asked for leniency, explaining that her husband was afflicted with a violent temper and he had had trouble that same day with an employe. The license was revoked nevertheless, and we are inclined to approve this action. No citizen with a proper appreciation of his citizenship and a right attitude at heart would give voice to any such expression, no matter what the provocation might be. These are anxious and trying times, but they are no more so for you than for the other fellow.

* * *

THERE is a a lot of squirming and wriggling on the part of most of us in regard to the provisions of the new War Tax. Consideration of the requirements of our country and the Government at the present time reminds us, however, of the necessity for drastic tax measures supplemented by enormous loans. The unmistakable intention of the Government was that the public should pay the amusement tax and we believe they will without much if any protest if a little care and patience is exercised in proper explanation. One thing would seem clear, namely, that the exact amount of the tax added to the price of the admission ticket will meet with less protest than would a general raise of say a nickel on each admission.

* * *

IF we have to come to the use of tax tickets we must expect difficulties until we have shown each individual patron just what the ticket is and how it is to be used. People are not stupid; but we all hate to pay attention to unattractive details. A clear account of what is likely to happen is found on page 747 of last week's issue in a note from Vancouver, where people after paying for a tax ticket thought they had done their duty and threw it away. We have learned to save our minds by doing small things mechanically. Put any new, simple step in the run-way of our daily life and there is friction until we get our bearings again.

* * *

PROPERLY protecting their export business is something that most of our American film manufacturers have yet to learn and is a factor that may mean thousands of either profit or loss yearly. A case in point came to our attention this very week. A serial production recently issued in this country was particularly suited for the South American market and was eventually sold to a large renter with several offices in the Latin Republics. When the prints finally reached the head office of the buyer in Argentina it was found that the picture had already been exploited there for several weeks from prints purchased from a dealer in London. Not only did the manufacturer lose the valuable South American sale and rights but has to meet a large bill for prints, paper and freight charges.

* * *

OUR many readers and friends everywhere will note announcement in this issue that the MOVING PICTURE WORLD has moved to a new home. When we located at 17 Madison avenue, five years ago, most of the film manufacturers were located in the vicinity of Fourteenth and Twenty-third streets. The past few years has seen a migration northward and our new location at Fifth avenue and Forty-third street brings us near to what we believe will remain the center of the industry in this city for many years to come.

Enchantment of Music and Picture

By Louis Reeves Harrison

TO an extent probably never known before in the history of entertainment throughout our country people are hearing good music well rendered, and the strangest part of it is that moving pictures have materially contributed to this delightful end. This is in spite of the fact that, of all the abominations on earth, the musical accompaniment of moving pictures was at one time the worst. Very few, if any, of our readers may recall an amusing illustrated article in the MOVING PICTURE WORLD entitled "Jackass Music" published many years ago, but it had the desired effect. Through ridicule much of the abomination ceased forever.

At that time a decrepit piano tinkled waltz music during death scenes to the zip-boom-bang of a combination drum and triangle, and the drummer shook a sand box whenever he saw a lake on the screen, so that the audience might be made to understand that the lake was composed entirely of water. I can still see Lily Limpwrist droning her monotonous drivel at the piano, a wad of chewing gum in one cheek, when she was not beaming on Willie Wishe Wasrich in the front row. This inappropriate accompaniment was tolerated to the extreme of good-natured patience.

Very largely due to that spirit of generous tolerance on the part of people in front has been the support which built up our system of production and exhibition. Our people are not inclined to be severe on what is young and growing up in their midst. They are over-indulgent to their children, and they have been so pleased with this direct art of expression, exceedingly lenient to the art itself, that they have excused its many imperfections. They have watched its growth with pride and joy, for they are its parents.

What a splendid thing it is to be able to say that exhibitors have not waited on audience demand for better music! A man goes into a restaurant to eat what is on the bill of fare, not for the purpose of telling the proprietor how he should run his business, and he will go again if he is pleased, but it is up to the manager of the place to be progressive and study good taste in what he is serving as well as how it is served. The exhibitors of America have been inspired by deep faith in this new art and an abiding optimism as to its possibilities.

Without grudge or grumbling our exhibitors have reformed their places of entertainment to suit the best element in their audiences, feeling assured of success if they kept AHEAD of audience demand, instead of merely dragging along behind it. They have had the fun of beginning all over again in some cases, but they were there with the goods, conscious of being able to cope with the situation in all future time. Some of them have afforded their patrons musical performances of high order.

It has been my good fortune to watch the presentation of high-class releases at "The Rialto" and "The Strand" in New York City, and I have seen great audiences quickened and inspired by magnificent orchestral interpretation of musical masterpieces in these picture palaces. Thousands upon thousands of ordinary people sit there every day in absorbed attention, that almost of a magic spell, while these orchestras discourse wondrous compositions of yesterday and today, music of the highest class, so exquisitely rendered that it has become a great factor in forming public taste of the future. We all love pleasing sounds, and we all say we love music, but appreciation of that quality which rises above commonplace requires cultivation.

While a very large proportion of people have only a hazy idea of what constitutes good music, nearly all are aware of a certain pleasure, half spiritual and half-sensuous, when the very finest compositions are interpreted by skilled players under capable direction. They thus *acquire* an ardor of appreciation which eventually becomes good taste. It is much the same with music as with the pictures themselves—their beauty is not altogether that of skilled labor—there is more involved than the doings of things beautiful—there must be an emotional conception behind it all, so expressed as to arouse that emotion in others.

The mysterious beauty behind musical interpretation, as well as that of the screen, is the offspring of creative imagination, without which there would be nothing new in the world, or without which in modern times we should still be beating the tom-tom and paddling in dugouts. We are listening to grand compositions and sailing in majestic steamships because of some fantastical dream stuff which has appeared in the human mind of days gone by. It has to be something new and different with each new era to satisfy the exhaustless craving for novelty, the innumerable kinds of taste, brought forth in each progressive generation of human beings.

Promising beginning on intelligent lines, this grouping of music and pictures by live exhibitors is reaching receptive souls by tens of thousands throughout the length and breadth of our land. Those live exhibitors are doing more good than they know. They have started a marvelous awakening to a life and a love of new sensations. On the dark shadows of unhappy existence they have thrown a light as cheerful as that of dawn. They are making existence on earth better worth while.

The notes of the scale are limited. So are human emotions. We can name them all. They are the same as they have been. It does not require an excess of gray matter to discover that fact, but it is harmful, rather than helpful, to reason from that fact that there can be no new combinations made, that all has been done by some man who lived yesterday. The trouble with such pessimists is that they try to express what they *do not feel.* Feeling is the soul of music and other forms of expression, and *it must spring from sincerity.* Come out of your den and gaze at the star-sown sky. Far beyond the countless worlds of the Milky Way are countless Milky Ways stretching off into infinity.

Just as countless, just as infinite, are the combinations which may be made to enrich our lives, to cultivate our tastes, to exalt our perceptions of the beautiful. There is a great distance between us and that dark infinity out there in the sky, but we are moving toward comprehension of it through solving the problems of our own inscrutable personalities. When we begin to grasp what WE are, we will begin to understand the Creator of all we now enjoy, and we are being led to that supreme fitness through the arts of expression, through literature, through music, through the screen picturing of our imperious being.

Hence the enchantment of combined music and pictures. We sit fascinated by their influence. They charge us with new dynamic force. They give us new power, refresh our batteries, make us feel that mighty will which is compelling our progress, our self-analysis, our self-development and those sincere expressions of ourselves which find release through the arts. They are opening up to our vision the luminous horizon of greater and more beautiful things yet to come.

Opinions on War Tax

By Sam Spedon

DURING the past three weeks we have attended the conventions of New Jersey and New England Exhibitors, also two mass meetings of exhibitors in Greater New York. At these four assemblages the principal topic of discussion was, how to meet the collection of the war tax on the admissions to theaters. The New Jersey convention, attended by one hundred and five exhibitors, favored an increase of five cents to include the war tax. At the New England Convention, three hundred in attendance, the preference was for leaving the handling of war tax collection to the individual exhibitor as he sees fit, in accordance with the interpretation of the law.

The two mass meetings in New York City, each bringing two hundred to three hundred exhibitors together, decided on majority vote in favor of retaining prevailing prices and collecting the war tax in addition. In each instance, when a vote taken as to the concensus of opinion, it was the previous understanding that whatever was decided upon by the majority, all the exhibitors would act as a unit and abide by the vote.

We listened very attentively to the discussions on the question, and from what we heard, and while the majority expressed their preference, we are led to believe that many exhibitors will act according to their own judgment individually and not as decided upon collectively.

The expressions heard at New York meetings are similar to those voiced on the subject at all other meetings.

REMOVAL NOTICE

After five years in our present location we have found it necessary to move further up town. After November 1st the publication and editorial offices of the Moving Picture World will be located at

516 FIFTH AVENUE, AT 43RD STREET,
New York City.
Telephone Bryant 1610 to 1613.

This will also be the new address of our Spanish paper, Cine-Mundial, and all our other trade publications.

Kindly change your mailing lists accordingly.

CHALMERS PUBLISHING COMPANY.

From a Reliable Source.

Wm. A. Brady, president of the National Association of the Motion Picture Industry League, speaking at an Exhibitors' meeting, said: "The Government expects the theater managers to collect the war tax from the public and states clearly that the admission price is so much and the war tax so much. For instance, if the admission is ten cents, you must collect one cent from the purchaser in addition. If you want to raise your price of admission five cents, you must make it plain to the purchasers of the fifteen-cent ticket that he is paying thirteen cents for admission and two cents war tax." He pointed out the difficulty such theaters as the Strand in Broadway, New York, would have in making change if they collected the war tax separately. With hundreds of patrons in line, he could not see how they could handle the crowds and make change. It would be almost impossible and ruinous to its business. He also referred to the shortage in pennies and said: "If reports be true, we are almost pennilness now and we need them in our business."

Favors Raising Prices, Including Tax.

Lee A. Ochs, president of the National Exhibitors' League, said personally he preferred an advance and already had increased his price of admission from fifteen to twenty cents, stating that the five cents advance in admission price included the two cents war tax, which he would make plain to the public, thereby fulfilling the interpretation of the law. He had made inquiry of several banks whether enough pennies could be secured to make change in collecting the war tax separately and he was assured by them that there was a shortage in pennies at present and they didn't see how they could be gotten. He called up the local internal revenue office and it confirmed this information.

Continue Same Price and Include Tax.

One exhibitor declared that he would still continue to charge ten cents admission, making nine cents for ticket and one cent for tax. This declaration was very much at variance with the wishes of the majority present, who had voted in favor of adding the war tax to the prevailing, or present, prices of admission. One of the chief aims of the majority was to prevent any unfair competition by the reduction of admissions and the paying of the tax by the exhibitors, which would make the public believe that other exhibitors were making it pay a tax which it had no right to pay.

Another exhibitor made so bold as to announce that he would reduce his price to five cents and eliminate the tax entirely. This speech was not at all popular.

With the Majority.

William Fox, who called the first meeting at the Hotel Astor, in New York, said he called it to get the consensus of opinion on the collection of the tax and he would abide by the decision of the majority, although in some of his higher priced theaters he would increase his prices. Some of the exhibitors seemed to consider Mr. Fox in a class by himself and not in the same category as the majority of smaller exhibitors present.

Get Busy.

One thing is certain, notwithstanding the many opinions we read and hear: The exhibitors must *pay* the ten per cent. war tax on all admissions to their theaters beginning November 1 and every month thereafter until it is removed. The first accounting to be made to the Government on December 1; the accounting for December will be made January 1 and so on. Be

sure to get your accounting blanks from your local internal revenue office for the month of November and have them ready by December 1.

Repeal! No. Relief! Yes.

We have read in a trade publication that, "the tax can be repealed." We are not so optimistic and would not care to arouse any false hope in that direction. We are inclined to believe with Mr. Brady, that the law might be modified or a different ruling secured, if the collection of the tax brought hardship on the theaters in making change, as in the case of the Strand, referred to by Mr. Brady at the meeting held at the Forthy-eighth Street Theater in New York City.

Will All Know More Later.

By December, when Congress meets again, a great many things might happen, but we can rest assured that we will know a great deal more about collecting and paying this tax than we de now. The Government demands ten per cent. of all admissions of ten cents or more, excepting children under twelve years of age, who shall be taxed *one cent* on all tickets costing ten cents or more. In the interim let us be content with the information from those who ought to know, that the Government expects the exhibitors to collect this ten per cent. from the public and it doesn't care how they collect it. Collect it or pay it they must.

Collector Eisner Nails Misinformation

MARK EISNER, Collector of Internal Revenue for the Third District, whose office is at 1150 Broadway, New York City, in a formal statement takes exception to interpretations of the war tax law as printed in the Exhibitors' Trade Review in its issue of October 20. Mr. Eisner, in company with Ligon Johnson, of the United Managers Protective Association, and Pat Casey, of the Vaudeville Managers Protective Association, went to Washington last week and conferred with the chief of the Internal Revenue Service in regard to the war tax.

One of the assertions of the Trade Review to which Collector Eisner takes exception is contained in this paragraph:

> Where in any moving picture theater any portion of the auditorium is set aside for persons paying an admission of five cents or less no tax is required. This condition is not affected by the fact that other portions of the auditorium may be reserved for a higher price of admission.

Mr. Eisner's decision is that where, for instance, a theater has two prices of admission, 5 cents for one distinct part of the theater and 10 cents for another distinct part, there will be a tax of 1 cent on the 5-cent admissions.

The Trade Review also printed a chart for the monthly reports of exhibitors, stating that the form had been approved by the United States Internal Revenue office. Collector Eisner said while this form may have been submitted to bureau chiefs and that the latter might have remarked that it looked good to them he denies that it has been approved or disapproved.

The Collector also said where the maximum charge for a matinee is 5 cents and for the evening performance a charge is made of 10 cents the afternoon admissions will not be taxable. Mr. Eisner was asked as to the attitude of the department in the case of houses where a charge of 5 cents is the maximum admission five days in the week and then on Saturday and Sunday the cost of tickets is 10 cents.

"I consider that those days on which the maximum charge is 5 cents are tax free," he replied.

Collector Eisner's formal statement is as follows:

> My attention has been called to the fact that certain statements have been made to the effect that there will be no tax on five-cent admissions to theaters, even though a higher rate is charged for admission to other parts of such theaters.
>
> This is not the case. Section 700 of the war tax provides that admission tax "shall not be imposed in the case of a place, the maximum charge for admission to which is 5 cents." This means that where a house charges 10 cents, for example, for an orchestra seat, and 5 cents for a gallery seat, the 5-cent gallery seat will be taxable at the rate of 1 cent. It is only where the maximum charge for admission to any part of the house is 5 cents that no tax is imposed.
>
> My attention has also been called to statements published to the effect that admissions up to 10 cents are exempt from taxation in airdomes.
>
> This is likewise not the fact. The law provides that there will be no tax for a show or other form of amusement, the maximum charge for admission to which is 10 cents, within outdoor general amusement parks. Therefore, airdomes where the maximum charge for admission is more than 5 cents will be taxable on admissions, unless they are situated within outdoor general amusement parks.
>
> There has been no form of report or return approved as yet by the Commissioner of Internal revenue. As soon as the monthly form has been approved by him and copies are available they will be distributed.
>
> In the meantime, all proprietors of motion picture houses which charge admissions of over 5 cents should be prepared to collect the tax, beginning November 1, on all admissions.
>
> MARK EISNER, Collector.

Exposition Company Elects Officers

William A. Brady Chosen President—F. H. Elliott to Manage New York Show and Sam Grant That in Boston.

THE Board of Directors of the Motion Picture Exposition Company held a meeting for organization purposes on Thursday, October 25, when William A. Brady, president of the National Association of the Motion Picture Industry, was unanimously elected president of the company, together with the following officers: Lee A. Ochs, vice-president; J. H. Hallberg, vice-president; J. A. Berst, treasurer; Louis F. Blumenthal, secretary.

Frederick H. Elliott, executive secretary of the National Association, was selected as general manager of the Motion Picture Exposition, to be held at Grand Central Palace, February 2-10, 1918, and Samuel Grant, of Boston, was chosen as Mr. Elliott's assistant.

The exposition to be held in Boston in July will be under the direction of Mr. Grant with Mr. Elliott acting as his assistant. Fred H. Hartman, of Chicago, and William Hilkemeier, of New York, were appointed as assistant managers for both the New York and Boston shows. It was decided to hold the New York show in the Grand Central Palace, and Rich G. Hollaman, president of the International Exposition Company, has accepted an offer to serve as exposition adviser to the management of the New York show.

The contract prices for floor space were approved by the directors and certain sections of the main floor of the Palace will be sold at $2.50 a square foot, while the remainder as well as the entire second floor will be sold at $2 a square foot. Although no active solicitation for the New York exposition has been made, practically $10,000 in space has already been allotted, and the indications are that all of the available area on the second floor of the Palace will be reserved within the next few weeks.

The directors are looking forward to the result of the competition for a poster design for advertising the New York exposition, and to the winner a gold prize of $100 will be awarded. This contest closes at noon Wednesday, October 31, and the award will be made on the evening of that day.

No Levy of $5 a Reel on Every Rental

Revenue Department Says No Such Interpretation Was Intended by Cougress—Trade Had Been Disturbed—Mutual to Pay Tax—Many Exhibitors' Meetings.

(Special to the Moving Picture World.)

Washington, October 29.

A DELEGATION of manufacturers headed by William A. Brady and another of exhibitors headed by Lee Ochs today held a lengthy conference with Deputy Commissioner of Internal Revenue George E. Fletcher, at which was taken up a number of questions of great importance to the motion picture industry.

Mr. Brady opened the conference by taking up the question that had arisen in the trade following the receipt of a letter by William Wright, of the Kalem Company, from Commissioner Roper to the effect that the footage tax would be imposed every time a reel was leased to an exhibitor. This would mean an extra charge of $5 a reel and would total an amount that would put the exhibitors out of business and eventually the manufacturers.

It was agreed by representatives of the Bureau of Internal Revenue that it was not intended under the law to make any such tax, and later in the afternoon before leaving Washington for New York, Mr. Brady was assured that the matter would be corrected. Gabriel Hess, of the Goldwyn Company, sought to have films for export exempted from the provisions of this tax. He contended that an export tax was unconstitutional, but the representatives of the Treasury Department took the view that this was not an export but an excise tax and quoted from decisions of the Supreme Court to uphold their views.

There was some misunderstanding among the manufacturers as to when the footage tax became due. P. A. Powers, treasurer of the Universal, speaking on this subject, wanted some way decided whereby the manufacturers would not have to pay it before the film had lived its life. He showed that, making a million and a half feet of film weekly, the payment of the tax by the Universal would be a great hardship, inasmuch as it would be three or more months before the company could collect from the exhibitors.

Mr. Wright asked if the tax would have to be paid on films stored away which had been made prior to the enactment of the law, but not released. He was informed that he would.

Lee Ochs, president of the National League, presented a number of questions on behalf of exhibitors. Commissioner Fletcher read a letter addressed to the president of the exhibitors of the District of Columbia wherein a number of questions propounded by them and also asked by the exhibitors present at today's meeting were answered.

This letter contains the following facts: In the case of the admission of a child under twelve years of age the tax is one cent, irrespective of the amount charged for such admission.

Where a theater runs matinees at five cents there will be no tax.

Where a theater runs several nights in the week at five cents there will be no tax. The tax will be assessed only on such performances as where more than five cents is charged.

If the highest charge of admission to a theater is ten cents, even though some sections of the house are held open to an admission of five cents, all admissions, regardless of whether five or ten cents, will be taxed.

Where no charge is made for the admission of a child under twelve years, no tax will be levied.

There will be no bargain rates, and if a single patron buys a number of tickets the rate of tax will be the same. For instance, if the price of admission is fifteen cents and a man is accompanied by his wife and, say, one child, the total amount of his admission being forty-five cents, the amount of tax that man will have to pay will be six cents. The idea that the tax is a 10 per cent. one is erroneous.

All present participated in the discussions. Among these others were J. A. Berst, Pathe; Milton M. Goldsmith, attorney for the National League; W. D. Pacy, of the Garden, and Louis Rome, of the Broadway, Baltimore; and A. Brylawski, chairman; Maurice Davis, secretary; Clarence L. Linz, Harry M. Crandall and Joseph P. Morgan, representing the committee of Washington exhibitors. LINZ.

Trade Upset Over Wright Letter

Message Received by Kalem Official from Commissioner Interpreted to Mean $5 a Reel on Every Rental.

ON Saturday, October 27, the men in the motion picture business in New York were very much disturbed over the latest developments of the war tax problem. Manufacturers, distributors and exhibitors alike were declaring that if Daniel C. Roper, Commissioner of Internal Revenue, meant what they think he meant in a letter to William Wright, secretary of the Kalem company, a majority of the men and concerns in the industry actually would go out of business. As one of the prominent producers put it, "If the small theaters and the medium sized theaters shut down we, too, will do so. We can't afford to make pictures for the big houses alone."

The letter to Mr. Wright which caused the commotion was as follows:

This office acknowledges the receipt of your letter of the 10th instant, in which you request specific instructions or rulings relative to the collection of the war tax of one-half cent per foot on positive prints, and also whether you should pay the tax upon such films as are made by you under contract known as commercial work, stating that the negative is furnished you by the owner and that your entire part of the manufacture is producing the positive print from the negative submitted.

In reply, you are advised that as the tax is placed not upon the manufacture of the film itself but upon its sale or lease, the office is of the opinion that the tax should be paid not by you who do the commercial work only, but by the owner of the film or positive print, and upon him the tax will be imposed at one-half cent per foot each time the same is sold or leased.

Reference is also made to your letter of the 17th instant, in which you state that you had on October 4 a certain quantity of raw blank film stock on hand; that you printed positive films on the stock and collected from the customers one half cent per foot tax on new pictures, but did not collect tax for the one-fourth cent imposed upon the blank film.

No tax was imposed upon blank films other than in the hands of manufacturers, therefore the blank films in your possession on October 4 would not be taxable, but any films received from the manufacturer producer or importer after October 4 would be taxable, the tax to be imposed upon the manufacturer or importer thereof.

DANIEL C. ROPER, Commissioner.

The particular phrase that disturbed the motion picture men is contained in the second paragraph, wherein the commissioner states "the office is of the opinion that the tax should be paid not by you who do the commercial work only, but by the owner of the film or positive print, and upon him the tax will be imposed at one-half cent per foot each time the same is sold or leased."

"Sold or leased" is construed to mean each time a subject is rented by an exchange to an exhibitor, which, of course, would be $5 a reel of a thousand feet. Those houses making weekly bookings, under this interpretation, would pay from eighty to a hundred dollars a week. The small house showing eight reels and changing daily would pay a film tax of eight times five times seven—$280 weekly.

When members of the National Association were asked if any message had been sent to the commissioner inquiring if the construction placed here upon his letter to the Kalem company was the correct one, the answer was returned that no such message had been sent. The World man was informed a committee of distributors would go to Washington on Sunday night to interview Secretary of the Treasury McAdoo on Monday. Furthermore, the committee would go prepared to remain in Washington until there had been a definite interpretation of the whole law.

The committee will be composed of William A. Brady, who will represent the National Association; Lee A. Ochs, representing the exhibitors, and for the distributors P. A. Powers, J. A. Berst, Arthur Friend, William Wright and Gabriel Hess.

At the rooms of the National Association there have been sessions of representatives of the industry every day from Wednesday to Saturday. The bombshell came on Friday, when Mr. Wright presented the letter he had received from Commissioner Roper. The exhibitors who had been discussing the question of the charge of the distributors of 15 cents a reel a day threw up their hands. The talk then turned on what was to be done in view of the approaching crisis—and there seemed no doubt in the minds of any one that nothing threatened previously was comparable to it. Aside from the appointment of the committee practically nothing was accomplished.

The concerns represented in the conferences at the Na-

tional Association were Artcraft, Paramount, Universal, Metro, Select, Vitagraph-V-L-S-E, Fox, World, George Kleine, Triangle, International Film, Goldwyn, Pathe and General Film. There had been unanimous opinion among all of these concerns except on the part of the Triangle as to the charge of 15 cents a reel, a rental to cover the cost of the government film tax.

Mutual Not in Accord With Other Distributors.

There was one outspoken dissentient, the Mutual, which is not a member of the National Association. The officials of the National Association have been trying to convince John R. Freuler, the president of the Mutual, that it was to the interests of the industry as a whole that the plan it had mapped out be adopted, i. e., the impost of 15 cents a reel.

On October 26 the Mutual sent out the following letter:

October 26, 1917.

To the Exhibitors of the United States:

We are pleased to inform you that the Mutual Film Corporation will absorb the special war excise tax imposed on film, and that it has instructed its branch managers to this effect in a telegram under date of October 25, reading as follows:

"Cancel all war excise tax instructions and operations. Make no charges or collections. Government permits us to pay direct without passing tax on to exhibitors. Destroy all stamped contract blanks and discontinue use rubber stamp on vouchers. Notify exhibitors. Had previously understood that law required us to charge tax to exhibitors and believed that exhibitors supported fifteen cent tax charge proposed by National Association Motion Picture Industry, in which exhibitors are represented."

This means the Mutual Film Corporation will pay the war tax on film.

MUTUAL FILM CORPORATION.
John Freuler, President.

Reports from all over the country received prior to the receipt by Mr. Wright of the letter from Commissioner Roper indicate active interest upon the part of exhibitors in the war tax upon the motion picture industry—upon the impost on film which went into effect on October 4 and on admissions which becomes effective on November 1. Through their organizations and individually they are sending out word to the public of an increase in the price of admissions and to the manufacturers they are protesting against the levy of 15 cents a reel, imposed to cover the film tax of three-quarters of a cent a linear foot.

As to the latter angle of the controversy the exhibitors of New York City have had the advantage of their brothers in other parts of the country by reason of their opportunity of direct conference with representatives of the manufacturers. At the meeting of the Brooklyn exhibitors on October 21, for instance, P. A. Powers and J. A. Berst, representing the National Association, outlined the situation from the viewpoint of the manufacturers and did much to remove the feeling that the charge of 15 cents a reel each day was excessive.

Another point which seems to be the subject of much criticism is the levying of the charge on films released before October 4, the day the tax became operative. Mr. Powers explained the action of the distributors by saying it had been determined to lift the tax from the exhibitor on the day the governmental repeal of the tax went into effect. As an illustration, on film released the day before the repeal of the tax was effective the exhibitor would pay taxes on that subject but one day, not for the life of the film. Making the tax retroactive was simply to compensate the manufacturers for the expense they would have to shoulder on subjects released immediately before the cessation of the tax.

Appended herewith will be found reports from various sections of the country telling of exhibitor activities.

CINCINNATI MEN WILL ADD THE TAX.

A special meeting of the Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce was held recently to discuss measures to take care of the tax on admissions. While there was some doubt as to the precise meaning of the law, it was generally conceded that it meant what it said in that it imposes a tax of 1 cent on each 10 cents of admission charged. Nothing definite was done by the organization as such, as it was felt the matter should be left to each exhibitor to determine for himself, but the opinions expressed at the meeting made it apparent that the tax will be met by raising 10-cent admissions to 11 cents, 15-cent admissions to 17 cents and 25-cent admissions to 28 cents. In other words, the exact amount of the tax which the exhibitor has to pay will be added to the admission charge, thus meeting the intent of the law to tax the public on its amusements.

Washington Exhibitors Appoint Committees

Capital City Men Go Direct to Internal Revenue Bureau to Find Out Correct Interpretation of Tax Law.

THE recently enacted revenue bill has been a cause of much worry to the motion picture exhibitors of the District of Columbia, and the more they have pondered over its provisions the more confused have they become. The uncertainty on their part caused them to come together at a meeting presided over by A. Brylawski, of the Cosmos, Palace and Happyland theaters, while Maurice Davis, of the M street theater, served as secretary. At a meeting held during the preceding week it was decided that a one-sheet poster should be procured that could be displayed in the lobby and auditorium of each theater. Harry M. Crandall, chairman of the poster committee, presented one in red and blue, which, with the white of the paper, produced the national colors, stating that:

"Congress has ordered a war tax of 10 per cent. of all theater admissions on and after Nov. 1. The Government compels every theater to be its collector under heavy penalty. 'Do your bit,' in order that our boys can win the battles for world liberty."

These posters will be furnished by a local printer who made them up for the exhibitors at 10 cents each, or from Mr. Brylawski or Mr. Crandall for the same price.

In opening the meeting Mr. Brylawski stated the interpretations of the law printed in certain trade papers were incorrect, according to information that had been obtained from the Internal Revenue Bureau by his son, and there followed quite a discussion of "when is a five-cent house not a five-cent house under the law?"

After wading around rather hopelessly for the better part of an hour it was decided the exhibitors should cease guesswork and appoint a committee to go before the officials of the Internal Revenue Bureau and ascertain the correct interpretation of the several provisions in question. The personnel of this committee is Harry M. Crandall, chairman; A. Brylawski, Maurice Davis, William H. Holloway, Clarence L. Linz, A. H. Brown and Dr. William P. Herbst.

"One would be surprised at how little objection will be raised against the payment of this tax," said Mr Brylawski. "Everybody will be willing to pay, for it is going to help the Government. Those who refuse to pay the tax will bear watching, because no American who is interested in America at heart is going to kick against paying his little bit toward the war expenses."

Protest Against the Manufacturers' Charge.

The next matter taken up was that of the tax of three-quarters of a cent per linear foot on films. The exhibitors of Washington have been informed they will be charged 15 cents a reel to meet this tax, and this, according to Mr. Brylawski, "is unpatriotic and wrong in every way, shape and form." He stated that it seems as though the exchanges have come together to make it a uniform condition that the exhibitors cannot get any films unless they pay that tax.

"The exchange men here," he continued, "are only the agents of the New York people, and they must do as they are bid. I would suggest that every one of you pay that tax for the likelihood is that you will not get your reels unless you do; pay it under protest—you will get your money back, I am positive.

"This tax is imposed now The Federal tax on film went into effect on October 4, and the exchanges are not paying any tax on pictures produced prior to that time. Yet they are charging us 15 cents a reel for films one, two, three months, or even a year, old, on which no tax was paid, and on which there is little likelihood of their having to pay any tax. They have not the right to do it under the Sherman law. This matter should be carried to the end; it is not patriotic."

Other Taxes Must Not be Left Out of Reckoning.

Dr. H. Charles Hespe, representing the New Jersey branch of the Exhibitors' League, pointed out that where the exhibitor merely charged the patron with the amount of the tax he was not going to be relieved of increased expense. This charge will not carry the whole tax, he warned, for in addition there are the income tax, the corporation tax, film tax and the increased cost of labor and materials. All of these things makes the tax about 2½ cents on each 10 cents. "If you expect to cover your expenses by charging the 1 cent on a 10-cent admission you are going to find that you are short in your profits at the end of the year," he said. "The public will stand for a rise in the price of admission to the motion picture houses."

Mr. Crandall discussed the advisability of enlisting the co-operation of the newspapers in educating the people to pay this war tax, so that when the time came for the ex-

hibitors to become tax collectors for Uncle Sam there would not be a marked falling off in the attendance at the houses. He suggested that a committee be appointed to confer with the proper persons on each of the four Washington papers with a view to having inserted in their columns articles showing that by attending the theatres as usual and paying the tax assessment, the moving picture show patrons would be helping the Government.

The latter committee consists of Harry M. Crandall, chairman; N. Stein, R. H. Campbell, A. Bernstein and Corbin Sheild.

Messrs. Holloway and Linz sought and procured an appointment with Commissioner of Internal Revenue Daniel C. Roper, and presented the list of inquiries that had been prepared. During the conference which followed, the commissioner commented favorably on the manner in which the exhibitors had drawn up their inquiry, and he promised that the legal forces of the Internal Revenue Bureau would get to work immediately in order to furnish an early reply to the queries.

Immediately following the handing down of the decision under the above queries, a meeting of the Washington exhibitors will again be called to receive the report of the special committee.

Louisville Exhibitors Wrought Up

Say They Already Are Heavily Taxed and That Manufacturers Should Carry New Impost.

THE exhibitors of Louisville are much wrought up over what is termed an unfair advantage of the exhibitor, taken by the film manufacturer, in connection with the new federal tax to be placed on films. It is alleged by the exhibitors that the exhibitor has already been taxed heavily on his seating capacity, while the exhibitor has further been taxed on each ticket sold, and must either tax each patron or raise prices to make up for the loss if the loss is absorbed. In so doing the exhibitors claim they will be forced to cut their volume of business. Basing their complaint on the heavy taxation placed on the exhibitor, and upon the fact that the manufacturer has endeavored to shoulder all of the burden of additional tax off on the exhibitor, the Louisville Photoplay Association has taken action on the matter.

A meeting of the organization was called, which was attended by a representative of every moving-picture theater in the city, it being a 100 per cent organization. The members claimed the Federal Government, in passing the tax law, did not expect the exhibitor to carry the full burden of the tax which was placed against the manufacturer, as the exhibitor had already been taxed his fair proportion of the funds needed by the Government to carry on the war. It was claimed that manufacturers are evading the just tax laid upon them by Congress, and furthermore that Congress in passing the law had no intention of burdening the exhibitor.

Upon a solid vote of the members it was decided to take up the matter with the Kentucky Congressmen at Washington, with the trades papers, and to write to each exchange serving the Kentucky district, inclosing copies of resolutions adopted, and to wage general warfare against the payment of such additional taxes.

Fred J. Dolle was named chairman of a special committee to draft the resolutions and send out the notices, other members of the committee being Lee Goldberg and Henry Reiss. At a meeting on Monday the resolutions were officially adopted by the members of the organization.

Following the adoption of the resolutions the committee drafted the following letter, which has been mailed to all of the film exchanges supplying the Kentucky district:

Louisville, Ky., October 23, 1917.

We are writing to you as a committee on behalf of the Louisville Photoplay Association, which represents all the exhibitors of photoplays in this city. Under the recent act of Congress certain taxes are imposed upon films, to be paid by the manufacturers; certain other taxes are provided to be paid by the exhibitor. We feel that the manufacturer and exhibitor should each pay its own tax and take care of its own part in the support of the Government in payment of the cost of the war.

Notice has been received from certain manufacturers of films that in addition to the rental price of films that the exhibitor would be required by the film company to pay the sum of 15 cents a reel a day to take care of the war tax imposed by the Government upon the manufacturer of films. The Photoplay Association feels that this charge is unjust and unfair, firstly, because it attempts to evade the responsibility placed upon the manufacturer by law and to shift same upon the shoulders of the exhibitor; and secondly, that the charge of 15 cents per film per day would not only pay the tax imposed upon the films, but will make an additional profit for the manufacturer, amounting to $20 or $30 per reel.

All of the film exchanges have not given notice that such a charge would be made, but we feel that a copy of this letter should be sent to all in order that our position in the matter would be known in advance. The exhibitors of the city of Louisville do not intend to stand for such treatment upon the part of the film associations and will prefer to keep their theaters closed before they will allow the tax law to be made a source of revenue by the manufacturers of films.

By resolution of the Louisville Photoplay Association the action of certain film manufacturers was condemned and this committee ordered to submit the matter to the authorities at Washington for the construction of the law that the public may know upon whom the tax of film should be laid.

PUBLIC WILL PAY IN PENNSYLVANIA.

The Exhibitors' League of Philadelphia held an open meeting on Friday, October 26, when the final arrangements were made regarding the war tax imposed on moving picture theaters. It was the opinion of those present that the public should pay the tax in full as the law requires and in accordance with the resolution adopted by approximately 125 exhibitors, the following article covering the war tax admission question was indorsed, to be used on the front of all programs, beginning the week of October 29:

A MESSAGE FROM UNCLE SAM.

From and after the first day of November, 1917, there will be levied, assessed, collected and paid (a) a tax of 1 cent for each 10 cents, or fraction thereof, of the amount paid for admission to any place, including admission by season ticket or subscription, to be paid by the person for such admission. (Section 700 of the war tax admission.)

This is the opportunity of the amusement going public to do its bit toward winning the war. Pay the tax when you take your pleasure.

The people of all nations now at war are paying the war tax on admissions as part of their patriotic duty. The war tax after all is but a very little sacrifice for the U. S. A.

We theater men are also doing our bit by paying an increased tax on every film that is run. Convenient arrangements have been made at the box office, and you pay your tax when purchasing your admission ticket.

Paying your penny cheerfully toward the support of your country is the best proof of your patriotism.

THE MANAGEMENT.

A copy of the article will be mailed to every exhibitor in Pennsylvania by C. H. Goodwin, secretary of the Pennsylvania exhibitors.

PITTSBURGH WILL LET THE PUBLIC PAY TAX.

The war tax on admissions to moving picture theaters was the chief topic of discussion at a largely attended meeting of the exhibitors of the Pittsburgh district on Sunday, October 21, in the Cameraphone theater, Fifth avenue. Ways and means of providing for the revenue were taken up at length, and a resolution was adopted whereby those present pledged themselves to maintain their present prices and will accordingly charge the war tax in addition to the regular admission, as provided by the law.

James B. Clark, manager of the Rowland and Clark theaters, acted as chairman of the meeting. Samuel Sivitz was secretary. Addresses were made by a number of exhibitors, and Attorney Giffen, counsel for the Exhibitors' League, gave an instructive talk on the provisions of the tax, at the conclusion of which he answered questions on disputed points. It was brought out in the general discussion that any reduction in admission prices and the payment of the tax by the exhibitor would be in direct contradiction of the law, which specifically designates the patron as the payer.

A committee was appointed to prepare articles for the press, appraising the public of the exact status of the law, also to look after slides, placards and other printed matter to be displayed in the theaters for the purpose of informing patrons of the tax. The committee consists of Denny Harris, chairman; G. W. Sahner, H. W. Gauding, P. A. Mansfield, H. P. Kester, M. Browarsky and Samuel Sivitz.

KANSAS CITY PUBLIC WILL PAY.

A meeting of the exhibitors of Kansas City was held Oct. 13 to discuss the music and Government tax. The exhibitors were addressed by Ralph S. Latshaw, a judge of the city; David G. Rodgers, organizer of the National League, and Frank Newman, manager of the Royal and Regent theaters here. The two taxations were discussed at length, and a Libery Bond subscription was taken. The subscription netted the local committee the sum of $16,950. It was an unusually enthusiastic meeting.

Kansas City moving picture theaters are now planning the collection of the war tax that becomes effective November 1. The Royal and Regent theaters have had special slides made showing the plan of taxation and explaining the cause and nature of the tax. Other theaters have had handbills made and have posted signs acquainting patrons with the tax. The local exhibitors realize prompt action is necessary, as ignorance of the tax on the part of the patron will result in confusion and a loss of time both to the patron and the exhibitor.

MINNEAPOLIS THEATERS GO TO 15 CENTS.

Monday, October 22, saw the first of a series of special meetings of the Northwest exhibitors' body under way at

the West Hotel, Minneapolis. The meetings called for the purpose of discussing at length the war tax, music tax and other important topics will undoubtedly prove memorable ones before they are completed. Monday, despite the fact that lengthy discussion prevented a final vote, practically all of the score of Minneapolis exhibitors present agreed to raise admission prices to 15 cents for adults, effective at once. A five or ten-cent standard for children will be voted on at the next meeting when the 15-cent adult standard will be settled.

ST. PAUL EXHIBITORS TO CHARGE 15 CENTS.

On Friday evening, October 19, the St. Paul Exhibitors' Association met and voted unanimously to charge 15 cents admission for all adults after November 1, when the Government tax measure takes effect. Due to the fact that only one theater up to date has ever maintained for any length of time a 15-cent policy it was doubted that the St. Paulites would unanimously agree on the raise of admission, but actual voting soon brought out the exhibitors' real expressions.

The New Astor theater, Minneapolis, raised its admission price from 10 to 15 cents October 21. In all probability, in order to keep in accord with the Government rules, Twin City theaters will abolish all free lists beginning November 1.

OREGON SHOWMEN RAISE PRICES.

Beginning October 21, Portland downtown picture theaters raised their admission prices to 20 cents. The Liberty, Columbia, Majestic, Star, People's and Sunset theaters combined in the move. This week, the Majestic feature, "Jack and the Beanstalk," at 25 cents, to follow with Jane Cowl in "The Spreading Dawn" at the new 20-cent price. It is reported the Strand and the Hippodrome have agreed to go to 15 cents, which makes the price raise of the straight photoplay theaters possible. Contrary to reports by exchanges that exhibitors were taking the 15 cents a reel a day charge resignedly comes the news that the Exhibitors' League of Oregon held a special meeting October 20, and a letter of protest signed by the vice-president, W. A. Graeper, was sent to all exchanges doing business in the territory. The situation seems to be deadlocked at this writing, awaiting advices from Eastern film headquarters.

Suggestions for Handling Tax Problem

William Fox Issues for Benefit of Exhibitors Series of Questions and Answers Bearing on War Impost.

TO answer questions repeatedly asked at recent meetings of New York motion picture exhibitors, held for the purpose of discussing ways and means of meeting the requirements of the new war revenue law as it applies to the taxation of theater admissions, William Fox of the Fox Film Corporation, himself an exhibitor, has prepared a statement carefully covering, point by point, the legal and other phases of the measure. He explains exactly how the tax is applied and collected, and clearly shows the exhibitor's responsibility. Suggestions also are offered for methods of acquainting the public with the taxation system. Following is the text of the explanation as contained in a letter mailed from the Fox offices:

First.—Q. When must the tax be collected? A. On all tickets sold for the matinee on Thursday, November 1, 1917, and every performance thereafter on advance sales made prior to November 1 for performances after November 1; the tax should also be collected at time of sale.

Second.—Q. Who pays the tax? A. The purchaser of the ticket or tickets.

Third.—Q. When does the purchaser pay the tax? A. At the time he purchase the ticket.

Fourth.—Q. Must holders of passes pay the tax? A. Yes. They pay the tax when the pass is presented and exchanged for a ticket, but bona fide employes of the theater, municipal officers on official business and children under twelve years of age, when entering on a pass, need not pay a tax.

Fifth.—Q. What is the amount of tax? A. It is not 10 per cent of the price of the ticket. It is one cent for each ten cents or a fraction of ten cents. Where children under twelve years of age are admitted, and their ticket paid for, the tax is one cent per ticket, regardless of the price of the ticket.

Sixth.—Q. If a purchaser buys two 75-cent tickets, the total price therefore being $1.50, does the purchaser pay 15 cents or 16 cents? A. The purchaser pays 16 cents. The tax is on each ticket separately and not on the aggregate amount paid by the purchaser.

Seventh.—Q. What tax must the holder of a pass pay? A. Under the law his tax is based upon the regular price of the ticket he receives. If he were paying for it instead of getting it for nothing, so that if he received a 25-cent ticket he would pay 3 cents; a 50-cent ticket, 5 cents; a $1 ticket, 10 cents, and so on. For the sake of convenience, to reduce labor, and in the interest of the Government, I suggest that there be collected from every holder of a pass a tax, based upon the maximum price of admission. In other words, if the top price of tickets in your house is $1 collect a tax of 10 cents on every pass, whether the accommodation given the pass holder is a $1 seat, a 50-cent seat or just standing room. For like convenience, even though the tax rate on a 75-cent ticket is 8 cents, if that is your top price, I would suggest the collection of 10 cents, nevertheless, on all passess.

Eighth.—Q. On whom is the duty of collecting this tax? A. The person or corporation operating the theater.

Ninth.—Q. Has the Government directed the theaters to adopt any special method for collecting the tax? A. No.

Tenth.—Q. What method should the theater employ to collect the tax? A. In view of the fact that the burden of making the collection of this tax is placed on the theater, and that the Government will not make any allowances or permit any deduction for any expense which to the theater may be put in collecting the tax, it seems to me the cheapest and simplest method is for the man in the box office thoroughly to familiarize himself with the amount of the tax, based on his scale of admissions, and to collect the tax when he sells the ticket, so that when selling a 15-cent ticket the purchaser pays and the box office man collects 17 cents as though 17 cents were the price of the ticket, and so on, according to the price of the ticket and the tax based thereon. There is no necessity for adopting the following suggestion, but if it is thought that it will help the box office man or avoid disputes with the purchaser I suggest that the coupon of every ticket contain a statement of the price of the ticket, the amount of war tax and the total. For example, as follows: Right, E 10—orchestra, 75 cents; war tax, 8 cents; total, 83 cents. While this method may result in a little confusion for the first three or four weeks, I believe it will, after that time, work out to a more general satisfaction than the confusion resulting from the sale of tickets at one box office and the sale of war stamps or war tax coupons at another box office, to say nothing of the expense attached for additional help.

Where strip tickets are used the same plan can be adopted and the amount of the tax can be stamped or printed on the ticket, as convenience suggests, or it may be omitted from the ticket entirely.

Eleventh.—Q. What theaters are exempted from collecting the tax? A. Theaters whose highest admission or top price is 5 cents. This does not mean theaters which have a 5-cent admission in their scale, but means theaters where the maximum charge is 5 cents. When all the proceeds of the theater inure exclusively to the benefit of religious, educational or charitable purposes the admission is tax exempt.

Twelfth.—Q. What records must the theater keep regarding the tax? A. The law does not require any special bookkeeping. Your usual daily and weekly statements, however, should clearly show the number of tickets sold at the various prices; also the number of passes exchanged for tickets. And if you are only going to collect the tax, based upon the price of the ticket given and exchanged for the pass, you will have to separate your list of passes, showing the box office price of the seats given for each pass. On the other hand, if you adopt the suggestion of exacting a tax, based upon the top price of your tickets, then you can lump the number of passes together. Your statements and books will have to be shown to the Government whenever an inspection is requested.

Thirteenth.—Q. When must the theater make a report to the Government? A. On December 1, 1917, a report must be made for the preceding month and every month thereafter. The reports must be in duplicate, on forms to be furnished by the Government.

Fourteenth.—Q. When must the tax collected be turned over to the Government? A. At the same time when you make your monthly report to the Government.

I suggest that you place in your lobby at once a sign containing a scale of the admission tax and a statement that the tax is to be paid by the purchaser of tickets on each ticket, and that, for the convenience of the public as well as the management, patrons are respectfully requested when purchasing tickets to have the amount of tax ready in change; also have a similar statement printed in all future programs commencing next week.

I shall be pleased to answer any further questions that may suggest themselves to you by wire or letter.

WILLIAM FOX.

Raising Admission Price

Practical Plans That Have Eventually Succeeded in an Average Locality.

LESS than a year ago a firm of exhibitors in the South was meeting with considerable opposition on the part of the public to any raise in admission price. Its experience, as outlined in a recent letter will undoubtedly be interesting to many managers just now. One of the first plans was to have the local newspapers publish an occasional editorial or news paragraph in regard to the improvement in modern moving pictures over that of a few years since, and the greatly increased cost to the film manufacturer, renter and exhibitor. They then began by charging an increased admission on their one or two best days in combination with the best programs their house afforded. The following paragraph from a recent letter tells the result:

"We have gradually educated our trade to paying 15 cents and 20 cents for our shows. We still run two days in the week at 10 cents and 5 cents, but the other four days are always 15 cents or 20 cents. Next week we are going to make a price of 15 cents for every day in the week, and our idea is eventually to eliminate the 10 cent and 5 cent price altogether. We find that it is much easier to gradually raise your prices, than to make the raise on the whole week at one time."

LITTLE MADGE EVANS IN "THE VOLUNTEER."

Little Madge Evans, "the World's kiddie star," has just finished a new World-Picture Brady-Made which is called "The Volunteer." Henry Hull is the co-star with little Madge in this patriotic photoplay of American life.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

More Details of the Brooklyn Meeting

Including Some of the Interesting Things Said by P. A. Powers and Others Present.

THE Moving Picture World last week told of an interesting meeting held at the Triangle theater by the Associated Motion Picture Exhibitors of Brooklyn on the morning of Sunday, October 21. Lack of time and space prevented the relation of the story in detail. We told how the exhibitors of the borough across the East River had settled their controversy with the organized music publishers, of the film tax conferences with P. A. Powers and J. A. Berst, representing the National Association; of the appointment of a committee of five to observe the manner in which the war tax was collected in Brooklyn and Long Island—how these imposts were to be added to the regular admission price—and of the ruling of the city administration resulting in all alleged violators of the motion picture ordinances being summoned directly before the license commissioner instead of before a court.

Just at the opening of the meeting an application was received by President William Brandt to permit a candidate for a prominent county office to make an address to the meeting. The candidate was in the building. "No," said the president, "this is an important meeting, and we will have no time to listen to anybody talk on politics."

For the committee on music tax the president reported he had been in conference with Nathan Burkan, counsel for the American Society of Composers, Authors and Publishers. "In the Borough of Brooklyn there are thirty-five cases pending for violations of the copyright act," said the president. "These are soon to come up for trial. I found Mr. Burkan very fair. He made a proposition that as an organization his society would recognize the applications of our members by allowing a discount of 25 per cent. In instances where houses could not afford to pay that amount he would leave it to the officers of this association to ask for a larger discount. My recommendation is that those who wish to make application to the society should do so through this organization and receive 25 per cent. discount. Those who do not want to play copyrighted music need not apply. We must do one of two things—we must take out an application or not play the music. The applications may be made through our secretary. All that is necessary is that as a body we go on record as approving this plan."

Can't Get Around Supreme Court Decision.

Louis Levine, counsel of the exhibitors, when asked for his opinion said: "For the past three or four months I have made it clear to you that if you use copyrighted music you must pay the tax. The only question involved is the method used to get the tax. If any of you gentlemen have used copyrighted music take out a license. You can't get around the Supreme Court decision. About twenty cases are now held up on my request until there is some action on the part of you men. I am taking out a license. I have got to have copyrighted music. If I don't take out a license they can sue me, and I am liable to a fine. A unique part of the situation is that you cannot keep track of your player, so it is advisable to take out a license."

Mr. Schaefer, in discussing a motion made by Mr. Lesselbaum that the association advise all members who wished to play copyrighted music to apply for a license, said the members would be accused of laying down. Mr. Lesselbaum replied that he didn't believe in putting a stone wall. "What's the use of fighting?" he said. "All the big men tell us we must take out a license if we want to play the music. I believe we should continue our efforts to overcome this law—even if I am a member now. Our only chance is to have passed legislation that will take the law off the statutes."

"We have a losing fight," said Mr. Levine. "I interviewed the lawyer who backed one of the restaurateur defendants and he said we didn't have a leg to stand on." Mr. Levine quoted the counsel of the National League as saying, "When you bring your case to me you must swear you did not use copyrighted music."

The members were informed the pending suits would be discontinued on payment of the filing charges if the organization took the attitude recommended. Mr. Lesselbaum's motion prevailed.

Mr. Powers, in responding to the invitation of President Brandt to outline the position of the distributors on the question of the film tax, expressed his surprise to see present so many exhibitors and added that it was gratifying. "The only thing I wish is that on our side of the fence we had the same co-operation when there is a question of vital interest," he said. "We find too often when a vital question comes up we have a corporal's guard.

"When the question of taxation came up last winter in Albany it stirred up a lot of interest because we had a joy ride to Albany and the boys came along. We made a good showing. We remonstrated on the ground that the industry could not stand the tax. We won out. The legislative committee that was appointed to investigate the business called all the principal producers to the stand. These men were questioned as to profits, methods of doing business and what the chances were of the state collecting that tax. After investigating for a couple of months they advised the State Senate that the industry could not stand the tax. We weren't taxed.

Basis of Tax Wrong, Says Powers.

"The federal tax is levied on film, not on pictures. I want you to get the difference. With the tax of a quarter of a cent a foot on raw stock and a half cent on printed and considering the waste involved it means practically one cent on every foot we print. Under the law the film is simply a container. It makes no difference as to the value of the goods you put on the film, the tax is just the same. The basis of the tax is entirely wrong, but we are to blame ourselves in that respect. We went to Washington this summer and we learned that the men who proposed to put a tax on film knew nothing about the film business."

Mr. Powers reviewed the course of legislation in regard to the film tax, told how the Senate committee, when convinced the industry could not stand the tax, had removed it from the measure, how the House had restored it, and came down to the conference committee where it was a difference of opinion between Senator Simmons and Representative Kitchin, the latter of whom insisted on the tax.

"The present tax was a compromise," he said. "The whole war revenue bill was being held up on account of the film clause. The tax was to be paid by the public. All other taxes but the income tax must be paid by the purchaser of a commodity. On the film levy some concerns are paying twenty times as much as others do on their business. 'The Birth of a Nation,' making $3,000,000 profits, pays on each thousand feet no more than does a single reel of a news issue. Who is going to pay this tax? Is the producer, the distributor, the exhibitor or the public? I don't think anybody will say the producer will pay it or that the exhibitor will.

Producers Unable to Pay the Tax.

"The tax has cost the Universal $15,000 a week since Octo-

ber 4. That will have to be paid by us. No such money as that is split up in the business. How are they going to pay it? The profits can't stand it because the business won't stand it.

"After studying over the matter and trying to arrange an equitable method fixing this tax we decided to base our decision on the report of Price, Waterhouse & Co., the accountants who do work for most of the film concerns. They say 16½ cents, but we made it 15 cents a reel a day.

"We regard the tax prbably more keenly than does the exhibitor because it is directed right to us and we are held accountable. If producing companies are to be forced out of the business it means higher rates are to be charged. Competition is keen. The price of film is figured down to where the producer can just about continue to do business. Nearly every concern is spending on production more than it is taking out. The losses offset the profits. The same thing applies with the exhibitor. There are more men losing money than there are making it. The exhibitor cannot pay the tax. Neither can the producer, nor the distributor. The public will be expected to pay it. It is better able to pay it. You are going to raise your prices so that it may pay it.

"It is unfortunate that the Strand and the Rialto and the big houses pay no more than the man out in the woods who runs the same number of reels. That is an injustice. The thing to do if there is to be any modification or any relief from this so far as the small exhibitor is concerned is to get together and agree if it is possible on an amendment to this measure, on how this tax should be amended December 1. For the relief of my own company we are going to try to have it amended. I think we should agree on an ad valorem basis—on the receipts. Then the man who pays a thousand dollars a week for service will pay proportionately. The equitable, the fair way, is to pay taxes on the value of the goods you purchase. Believe me, it has taken some sand to put that charge of 15 cents a reel on the film."

Suggests Stars are Making More Than Producers.

Mr. Manheimer asked why should not the manufacturers cut the 15 cents with the exhibitors, remarking the producers were rich.

"You have known me for a long time, John," said Mr. Powers replying, with his grimmest smile. "You know I am just the same as when I came to New York. That is not the case with Mary Pickford."

"Why don't you cut down on these high salaries then?" demanded one of the members in the rear of the room.

"Well, you are all shouting for stars," said Mr. Powers. "Why don't you cut out the letters you are always writing them telling how good they are?"

To a remark of a member to the effect he understood the Eastman company was not charging the manufacturers the tax of a quarter cent on unexposed stock, Mr. Powers said the bills for the week beginning October 4 did not contain the charge, but that for the following week the tax had been charged from the day the law went into effect. "We have been paying the quarter cent to Eastman, and we have got to pay the half cent to the Government," he added.

When Mr. Berst was asked as to what would be done with the surplus on the 15-cent charge, he said he would be perfectly willing to give it to the National League, but he didn't think there would be any balance.

Mr. Levine advised the members to go over their books and figure out their receipts for the past six months, and perhaps they would be able to raise their prices for at least three or four days a week. He warned the exhibitors to be careful as to their method of raising prices. "Remember, you can't jip the public," he said. "You must let your patrons know why you are increasing your admission charge. Give them the facts. And don't fail to keep books. You may never have done it before, but you must do it after November 1. And also be prepared at any time to show your records to Government officers."

WISCONSIN LEAGUE HAS NEW PRESIDENT.

At a recent meeting of the Wisconsin Exhibitors' Association held at the Hotel Wisconsin J. S. Graumann resigned as president and C. C. Silliman of Milwaukee was elected to fill the vacancy.

Miss Flossie Jones of Waukesha was elected state organizer, and it is expected a large increase in membership will result, as she is a hustler.

A communication from the Operators' Local of Milwaukee was referred to a special committee.

Hot "Sunday" Fight in Columbia

Request of Commandant of Training Camp That Pictures Be Allowed for Soldiers on Sunday Meets Strong Opposition.

ONE of the hottest municipal fights in the history of the city is now being waged in Columbia, S. C., in an effort to obtain an open Sunday for the motion picture theater on account of the thousands of soldiers encamped here for training. The fight takes on more than local significance from the fact that it affects practically the whole state inasmuch as practically every town of any size in South Carolina has one or more training camps of various descriptions, and a local victory for the movies would mean that the other cities would take advantage of it also to show on Sunday.

Arrayed on the side who favor the Sunday picture shows are the officials of the cantonment here who wish adequate amusement supplied to the thousands of soldiers who visit the city every Sunday, their only whole holiday, the local theater managers, and certain other influential sources, and they are being opposed strenuously by the City Ministers' Alliance, the State W. C. T. U. and the Columbia "State," the leading morning newspaper In a strong editorial denouncing the Sunday operation of picture shows the "State" declares that "were the city council to permit the opening of picture shows on Sunday, the general assembly at its next approaching session would enact a law closing them."

"Public opinion in South Carolina is already crystallized," declares the "State," in respect to this question, "and in scarcely any county in the State would a member of the general assembly have the temerity to go before his constituency and defend a vote in favor of this form of Sunday recreation. For the city council to take the step that has been suggested would be profitless defiance of overwhelming South Carolina opinion and it would react to the great injury of Columbia."

The South Carolina W. C. T. U. in annual convention at Aiken, went on record as condemning the movement and urged that the people of Columbia, as well as the whole state, place their stamp of approval upon it

A communication received by "The State," while voicing the same sentiments regarding Sunday motion picture shows, entreats that newspaper to be consistent, asking "Why not take the lead and make the business sacrifice yourself and say, 'regardless of what others do, The State will not publish a Sunday edition henceforth and forever'? Are you equal to this?"

Charles A. Brady, one of South Carolina's foremost citizens, in a communication advocating Sunday movies, makes the telling statement:

"Pleasure is man's chief good; to enjoy reasonably is his wisdom and his duty; it is the great lesson of human life, but a lesson which few have learned and none the less than those who proclaim themselves master of art in it. There are some among us who think that the only way of making people good is taking all their pleasures away from them, when as a matter of fact pleasure seeking is what causes so many of us to violate the law. If the innocent pleasures desired by the people are legally given them, there will be no need to violate a law to secure them."

Local picture theater managers are taking no active part in the fight, feeling that it would not be wise to jeopardize their position in the esteem of the Columbia people by rushing in and fighting for anything which is so hotly opposed by the city's best people. The theater managers, however the outcome of the fight, will abide by the decision of City Council, which is expected to take some action soon.

D. M. BAIN.

READY FOR NATIONAL CONVENTION OF A. E. A.

Detroit exhibitors are already preparing for the next convention of the American Exhibitors' Association which will take place in the auto city, July 3, 4, 5 and 6. In fact, Detroit, which holds a charter in the organization, has gone so far as to appoint a list of committeemen to make further and necessary arrangements. These men are: J. C. Ritter, Rialto theater; Sam Ackerman, East Side theater; Mr. White, Beechwood theater; Ed. Schram, Bernhardt theater; Fred Rumler, Warren theater; Mr. Edwards, Gratiot theater; John Neibes, Dawn theater; Peter Jeup and King Perry, Luna theater; George Wilber, Majestic theater at Wyandotte; John Brennan, Cozy theater, and Mr. Oppenheim. There will be no exposition in connection with the convention, the entire four days being devoted to business meetings and entertainment.

Exhibitors of New England Get Together

By Richard Davis Howe

At Convention in Boston the Theaters Company and the Exhibitors' League Join Forces—Adopt New Constitution—Prominent Men Address Banqueters

THE amalgamation of the Motion Picture Theaters Company of New England and the Massachusetts Branch of the Motion Picture Exhibitors' League of America, and the revision of the constitution of the new organization, by which all film supply men are barred from being active members of the association were sensational features of the joint convention of the motion picture exhibitors from the six New England states, which was held in the Copley-Plaza Hotel, Boston, on Wednesday, October 23. Over three hundred exhibitors and exchange men from all parts of New England attended the great convention, which was a complete success from every angle, having wiped out certain enmity that had existed for some time between the rival New England associations.

Alfred S. Black, head of the Maine Theaters, Inc., and president of the Maine branch of the Motion Picture Exhibitors' League of America, is the individual who was greatly responsible for getting the two organizations together and effecting a merger. The whole thing was so entirely unexpected that it came as a thunderbolt to some, although a few were aware that something was in the wind. It was indeed a pleasant feature of the convention and served to make everyone happy and contented. The merger clearly shows that the New England exhibitors have concluded that no great work can be accomplished without harmony of purpose.

Preliminary to holding the regular sessions of the individual branches of the league, the opposition organization went into session to act upon the advisability of the amalgamation.

William A. Brady, president of the National Association of the Motion Picture Industry, declared at the banquet of the exhibitors that every exhibitor throughout the United States should cast aside all selfish interests and line himself up solidly behind the President during these turbulent times.

President Lee A. Ochs, of the Motion Picture Exhibitors' League of America, called attention to the political phase of the moving picture business, stating that the exhibitors must take their part in politics, but should not align themselves with any one party. He declared also that exhibitors should stick together and act in harmony with other branches of the industry.

Others speakers at the banquet were James M. Curley, Mayor of Boston; Walter W. Irwin, one of the leading motion picture men in the United States, who has been commissioned by President Wilson to carry pictures of America's army training for war into Russia; Stephen W. Bush, editor of the Exhibitors' Trade Review; Arthur S. Friend, moving picture representative of the Food Commission, and George U. Crocker, member of the Massachusetts Public Safety Committee. Ernest H. Horstmann, president of the Massachusetts branch and national treasurer, was toastmaster.

The elaborate dinner, which was served at 7:30, came as a climax to one of the greatest business meetings ever conducted by New England exhibitors. The sessions opened at noon, with an informal dinner at the Copley-Plaza. Executive sessions of the six New England organizations were held later. After these meetings were concluded the joint session of all the state branches was held in Parlor A of the hotel, which was attended by nearly two hundred and fifty theater managers from all sections of New England. The meeting was presided over by President Horstmann.

Sessions Held Behind Closed Doors.

It was impossible to get a detailed story of the proceedings that took place at these sessions, owing to the fact that the press was barred. There was no reason assigned for preventing newspapermen from "sitting in" on the questions that were taken up and the debate which followed. The Moving Picture World representative had taken his seat in the salon, where the first meeting of the Massachusetts and Rhode Island branches took place, and was prepared to take down notes on the proceedings. Colonel Kinscaide of the rival organization presented a resolution to bar the trade representatives from the meeting. The majority were in favor of the resolution and it was passed. Consequently the newspapermen "made" for the exit, there to await an official statement from the president. There were only two objectors to the resolution to bar the press. They were National President Lee Ochs and Jacob Conn, an exhibitor from Providence, R. I.

The most important questions confronting the moving picture business as it affects New England were discussed at this session. Action was taken on some of them.

The big feature, of course, was the merger of the two New England organizations under the name of the Motion Picture Exhibitors' League of Massachusetts. Thus all opposition in the film industry in New England is ended, so far as rival factions are concerned.

The old organization, known as the Motion Picture Theaters Company of New England, has been in existence about six months and has held but four meetings since it was organized. It's organizers are Colonel H. L. Kinscaide, of Quincy; H. A. Gilman, of Dorchester; G. A Ramsdell, of Malden; Abraham Montague, of East Boston; A. Bendslev, of Waltham, and Mrs. Marcella Ayers of the Exeter street Theater. Boston.

The officers of the organization were: President, Henry L. Kinscaide, Kinscaide and Alhambra theaters, Quincy; vice president, H. A. Gilman, Dorchester; treasurer, George A. Ramsdell, Orpheum theater, Malden. The meetings of the association were always held at the Hotel Thorndike.

When the merger was effected it was agreed to drop the by-laws of the Motion Picture Theater Managers of New England and adopt the by-laws of the Massachusetts Branch of the M. P. E. L. It was decided, also, that the officers of both organizations step down and make room for a new election to be held at the next meeting in December. In the meantime Ernest H. Horstmann has been appointed provisional chairman of the organization.

The question of war taxes brought forth serious discussion. A resolution was voted to be drawn up carefully and submitted to the meeting of the National Association by Lee A. Ochs in New York the following Thursday expressing the views of New England exhibitors with regard to the tax of 15 cents placed on each reel by the film distributor. All of the exhibitors were of the opinion that the 15-cent tax was exorbitant, unwarranted and unjust. Jacob Lourie, in particular, argued against the tax. Mr. Lourie is the manager of the Beacon theater, Boston. The convention voted to refuse to pay the tax, but afterward adopted a more conciliatory measure by placing the matter in the hands of the national organization with a resolution pointing out the position of New England exhibitors in the matter.

No Agreement on Admission Tax.

The convention was unable to come to a satisfactory agreement in regard to the matter of the admission tax. A few exhibitors were in favor of passing the admission tax on to the public. Others claimed that this was unpatriotic and that the exhibitor should stand the tax, while others favored a 50-50 split with the patron.

There were so many different opinions on this question that the convention was unable to reach a vote. Many different interpretations were placed on the admission tax, and it was evident that many exhibitors did not possess a clear understanding of just what the tax was and how it affected them.

It was decided that the admission tax would be left entirely to the exhibitor himself to fight in his own way. Many admitted they would increase their admission prices five cents and thus include the cost of both film and admission taxes. Others stated they would add the 2-cent admission tax to their regular admission and charge 12, 17, 22, 27, 39 cents for admission tickets. Still other exhibitors will take the burden of both taxes upon their own shoulders and keep their admission prices the way they were before.

The joint session of the six State leagues and the rival organization was finished at 6 o'clock and, immediately after, the exhibitors sauntered out of the room and into the hotel lobby, where for more than an hour greetings and manifestations of friendship took place.

Dinner was ready to be served at 7:30 and immediately after the call was sounded to proceed to the dining hall, the

exhibitors hurried down to the grill room, all declaring themselves ready and able to do great damage to anything that was set before them. There were about thirty round tables in the grill room, each seating twelve persons. A special table running lengthwise of the room and resting several feet above the level of the other tables, was arranged for the guests of the evening.

The guests included Mayor James J. Curley, of Boston; William A. Brady, George U. Crocker, of the Massachusetts Public Safety Committee; Stephen W. Bush, George F. Washburn, president of the Massachusetts Real Estate Exchange; E. R. Gregory, of Dorchester; Lee A. Ochs; Toastmaster Ernest H. Horstmann; Alfred S. Black; James M. Casey, Boston's official censor; Sergeant Richard H. Gamble, police censor of Providence; P. A. Powers, of the American Cinema Commission; Charles H. Bean, president of the New Hampshire Branch of the M. P. E. L.; Mr. Perry, Mr. Hartford, and Colonel Henry L. Kinscaide, of Quincy.

Exhibitors Eat a Hooverized Meal.

A fine dinner was served, but in every respect it was a Hooverized meal. It was served in strict accordance with ideas proposed by the Food Conservation League. The dinner was absolutely meatless, the only flesh food served being chicken, which, under the program, is allowed.

Two invited guests were absent from the banquet. They were David I. Walsh, ex-Governor of Massachusets, and Granville S. McFarland, prominent Boston lawyer and editorial writer and staunch and loyal friend of the industry, Mr. McFarland, who was in New York on Tuesday with Secretary of the Navy Josephus Daniels, had made plans to attend the convention and banquet, but at the eleventh hour was forced to cancel the engagement, being unable to get away from the metropolis. Mr. McFarland telegraphed his regrets to the convention, the telegram being read at the banquet. It follows: "Greatly regret I cannot be with you tonight. I hope some one will warn our moving picture friends that eternal vigilance is the price of liberty in the moving picture world." The message was addressed to Samuel Grant, who had charge of the convention.

As soon as the dinner was over, President Ernest H. Horstmann, of the Massachusetts Branch, and toastmaster of the occasion, opened the late evening exercises. He read the telegram from Granville S. McFarland.

National President Lee Ochs was the initial speaker and was given a warm welcome when introduced by Toastmaster Horstmann. In his introduction of Mr. Ochs, the local president declared that he was one man that the exhibitors could call upon at any time or any place and that he would do his best for the interest of the exhibitor.

Mr. Ochs made a hit immediately when he told the gathering of the wonderful time the league had given him on the outing, which was held at Hull, Mass., in August, and how much he enjoyed the little excursion down the river.

Mr. Ochs opened his address by referring to that phase of the moving picture business relating to the exhibitor's part in politics. He stated that he did not favor exhibitors aligning themselves with any one party, but declared that the exhibitors must get what is due them.

"We have used our screens for candidates," he exclaimed, "and when they were elected they have forgotten all about us. I called your attention this afternon to the situation in North Carolina. We were innocent parties in this political situation and Congressman Kitchin should be made an example of.

"In New York a candidate put forward a drastic censorship bill which would have meant the tearing apart of the entire film industry. We told him we would oppose him at the polls and he laughed at us. We defeated him, though, by 1,100 votes in a district where he had won before by 1,600.

"In many states the legislature meets this fall. We should pick our candidates and show our slides for the man who is fair to us, and should not show them for the man who is unfair." Tremendous applause greeted Mr. Ochs at this point.

Mr. Ochs said it was needless to tell the exhibitors the wonderful power they have with their screen. He pointed out that President Wilson had said that the power of the moving picture is enormous. He said the trouble was the men did not look back and realize the enormous growth of the motion picture.

Mr. Ochs also stated that he was of the belief that New England exhibitors were exhibiting their films too cheaply. In fact he stated that moving pictures the country over were being shown too cheaply. "You sell pictures altogether too cheaply," he said. "I am in favor of higher prices—when I can get them."

Mr. Ochs stated that he was highly pleased and gratified at the results accomplished by the convention and especially the amalgamating of the two organizations. "I want to tell the other states," he said, "how you went on record to support your country and your President. If you have officers with whom you are dissatisfied do the best you can to support them during their terms and then fire them out."

He urged everybody to be sure and come to expositions in New York and Boston and stated that the exhibitors were working hard for these two conventions.

Calls Brady Father of Industry.

William A. Brady followed Mr. Ochs and was loudly applauded when introduced by Mr. Horstmann as the father of the industry and one of its greatest powers.

"The moving picture industry is like a baby just learning to crawl," declared Mr. Brady. "You don't realize the opportunity before you. You don't know the immense gold mine that is being opened up before you.

"A few years ago you were the object of every petty politician and grafter. All over the world the moving picture exhibitor was held up by the greatest mob of panderers the world has ever known. Now this is passed.

"The greatest President of our time has declared that the screen is the greatest power for truth and enlightenment. He has called upon you, and you stand on the threshold of a great opportunity. He has favored you as no other industry or art has ever been favored.

"I am one of the oldest showmen in the United States. I have always been on the level and have paid my bills. I want to tell you that the censorship of the film has passed away forever. The last survivor is the official censor of Chicago and one little David could come up now and put that former Goliath out of business.

"The most important thing before the industry today is unity of purpose. You must present a united front. I do not talk for any special league or association or interest. When I talk to the men of New England I talk to the real American. Here is the heart and the foundation of leadership since the days of the Mayflower. I challenge any man to question my honesty of purpose. It is our honest duty to stand and say 'We are patriots!'" Vociferous applause greeted Mr. Brady here, and he was cheered for some time.

"We have been called upon by our President," he continued. "I say it is the duty of every man in the industry to get together, to stand solidly behind our President, and for the industry to 'make good.' I predict that if we do this we will never be held up again.

"I have heard there is a quarrel over the war tax. I am a producer. I do not sell nor tax film, even though I have heard that one man said I put the tax on film.

"Perhaps the tax is wrong. But we have a court where the exhibitor, the producer and the manufacturer can meet and adjust their differences. We should hold our meetings in one room, not as different organizations in different rooms. In that way we could get together and adjust our differences without trouble.

Motion Picture May Win the War.

"Herbert Hoover, food administrator, has told me that he considers the moving picture the best medium of transmitting his propaganda to the public. Secretary of the Treasury William McAdoo told me that he believed the success of the first Liberty Loan in a great measure was due to the motion picture. Two weeks ago in the White House, President Wilson told me that he believed the motion picture might win the war.

"He said that the Russians were ignorant of conditions and that 15,000 Germans were distributed among the Russian people and had declared to them that the United States had not entered the war against Germany. The President said that he knew of no way of reaching these Russians and informing them of America's entry into the war except through the motion picture. Many of the Russians cannot read a word, and those who can read will not do so. But they may be taught by the aid of the eye. They would believe it if they saw motion pictures showing American troops in France, showing our great aeroplane fields, our army cantonments filled with soldiers.

"And the President of the United States—God bless him—told me that the motion picture might win the war. What more can I say to you to urge you to activity and interest in this great national climax? The moving picture may result in the Germans being held to their places at the Russian front.

"I am going to introduce to you a man, a married man with a family, who is giving up a big position with a princely salary to go to Russia without a cent of pay, who is going into a strange country at the risk of his life, to

take our motion picture to the Russians to tell them America is in the fight for world-wide democracy and in the fight to stay."

Continuous applause, lasting several minutes, greeted Mr. Irwin when he responded to Mr. Brady's introduction.

Mr. Irwin's address was brief. "I wish to compliment New England, the home of culture, enlightenment and patriotism, for its stand in coming to the aid of the President and the nation at war. We are fortunate to be living in the greatest period of history, the time when there will come an end to emperors and when all the peoples of the world will think similar thoughts.

"The moving picture industry has already played an important part in the furtherance of democracy. The moving picture speaks a universal tongue that is understood by all. With the aid of the moving picture I predict that there will be no more wars, as people will become acquainted with one another and their thoughts, through the screen. The days of harassment of the moving picture have passed and the day of final stress will soon be over.

"This is the time for us to stand for fairness. If we do act fair we can stand the financial burden that is to come. And in the end we will point with pride to our accomplishment in the great fight for democracy."

City of Boston Will Aid Exposition.

Mayor Curley arrived late. Owing to the fact that he was forced to leave to attend another banquet, Mr. Horstmann introduced him immediately and the mayor addressed the gathering. It was a patriotic speech full of power. He pledged his full support to the exhibitors of Boston and New England in their national convention to be held in Boston next summer, and stated that the city of Boston was glad to be able to spend $3,000 of its money to help make the convention a complete success. He also declared that the Chamber of Commerce would help.

Stephen W. Bush was the next speaker. He expressed his admiration for Mayor Curley, and said that he and Mr. Brady in their travels would spread the news of the great gathering of exhibitors at this convention.

E. R. Gregory of Dorchester, composer of the famous "Boosters Booming Boston" song, led the entire delegation through several verses of the popular air during the evening, much to the delight of all present. The song was written especially to bring the convention to Boston.

Boston's police censor, James M. Casey, amused the gathering with his "cookoo," which was given intermittently during the singing of the song.

George U. Crocker, member of the Massachusetts Public Safety Committee, spoke on the well known "four minute movement," and thanked the exhibitors for their close cooperation with the committee.

The following men followed in order as speakers of the evening:

Alfred S. Black, Col. H. L. Kinscaide, C. H. Bean. Chairman Ernest H. Horstmann closed the convention with a short speech.

The following is a list of those attending the convention by states:

RHODE ISLAND—Walter J. Hartford, Imperial, Pawtucket; James McMannus, Thornton, Riverpoint; Miss W. Rogers, Lyric, East Providence; C. H. Steadman, Palace, Providence; Leon Vall, Lyric, Warren; J. Fred Lovett, Royal, Providence; Sol. Braunig, Bijou, Providence; M. J. Rilley, Empire, Providence; F. Westgate, Empire, Providence; C. B. Blivan, Blivan's O. H., Westerly; F. A. Vennett, Blivan's O. H., Westerly; Miss S. Smith, Smith's, Woonsocket; J. E. Bolan, Casino, Providence; Jacob Conn, Providence; T. A. Smith, Smith's Woonsocket.

VERMONT—H. D. Perry, Grand, Bellows Falls; Mrs. A. C. Farrington, Princess, Brattleboro; J. B. Eames, Park, Barre; T. W. McKay, Grand, Rutland; O. W. Carron, Please U, St. Johnsbury; Ralph Kinney, Ideal, Springfield.

NEW HAMPSHIRE—L. L. Willey, Colonial, Rochester; C. H. Bean, Pastime, Franklin; F. C. Summers, Olympia, Farmington; T. W. Glover, Empress, Lisbon; Joseph W. Slater, Opera House, Suncook; Kennedy La Pierre, Opera House, Lakeport; Leon Yeaton, Temple Auditorium, Wolfboro; L. W. Heath, Lyric, Bristol; F. G. Berry, Granite Square, Manchester; E. C. Thompson, Empire, Manchester; E. T. Kimball, Modern, Manchester; A. Davis, Nashua, Nashua; Ed. J. Carron, Star, Manchester; Miss Richardson, Star, Milford; N. H. O'Neil, Auditorium, Manchester; J. D. Hallisey, Tremont, Nashua; F. J. Cantlin, Park, Lebanon; Paul Cantlin, Park, Lebanon; O. L. Couture, Crown, Manchester; J. E. Carbuneau, Eagle, Manchester; M. J. White, Orpheum, Dover; Mr. Dolan, Lyric, Dover; Miss Iona May, Lyric, Dover; Mrs. Pierce, Lyric, Manchester; A. C. Chadwick, Empire, Newport; Charles J. Holman, Globe, Manchester; W. H. Dalton, Globe, Manchester.

CONNECTICUT—George M. Fine, Empire, New London; H. S. Swartz, Auditorium, Norwich; P. Wittsern, Life, New Haven; O. K. Kazanjian, Garden, New Haven.

MAINE—S. Hanson, Comique, Camden; A. S. Black, Rockland; Fred M. Engley, Star, Westbrook; A. O. Goodside, Empire, Portland; Frank Stanley, Tuskcuna, Dicksfield; W. B. Williams, Colonial, Augusta; William Grey, Strand, Lewiston; James P. Rundell, City Opera House, Biddeford.

MASSACHUSETTS—Samuel Grant, E. R. Gregory, P. H. Connell, E. H. Horstmann, Boston; A. Montague, Day Square, East Boston; W. B. Sproule, Central Square, East Boston; Ed. Ramsdell, Melrose, Melrose; W. E. Dowling, Central Square, East Boston; H. A. Gilman, Dorchester, Dorchester; G. A. Ramsdell, Orpheum, Malden; G. J. Hackett, Medford, Medford; E. D. Rhind, Bates Opera House, Attleboro; George A. Wadell, Kinscade, Quincy; G. B. Toomey, Palms, Quincy; Henry Kinscaide, Kinscade, Quincy; Walter Nelson, Merrimac Square, Lowell; L. E. Dadman, Harvard Square, Boston; W. H. Keon, Salem, Salem; T. J. Charatt, Casino, New Bedford; George R. Warren, Music Hall, Quincy; A. Bendslor, Waltham, Waltham; F. S. Roch, Malboro, Malboro; Charles Monning, Old Colony, Plymouth; W. J. Papomeas, Rialto, Brockton; Manuel Sylvia, Columbia, New Bedford; W. F. Laycock, Durrell, Cambridge; M. J. Senna, Royal, New Bedford; Ed. C. Turnbull, Reading, Reading; A. Vigdos, Magnet, Dorchester; J. H. Greeko, Bijou, Dorchester; I. A. Rogers, Colonial, Brockton; Charles S. Babb, Princess, Bridgewater; John M. Whitney, Empire, Whitman; Frank J. Howard, Boston; W. L. Litchfield, West Duxbury, Duxbury; J. Silva, Central, Stoneham; G. W. Allen, Jr., Colonial, New Bedford; Frank Brown, Allston, Allston; H. I. Maclor, Durrell, Cambridge; E. L. Young, Highland Avenue, Somerville; A. H. Allen, Columbia, Attleboro; Harry Wassiman, Eagle, Roxbury; Adlen Washburn, Unique, Boston; William Viano, Lexington, Lexington; Stanley Sumner, Fenway, Boston; Al. Haynes, Central Square, Lynn; W. H. Kingsley, Central Square, Waltham; F. A. Littlefield, Everett Square, Hyde Park; Al. Somerby, Bowdoin Square, Boston; Samuel Goldstein, Broadway, Springfield; Frank Collier, Old South, Boston; Nathan Hoffman, Cross Street Orpheum, Somerville; George U. Hamilton, Winthrop Hall, Dorchester; Benjamin J. Kaplan, Strand, Haverhill; Charles H. Morgan, Lyric, Beverly; J. Lourie, Beacon, Boston; J. H. Woodhead, Globe, Clinton; Miss Farrell, Boston; Frank Howes, Puritan, Boston; Mrs. Jones, Huntington Avenue, Boston; C. H. Ross, Lancaster, Boston; Mrs. Walsh, Ideal, Roxbury; H. J. McGuiness, Olympia, Boston; I. E. Jones, Olympia, Boston; C. W. Hodgdon, Wakefield, Wakefield; P. J. Lydon, Imperial, South Boston; C. S. Davidson, Victoria, Lawrence; R. W. Drown, Orpheum, Gardner; G. A. Giles, Gorman, South Framingham; George F. Crocker, Crown, Amesbury; Frank W. Meade, Town Hall, Cohasset; Frank Rainault, Bijou, Holyoke; A. J. Decker, Park, Middleboro; J. I. Benson, Auburndale, Auburndale; H. F. Brown, Boston; Simon Frankel, Lynn, Lynn; H. J. Aken, Castle Square, Boston; D. C. Deneston, Waltham Theater, Waltham; George T. Horan, Thompson Square, Charlestown; F. E. Johnston, Thompson Square, Charlestown.

FILM SUPPLY MEN—C. E. Faust, Paramount; C. H. Eaton, World; N. Furst, Modern; J. M. Mullen, Universal; R. D. Marsdon; R. B. Clark, Perfection Pictures; W. H. Patten, Paramount; E. F. Harrington, Universal; L. A. MacCrocken, Triangle; F. G. Snodgrass, Triangle; Charles Messter, Globe; Claud Frederick, Peerless Productions; Lewis Leftin, Theater Posters; B. O. Wetmore, Motion Picture Machine; H. R. Bassett, Universal; Dan Hogan, Hub Corporation Pictures; Jerome Sobel, Universal; Francis J. D. Ferguson, Sherman Picture Corporation; J. A. Gibson, Universal; Sam Hasse, Paramount; George J. Charron, Four Square; Gus Schaefer, World; J. C. Burawinkle, World; R. W. Ford, World; H. M. Davis, World; Edward Kline, Central Feature Film; J. C. Leighton, Boston—all of Boston.

THE BRONX EXHIBITORS' BALL.

The Cinema Exhibitors' Association, Bronx local No. 2 of the Motion Picture Exhibitors' League, New York City, will hold its fifth annual entertainment and ball at Hunt's Point Palace, Boulevard and 163rd Street, on Monday evening, November 5th. An excellent program of professional entertainers has been arranged. Prof. Kielgad's band and orchestra will furnish the music and a large number of well-known moving picture stars will be in attendance to participate in the grand march, which will be lead by Earle Williams, the Vitagraph star, and Leah Baird, the Ivan Productions star.

CHARLES HOWARD EATON DEAD.

Charles Howard Eaton, well known in musical and motion picture circles, died suddenly at his home at 25 Milton avenue, Dorchester, Mass., on Wednesday morning, October 24. Mr. Eaton was for years leader of the Bangor City Band of Bangor, Me., and later was manager and owner of a number of theaters in Massachusetts and connected with the Battle Cry of Peace office in Boston. He had just completed a trip through Maine in the interest of the World Film Corp. and was about to resume his activities when stricken.

Mr. Eaton was a member of the Royal Arcanum, the New Bedford Lodge of Elks and the Portland local of the Musicians' Protective Association. Funeral services will be held at his late residence on Friday afternoon at three.

TANZER GOES TO PARAMOUNT.

Alfred Tanzer, for the past year or more assistant manager of the Mutual Film Exchange in Milwaukee, Wis., has resigned that position to go with the Paramount people to their Chicago office. Mr. Tanzer will take charge of the office detail and help arrange the new exchange which Paramount will shortly open on the 21st floor of the Consumers' Building, Chicago.

Mr. Tanzer is one of the most popular film men ever in Milwaukee. He is known to all of the exhibitors throughout Wisconsin, and many of the exhibitors throughout the state who have never laid their eyes on him have made him their ad. man. Among them being Chappell of Oshkosh, the veteran movie man of Wisconsin, who calls Tanzer the Chesterfield of the exchanges.

American Cinema Commission Preparing

Chairman Brulatour Opens Offices in New York—Advisory Board Will Assist in Selection of Films

TO stiffen the defensive qualities of one of its allies, to prove to the soldiers of another associated nation that this country is doing its level best, and to bring cheer to the hearts of its own sons on foreign soil, the United States is sending three cinema commissioners abroad. They will go by appointment of and under the instructions of President Wilson.

To convince the soldiers of Russia, through the indisputable evidence afforded by the screen, that the United States is not a selfish ally; to get out of the minds of the battered and nerve-wracked soldiers of the one-time Czar; and to refute and smash for good and all the insidious and far-flung suggestions of the clever Teutonic propagandists Walter W. Irwin, general manager of the Vitagraph-V-L-S-E, is making arrangements to sail for Russia.

To supervise the distribution of film among the camps of the American soldiers in France, P. A. Powers, treasurer of the Universal, will go to that country and establish his headquarters in Paris. To encourage and hearten the allies of Uncle Sam now battling against superior forces in the Austrian-Italian mountains, Frank J. Marion, president of the Kalem company, will carry to Rome a variety of subjects that when shown to the Italian soldiers will convince them that reinforcements already have arrived in Europe and that more are on the way.

That the personal sacrifice on the part of these three men and of the many who will be called to aid them will not be in vain, that there may be assured to them a steady flow of proper quantity and quality of American pictures, Jules E. Brulatour of the Eastman Films has been named chairman of the commission, with offices in New York. To aid him in the selection of suitable subjects, Chairman Brulatour has appointed an advisory board, composed of the following prominent motion picture men:

William L. Sherrill, president Frohman Amusement Corporation; Adolph Zukor, president Famous Players-Lasky; Samuel Goldfish, president Goldwyn Pictures; R. A. Rowland, president Metro Pictures; J. A. Berst, vice-president Pathe Exchange, Inc.; W. R. Rothacker, president Rothacker Film Manufacturing Company; S. L. Rothapfel, managing director Rialto Theater; Carl Laemmle, president Universal Film Manufacturing Company, and Harold Edel, managing director Strand Theater.

The creation of the commission first came to the attention of the National Association of the Motion Picture Industry through William A. Brady, its president. As told in a recent issue of the Moving Picture World, Mr. Brady at a conference at the White House in regard to matters of trade interest was asked by the President to call to the attention of his associates the importance of the project. Mr. Brady accordingly informed the members of the motion picture body how the Administration looked upon the idea of sending men to the three countries and asked for nominations of the best available men for the work. He said the appointees would be commissioned by the President—in just what particular manner had not at that time been determined. He told of the effect along the Russian front of the rumors spread by German propagandists, how the Russian soldiers had come actually to believe they would get no help from America. If on the screen there could be shown them what America was doing in France, what she was doing in the many cantonments of the National Guard and the National Army, could be shown pictures of the ships being built, of the guns and munitions being manufactured, the efforts of the German spies would be nullified.

The American Cinema Commission in Russia is expected to succeed where the Root commission could not wholly win. The Americans who accompanied the former Secretary of State could reach but a small part of the Russian people, and then only through an interpreter. In co-operation with the Y. M. C. A., which has many huts along the Russian front, the American film man will work. He will find an effective agency for the dissemination of the first-hand screen information he will bring. It is said the Administration has expressed the opinion that the motion picture may be the biggest civil factor in the winning of the war.

Chairman Brulatour has opened headquarters in the Eastman Building, 235 West Twenty-third street. Here he found a completely equipped film office, with a full projection installation. Film shipments already are arriving from some of the well-known producing companies. In the next few weeks it is expected the advisory board and the commissioners will have several hundred thousand feet of film offered for examination and approval.

Albert A. Kaufman, who has been connected with the Famous Players in a responsible capacity since the inception of the company; George Mooser, John Tuerk and William D. McGuire, Jr., have been selected by Commissioner Brulatour as his staff assistants. Mr. McGuire is looked upon by the chairman as being of particular value to the commission on account of his experience with the National Board of Review, for a long time as executive secretary.

George Eastman of Rochester has written Chairman Brulatour that the facilities of his company in Paris will be placed at the disposition of the commission without profit to itself except where actual expense is involved. On the same terms also are offered the company's offices in Petrograd, Moscow and Milan.

It is not expected the three commissioners will be ready to sail for at least a month, on account of the amount of preliminary work in the examination of films.

Hodkinson Comes Back

Organizer of Big Distributing Enterprises Returns to Film Business With New Plans.

THE announcement that W. W. Hodkinson is returning to the motion picture business, after six months' retirement, is carried over his own signature in the advertising pages of the Moving Picture World this week. It will be received with genuine interest throughout the entire trade.

When Mr. Hodkinson sold his holdings and resigned from the presidency of the Triangle Distributing Corporation, there was a more or less general fear that his retirement from all activity in the motion picture business was forecasted. He had been identified with the business so long, and had been in many ways one of the few minds which had been able to forecast the developments of the industry over all of the ten years with which he was connected with it, that his loss would have been felt as more than merely personal.

W. W. Hodkinson.

His return, after a summer vacation, and at the head of his own distributing company, will undoubtedly be identified in many minds with the present confusion in the business. Mr. Hodkinson has appeared at various critical moments in the history of motion pictures with plans which undoubtedly have had much to do with the clearing of the confusion which followed. His organization of the Paramount Pictures Corporation, three years ago, marked not only the change in the staple product of the business from the old one and two-reelers to the five-reel feature, but also an era of drawing the exhibitor closer to the producer through distribution plans which supported the exhibitor with a reliable show at a time when he could not choose for himself, and supported the producer in his none too simple job of creating, in those days, really high-class pictures.

Mr. Hodkinson was eliminated from the presidency of Paramount as a prelude to the absorbtion of that great organization by its producers, and as a lone figure in the business was sought by many companies already struggling with the distribution problems which are now so critical. His finally taking over Triangle, for three months of lively readjustment, resulted in a conflict of interests that belongs to the period which immediately followed that of the general absorbtion of distributors by producers.

In returning to the business, Mr. Hodkinson announces very frankly that he believes he has a plan which will help solve much of the present confusion. Just what that plan is he is not yet prepared to explain. He talked on Friday, however, regarding the conditions which brought him back at this time.

"I did not come back because I could sell a few states rights pictures on the strength of the confidence which exhibitors have in me," he said. "And I did not come back merely because I like excitement. Behind this move of mine is a plan that expects to help the exhibitor solve a few of the problems that are facing him. I haven't a program, and I haven't a money-trap for exhibitors. What I have is a distribution system and plans for securing the best all-round pictures which are made in the world. I have built every business with which I have been connected, whether theaters, exchanges or distributing organizations, on the principle of playing fair with both the men who made my pictures and the men who exhibited them. I have my own idea of what that sort of fairness is, and I think that a fair majority of the exhibitors of the country agree with me.

"My entrance into the business was as an exhibitor, you know, and my contact with exhibitors has always been very close. I made it the most important thing in life to study out what exhibitors wanted, and what the public wanted, and how both liked to be served. I have never been a producer, and do not expect to be. My business is distributing, and my plan is to give exhibitors a service, through my distributing company, that will be really worth the cost of the distribution they pay."

Associated with Mr. Hodkinson in his new enterprise will be Raymond Pawley, formerly treasurer of Paramount and later of Triangle, where he was closely associated with Mr. Hodkinson. The new company has taken offices at 527 Fifth avenue, the Harriman Bank Building, at the corner of Forty-fourth street, New York.

At Leading Picture Theaters

Programs for the Week of Oct. 28 at New York's Best Motion Picture Houses.

"The Woman God Forgot" at the Rialto.

GERALDINE FARRAR'S appearance at the Rialto the week of Oct. 28 in Artcraft's spectacle, "The Woman God Forgot," was made the occasion for one of the most elaborate presentations which Mr. Rothapfel has ever undertaken. "The Woman God Forgot" was produced in the Lasky Studios by Cecil B. De Mille. The story is by Jeanie Macpherson, and is a portrayal of the conquest of the Aztecs by Cortez and his Spanish adventurers. Through all the pageantry, battle scenes, and the mystic temple rites which make up the spectacle, there runs the stirring romance between an Aztec princess and Alvarado, a captain serving under Cortez. Wallace Reid plays the Spanish captain, and the rest of the cast embraces such sterling performers as Raymond Hatton, Hobart Bosworth, and Theodore Kosloff.

Mr. and Mrs. Sidney Drew in "Laughing Gas," the Rialto Animated Magazine, and a vocal solo by Mlle. Madeleine D'Espinoy were also on the program.

"Bab's Burglar" at the Strand.

The principal photo-dramatic feature at the Strand was another of the "Sub-Deb" stories by Mary Roberts Rinehart, "Bab's Burglar," with Marguerite Clark seen in the stellar role. Bab's efforts to marry off her older sister are screamingly funny and her experiences with her thousand dollars allowance which she spends in two weeks, still funnier. Director J. Searle Dawley is responsible for "Bab's Burglar." Adolph Zukor has surrounded the diminutive star with a well balanced cast including Leone Morgan, Richard Bartheldes, Frank Losee, Gabriel O'Madigan, Helen Greene, William Hinckley, and Guy Coombs. Another chapter of Ditmar's "Living Book of Nature," Victor Moore in his latest comedy, "Faint Heart and Fair Lady," and the Strand Topical Review were also shown.

The soloists were Herbert Waterous and Grace Hoffman.

"Princess Virtue" at the Broadway.

At the Broadway theater Mae Murray made her first appearance as a Bluebird star, as the heroine in "Princess Virtue," adapted from Louise Winter's novel of the same title. The usual short subjects of weekly news, travel and educational pictures and a two-part comedy completed the bill.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater the following pictures were shown: On Monday, Tuesday and Wednesday, "On Trial" was the feature. On Thursday, Friday, Saturday and Sunday Wm. S. Hart in "The Cold Deck" was the picture attraction.

OLCOTT PICTURE IN CHICAGO.

E. J. O'Donnell, of the Sidney Olcott Players, Inc., left for Chicago immediately after showing "The Belgian" at the Strand, Thursday, to conduct a showing at a Chicago theater for Tuesday, October 30, for the Chicago press and prominent film men of that city. Mr. O'Donnell will return to New York immediately after the Chicago showing, at which time he will take up the many offers for territorial rights for "The Belgian."

AUTHOR SMITH ON INCE STAFF.

The Thomas H. Ince scenario staff has recently been augmented by the engagement of R. Cecil Smith, who will be engaged at the studios in Los Angeles preparing material for the players of that organization. Mr. Smith came into prominence as a writer of photoplays under Mr. Ince and among his successes was "Madcap Madge," and "The Master of His House."

Brenon Buys Studio

Big Plant at Hudson Heights, N. J., Acquired From Jersey City Capitalist.

HERBERT BRENON is now the sole owner of his large studio property at Hudson Heights, N. J., a business transaction involving $250,000 having just been consummated. By this deal, Mr. Brenon becomes one of the biggest single factors in the film industry today.

Mr. Brenon recently acquired complete control of the producing corporation bearing his name, purchasing the other interests in the organization. This gave him complete control of production. The producer then turned to the actual purchase of his studio, to insure complete freedom and scope for his extensive plans. The studio property which he has been occupying was owned by William G. Bumsted, the millionaire capitalist of Jersey City. Mr. Bumsted is an important figure in New Jersey business, being chairman of the financial committee of the New Jersey Title Guarantee and Trust Company, director of the Provident Institute of Savings, president of the Raritan River Railroad and director of the Colonial Life Insurance Bank.

Negotiations have been progressing for several weeks, being briefly held up by Mr. Brenon's operation for appendicitis. The final papers have just been signed by Mr. Brenon, who has resumed active production at his studio.

The studio property acquired by Mr. Brenon includes some two and a half acres of land, two studio buildings, laboratories, administration building, garage and carpenter shop. The studios are model ones of concrete and steel with every up-to-the-minute detail of equipment. They have a complete electrical equipment, with Cooper-Hewitts, etc. The larger studio has a floor space of 101x50 feet, while the other studio building has floor space of 50x40 feet. The construction of the studios, by means of sliding sides and balconies, permits of unusually long shots, ranging up to 125 feet. One ballroom scene in "The Fall of the Romanoffs" revealed the greath depth of shot possible.

A large outdoor stage, the first in the East, is being constructed on the property. Aside from this, there are, atop the studios, two outdoor spaces, each 50x40 feet, which are utilized for exterior stuff. The two studio buildings have forty individual dressing rooms and four star dressing rooms. Adjoining the studio buildings is a restaurant capable of handling five hundred.

The office building and stucco garage have just been constructed. The administration building houses the private offices of Mr. Brenon, his general manager, secretary and departments of exploitation and accounting.

The Brenon plant, with its completely equipped laboratories, handles a motion picture from actual filming to the finished positive print. This assures Mr. Brenon of just exactly the sort of work that he desires in every department. The Brenon laboratories and factory have an unusual record for efficiency. Only recently a negative print was given the department at five o'clock in the afternoon. At nine o'clock the next morning Mr. Brenon was able to look at a finished positive print being projected in the studio exhibition room. George Rush is studio manager. The photographic department is headed by J. Roy Hunt, who has been camerman for Mr. Brenon for four years. Mr. Hunt also supervises the film cutting department. Charles Ritchie is assistant camera man.

The technical department is headed by George Fitch, who has been associated with Mr. Brenon since they both were members of the same stock company. He has been with Mr. Brenon in every picture he has ever made. George Edwardes Hall heads the scenario department, with Joseph Echazebel as assistant. Louis Plunion supervises the property department, Fred McBann heads the electrical division, Tom Tamagne manages the carpenter department and Tom Smythe directs the scenic division. Mrs. Cashman is wardrobe mistress. The factory and laboratories are in the hands of experts and the studio also has its own title man and printer. Each department has an average of from six to ten employees. The laboratories, fitted with six developing machines and four printing machines, have room provided for a staff of twenty-five girls.

The Hudson Heights studios have been occupied by Mr. Brenon since their construction was completed in June, 1916. On August 7th, Mr. Brenon started his first production there, the visualization of "War Brides." All his subsequent productions, including the "Lone Wolf" and "The Fall of the Romanoffs," were made there. Strange as it may seem to the uninitiated, every scene of "The Fall of the Romanoffs" was "shot" on the studio property, proving the possibilities and efficiency of Mr. Brenon's studios.

BRENON ESTABLISHES DISTRIBUTING OFFICE.

Herbert Brenon is now actively interested in the distribution end of the motion picture business, the Brenon Distribution Corporation having just been incorporated. This is the latest step in Mr. Brenon's progress as a leading independent factor in the screen world. Offices have been located at No. 509 Fifth Avenue. The Brenon Distribution Corporation will handle Brenon productions for the territory of New York State and Northern New Jersey. Mr. Brenon has made arrangements with the syndicate of capitalists who recently purchased the New York rights of "The Fall of the Romanoffs" to have this production booked out from the Brenon Distributing Corporation. This syndicate secured Sol J. Berman to handle "The Fall of the Romanoffs."

Mr. Berman will have his headquarters in the suite of offices occupied by the Brenon Distributing Corporation. Mr. Brenon has arranged to secure Mr. Berman's services as sales manager for all other of his productions to be released following "The Fall of the Romanoffs."

Mr. Brenon has the controlling interest in the releasing corporation bearing his name, and assures exhibitors that the service and fair play he wishes them to receive will always be maintained.

A completely equipped projection room is located on the roof of the building at No. 509 Fifth Avenue. This will be used in showing Brenon Productions to theatre owners and managers and will be of unusual convenience to exhibitors wishing to see the picture dramas.

COMPLETES THIRTEENTH MILE OF FILM.

Virginia Pearson has just completed her thirteenth mile of film for William Fox. She has finished eleven pictures and now is working on her twelfth, "All for a Husband," which will be the Fox Special Feature release of November 18. The thirteen miles, however, are not total length of film in the productions in which Miss Pearson has appeared, but length of frames in which she figures personally.

As the actual footage of personal photographs is 68,640 and as there are sixteen frames to the foot, it is easily computed that Miss Pearson has been photographed 1,098,240 times. She has been in the employ of the Fox Film Corporation for eighteen months. On an eight-hour day basis, this is at the rate of more than four photographs every minute for the entire period.

Administration Building, Garage and Two Studios of the Herbert Brenon Studio Property, Hudson Heights, N. J.

The Roll of Honor

EDWARD H. GRIFFITH, director of many successful feature pictures, has left the Edison studios to become a representative of the War Department Commission on Training Camp Activities. Mr. Griffith was preparing for the production of a thrilling war drama, for which he made the scenario, when notified that his experience and training could be of service to the Commission. Accordingly Studio Manager L. W. McChesney arranged to transfer the work to another director and Mr. Griffith was appointed by Raymond B. Fosdick, chairman of the commission. For many years a newspaperman, Mr. Griffith was scenario editor of the Edison studios before he began directing a year ago. Since entering the Government service he has produced a medical film for the Surgeon-General, designed for use in educational work among the medical and sanitary corps at the various camps and cantonments in the country.

Edward H. Griffith.

* * *

Lloyd Evans, popular member of the office staff of the Canadian Universal, has joined the Canadian colors for war service.

Albertson Now With the "Mosquito"

ARTHUR ALBERTSON, who for many years has been featured in Kalem productions, was one of the first actors to enlist. Shortly after the declaration of war he entered the navy as a seaman and is now with a "mosquito fleet" at an Atlantic port, guarding the harbor and undergoing intensive training in the pursuit and destruction of submarines.

Mr. Albertson, who is still in his twenties, was born and raised in Jacksonville, Fla. His bearing and personality won him a place in the Kalem stock company and, resigning from the bank in which he was employed, he made his picture debut in "Kit, the Arkansas Traveller." His rise was rapid.

Albert Albertson.

"There's no waiting around for scenes now," Albertson recently wrote to a friend in New York. "There's always something doing—from scrubbing the deck to target practice with the late models of rapid-fire guns. Last week, in a pinch, I was detailed to cook. I never had boiled water before, but had done a lot of observing at home, and I got by so well that mess really made a hit that day. Now I'm helping to paint the boat, and as my lower extremities are exposed to a school of hungry sharks, my attention is somewhat divided. We hope soon to be in European waters."

Fairbanks in Drive for Loan

Player Makes Quick Jump From Coast to Coast and Back Again—Sells a Million.

DOUGLAS FAIRBANKS, the popular acrobatic film star, has ceased activities before the camera to again "do his bit" for his country. When the first Liberty Loan was announced the energetic Douglas promptly purchased $100,000 worth of Liberty Bonds. Immediately upon conclusion of his newest Artcraft pictures, "Reaching for the Moon," Douglas gave his staff a vacation while he commenced a coast to coast tour of the country in behalf of the second loan.

Arriving in New York Fairbanks spent two days touring the big department stores, theatres and other Liberty Loan headquarters, making forty-two appearances and selling over $500,000 worth of bonds. He is now en route to California and expects to have sold $1,000,000 worth of bonds on reaching Los Angeles, where he will wind up his campaign in connection with the second loan.

In New York City, while addressing a crowd on Fifth avenue and 42d street, the smiling actor of the films spied a fashionable old lady in a passing automobile. Leaping from his platform, clear over the heads of some of the bystanders, Fairbanks held up the machine in the middle of the street and pleaded with the owner for a contribution. He was rewarded with a $1,000 check, and although the traffic was wrecked at this busy section, the player returned triumphantly to his platform and continued his plea for subscribers.

Mr. Fairbanks was assisted in his million dollar Loan drive by Mrs. Fairbanks, Douglas, Jr., Walter E. Greene, Al Lichtman, Allan Dwan and Pete Schmid.

MARGUERITE SOLD A MILLION.

A million dollars' worth of bonds in 12 hours was the record made in Cincinnati, October 23, by Marguerite Clark, famous actress of the Paramount Film Corporation, who came to Cincinnati as the guest of the Chamber of Commerce, to aid in the selling of Liberty Bonds.

Within the first five minutes Miss Clark sold $250,000 of the bonds, the largest subscriber being James J. Heekin, chairman of the Chamber of Commerce committee, who took $100,000.

Enroute to Cincinnati, aboard the train at Xenia, Ohio, Miss Clark was introduced to J. G. Schmidlapp, banker, of Cincinnati, who already had subscribed heavily for bonds, but he gave Miss Clark an additional subscription for $10,000.

The largest subscriptions taken by Miss Clark, including her own subscription of $50,000, included the Cincinnati Enquirer, $25,000; The Family Theater, $25,000; Keith's Theater, $60,000; The Ohio Butterine Company, $25,000; Wise Social Center, $40,850; Gilmer Fuel Company, $30,000; James J. Heekin, $100,000; The F. H. Lawson Company, $50,000, and Lee Wertheimer, $20,000.

FILM PATRTIOTS! ATTENTION!

This coming Thursday at 3 p. m. at the Paragon studios in Fort Lee, N. J., between eight and ten thousand feet of military, both naval and army, propaganda film is to be given private exhibition to any and all representatives of manufacturing and distributing motion picture concerns. These pictures are the property of and were made by the U. S. government, for the express purpose of serving as propaganda both in this country and abroad.

Such concerns as handle weeklies, or who could exploit these pictures either as a special feature on a program basis or via the state-right route, can do a patriotic service by sending a representative to cover this special showing with a view of determining just what use they can apply these pictures to the best advantage of our government.

Captain Ellis, who has this assignment in hand, wishes to emphasize that there is no set intention of restricting the exploitation of these films to any one company. On the contrary, the more that use them the greater the service rendered our country.

Set aside, therefore, 3 p. m. Thursday, November 2, and attend the showing at the Paragon studios.

Giegerich in Play Bureau

Will Handle Subjects Controlled by Stage Lore Play Company.

WITH the experience gathered first as a free lance press agent, then as motion picture editor of the New York Review, Publicity Director for the Vitagraph, Lubin, Selig, Essanay Company and more recently business promoter of the motion picture department of The Morning Telegraph, Charles J. Giegerich has established an office in the Knickerbocker Theater Building, 116 West 39th street, New York City, for the promotion of players and plays of "exceptional" merit.

Mr. Giegerich is offering to the trade for the first time the plays controlled by the Stage Lore Play Company, and the first artist to be exploited under the "something exceptional" rule is Jules Cowles, the talented character actor who made the big hit in "The Bar Sinister" as "Buck Moe," the "dressed up" negro.

Charles J. Giegerich.

In this characterization, Jules Cowles deceived even the critical audience that witnessed the initial presentation; without exception, both film men and critics believed that Mr. Cowles was a real negro; so faithful to the race was both make-up and mannerisms. Previous to this triumph of characterization, he had attracted attention for his work as 'Asticot,' the half-witted Frenchman, with Anita Stewart in "The Girl Philippa" and for exceptional work in "Notorious Gallagher," "The Yellow Streak" and several other successful features. "I have watched the work of Mr. Cowles," said Mr. Giegerich, "and I have noted that while he was not featured in the billing, the newspapers throughout the country always made mention of his work in all the criticism. This genuine praise stamps a player as 'exceptional' and worth the attention of the producer.

"While Mr. Cowles has shown 'exceptional' ability in each different characterization, it is my intention to first offer him to interested producers for a series of comedy negro types, because of the furor he continues to create where 'The Bar Sinister' is shown; and further, because the Negro is naturally a humorous race and, right now, the public will place a premium on anything that will make them laugh.

"I am going to use my years of observation and study from the dual angle of the public viewpoint and the picture promotion angle, and the happy prospect of the venture is that if I am successful, the producer must benefit through securing new artists at fair and sane salaries, and the exhibitor will benefit by having pictures produced at a cost that permits reasonable rentals.

"The plays of the Stage Lore Play Company that I will handle are thirty in number and all of them have successful records as stock vehicles. They all have attractive titles and some of them have made fortunes for stage play producers. Among the more prominent of these plays are 'The Little Lady from Lonesome Town,' 'The Kingdom of Clowns,' 'A Royal Slave,' 'The Holy City,' 'The Deadlock,' 'The Mischief Maker,' 'Making Good,' 'The Warning Bell,' 'The Web of Sin,' 'Charity Bess,' 'The Broncho Buster,' 'A Princess in Rags,' 'Thy Neighbor's Wife,' 'Madame Satan,' 'The Web of Sin,' 'College Days' and 'Under the North Star.'

"The plays cover a wide variety of subjects in both tragic and comedy themes that will fit most of the stars now appearing before the camera. For comedy vehicles especially written for Jules Cowles are four original stories with the titles of 'The Black Hand Mystery,' 'The Light Side of Darktown,' 'The Chinee and the Coon' and 'You're No Lady.'"

Losee Renews Contract With Famous Players

FRANK LOSEE, who is known as one of the most versatile and accomplished character actors upon the screen today, and who has appeared in many Paramount and Artcraft productions, has renewed his contract with the Famous Players-Lasky Corporation for two years and will be seen in some of the notable forthcoming productions. He is at present enacting the role of Bab's father in the "Sub-Deb" stories, starring Marguerite Clark, which are being released by Paramount.

Owing to the fact that he is gifted with remarkable versatility Mr. Losee fits into nearly every production. Among the photoplays from Paramount in which he has been seen with Miss Clark are "Miss George Washington," "The Valentine Girl" and the "Bab" pictures already referred to. He has appeared with Pauline Frederick in "Sapho," "The Eternal City," "The Moment Before," "Ashes of Embers," and will be seen in "Mrs. Dane's Defense," to be released in the near future.

Frank Losee.

In "The Dummy" and in "Great Expectations" Mr. Losee was prominently cast. He appeared also in Artcraft's "Seven Keys to Baldpate," with George M. Cohan, and "Less Than the Dust," with Mary Pickford. His fine work as the star in "The Old Homestead" will be remembered.

Frank Losee was born in Brooklyn, but in early years he went West. Chicago held him and he became a sort of protege of R. M. Hooley. Later he went to Pittsburgh, to Brooklyn, and finally, at the Union Square Theater in New York, he became a member of the company which later became famous and numbered among other prominent players such names as Charles Thorne, Stuart Robson, Mat Lingham and others.

This was followed by several years at the Boston Theater Later Mr. Losee was associated with Robson and Crane on their farewell tour with "The Henrietta." Among his latter stage appearances were characterizations in "The Rose of the Rancho," with David Belasco; "Dorothy Vernon," "Notre Dame," "Joseph and His Brethren" and "The Hawk."

Still Pictures for Ailing Soldiers

Lasky Company to Supply Thousands of Photographs for Entertainment of Invalids.

SEVERAL thousand photographs, snapshots, scenes from Paramount productions, etc., have been collected at the Lasky studios in California and given to Major Ross Moore, the famous neurologist, who will be in charge of the Neurasthenic Hospital, back of the American lines in France.

These photographs will be in charge of Louis Coleman Hall, of Los Angeles, who is to be aid to Major Moore in France and will be used for the purpose of distracting the minds of soldiers suffering from mental disorders as result of shell shock, privation, confinement, gas, etc.

The United States is preparing to establish a special hospital with 2,500 beds to care for these cases. As the ailments are entirely mental, the object of the physicians is to take the minds of the sufferers off the war as much as possible. The pictures, accompanied by little stories appropriate thereto, will be used to this purpose.

The Lasky company has also arranged to send with Major Moore's detachment Arthur Streib, one of their photographers. He will not only take pictures of the hospital cases, but will also run the hospital projection machine and tell stories of the life of the studios to the convalescents.

It is believed that this will be a very efficient factor in restoring to normal condition many of the boys who have undergone terrific strain but escaped actual wounds.

East and West Getting Together

Officials of National Association and Producers' Association of Los Angeles Confer on Question of Closer Affiliation.

As a result of conferences which have been held in New York during the past few days it is believed closer relations will be established between the Producers' Committee of the National Association of the Motion Picture Industry, now comprising the representatives of forty-seven important companies, and the Motion Picture Producers' Association of Los Angeles. Walter J. Reynolds, secretary of the Producers' Association on the coast, has been in New York in conference with president William A. Brady of the National Association, and has also met a number of the officers of important producing companies who have studios on the coast.

It is the consensus of opinion that some arrangement should be made to bring the activities of the two organizations in closer contact, in view of the fact that the coast organization some time ago established a cinema exchange. Secretary Reynolds was recently the luncheon guest of the committee of the National Association, which has had under its direction the organization of the service bureau, at which time he conferred with Gabriel L. Hess, R. S. Cochrane, J. W. Engel, Arthur S. Friend and General Manager Wales Winters.

Mr. Reynolds offered several suggestions which will no doubt be adopted by the service bureau committee, with a view to establishing uniformity in the application forms and regstration cards of the service bureau, which has established its headquarters in Suite 320-1 of the Longacre Building.

More Picture Publicity

Petrova Picture Company and First National Exhibitors Circuit Plan Extensive Cooperative Advertising Campaign.

At a recent conference between Frederick L. Collins, president of Petrova Picture Company, and the officers of the First National Exhibitors' Circuit, arrangements were completed for a national advertising campaign destined to make the name "Petrova Pictures," and also the titles of the plays produced by Petrova Picture Company, household words throughout the United States.

The same list of approximately twenty-five national magazines, with a circulation of over fifty million readers, that have been used in the past for the exploitation of the motion picture productions allied with Superpictures Distributing Corporation, will be used. The personality of Madame Petrova lends itself particularly well to magazine exploitation, and, being a talented writer herself, her contributions upon subjects relating to the silent drama will appear from month to month in the Ladies World. The series of portraits in color of Madame Petrova by such noted illustrators as Clarence F. Underwood, Neysa McMein and Emil Fuchs, the English court painter before the war, will also be made a feature of this advertising campaign, as these lend themselves admirably to poster reproduction and to lobby displays.

Independently of this magazine campaign a $50,000 newspaper campaign, nation-wide in scope, yet so localized that the full force of it will be concentrated on the first run theaters composing the First National Exhibitors Circuit, as well as on the theaters booking the pictures through the exchanges of the circuit, will be used to exploit each Petrova picture, and advertisements are now being prepared by the circuit for its first picture, "Daughter of Destiny."

A billboard campaign covering the principal cities of the country will appear simultaneously with the magazine and newspaper campaigns.

The motion picture trade journals will continue to figure largely in the plans of Superpictures Distributing Corporation and Petrova Picture Company, since the universal interest aroused among exhibitors in the personal productions of Madame Petrova is attributed by the heads of the publicity departments of these companies to the trade-paper publicity of the last few months.

KEENAN AT WORK ON FIRST PATHE PLAY.

Frank Keenan, the new Pathe star, has lost no time at all in getting to work, for this week it was announced that the first Pathe Play of which he is the star is already in the course of production at the Sanger studio on 134th street, New York, which Pathe has recently hired. This studio has been completely equipped with everything needed in high class production and a strong story has been selected for Mr. Keenan's premiere as a Pathe star.

Farnham President of Screen Club

At THE regular annual election of the Screen Club, held recently, the membership has, for the first time in the history of the club, made an unanimous selection of its officers for the ensuing year. Succeeding William Quirk, the present incumbent of the office of President, and taking office at the installation of officers on October 27, is Joseph Farnham, one of the charter members and organizers of the Screen Club, and a member whose activities on the club's behalf have ever kept him constantly to the fore in committee work and Screen Club progression.

Joseph Farnham.

In the first year of the club's existence Mr. Farnham was appointed to the office of Corresponding Secretary, to fill an unexpired term, succeeding the late John Bunny to the office of 1st vice-president under King Baggot's second term as president. Mr. Farnham is therefore no stranger to seat in the governing board of the Screen Club. A sound business regime is promised by the president-elect, the carrying out of a platform which he has long since most earnestly advocated as the essential for the future success of the young club.

Although Mr. Farnham is not of the actor-director element which goes in the large majority to make up the club's roster, still, he is none the less in favor with both player and director folk. His term of identity with the motion picture industry covers several years. In turn he has been newspaper man, press and publicity director, general manager of the All-Star Feature Corporation, and of the pioneer school of independent motion picture manufactures.

Mr. Farnham is at the present time in charge of production and sales and manager of the Frohman Amusement Corporation.

The president-elect is to be the fourth president of the Screen Club—King Baggot having served for two years, James Kirkwood for one year and William Quirk for the past two years. On the new ticket-elect are Frank Powell as 1st vice-president, the man who gave to the club its name; Edgar Lewis, 2nd vice-president; B. A. Rolfe, 3rd vice-president; Will C. Smith, re-elected as treasurer; Anthony P. Kelly, re-elected as corresponding secretary; George E. Blaisdell, recording secretary.

REGALADO MANAGER PATHE POSTER DEPT.

M. R. Regalado, who has been in the art and poster departments of the Pathe Exchange for nearly four years, has been rewarded for his faithful and efficient service by being given charge of the department. Before coming with Pathe Mr. Regalado was connected with the art departments of several of the largest advertising agencies in New York. In addition to being an artist he is an expert in photography and has made a specialty in high class portraiture.

Realizing the importance of first class posters to the exhibitors J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., has installed a force of well known poster artists whose entire time will be devoted to Pathe work, among them being John Paleologue, whose fame is international. It is promised that the Pathe paper will be equal to the best put out by either theatrical producers or motion picture distributors.

J. GORDON EDWARDS IN NEW YORK.

J. Gordon Edwards, who has been on the Pacific Coast since last May, directing Theda Bara in "Cleopatra," returned to New York Wednesday, October 24.

Music for the Picture

Conducted by CLARENCE E. SINN

Non-Taxable Theater Music

Chicago Local M. P. E. L. Completes List of Numbers on Which No Royalties Will Be Demanded.

THE Chicago Local Branch No. 2, of the Motion Picture Exhibitors' League of America has issued the following list of musical numbers on which royalties will not be demanded.

The list is accompanied by the statement that it will be augmented from time to time and that information regarding the music tax or untaxable music may be obtained by addressing Miss Katharine C. Melcher, at the League headquarters, 1416 Masonic Temple, Chicago, who compiled the list.

A footnote adds that many of these publishers are offering special discounts to exhibitors. The Moving Picture World will publish additions to this list from time to time. Theater managers and musicians will find this list a handy reference and should be careful in eliminating copyright numbers from their programs.

S. M. Berg, Columbia Theater Bldg., Broadway and 47th St., New York.

Capricious Annett.....Gaston Borch
Sleeping Rose.....Gaston Borch
Babillage .....G. del Castillo
Berg's Incidental Series—70 numbers.
Berg's Concert Series—19 numbers.
There Waves the Flag.
Cavalry Parade.....J. E. Andino
Stampede .....Walter C. Simon
The Melody of the Bell..Chas. K. Herbert
Poppyland .....Carl Kiefert
Valse Caprice.....Carl Kiefert
March Bizarre.....Walter C. Simon
Indian Love Song.....Chas. K. Herbert
Indian Lament.....Chas. K. Herbert
Indian War Dance.....Chas. K. Herbert
Mexicana—Characteristic.Chas. K. Herbert
Pastoral .....Carl Kiefert
Thoughts—Andante Triste,
Valentina Crespi
Withered Flowers—
Characteristic Intermezzo..Carl Kiefert
Visions—Intermezzo Characteristic,
William Buse
Purity—Love Theme.....Gaston Borch
Sinfulness—Love Theme....Gaston Borch
Lamentoso .....Gaston Borch
Apassionata—Aria from Tschaikowsky's Romeo and Juliet.....Irenee Berge
Memories—Characteristic Andante
Cantabile .....Valenti Crespi
Andante Doloroso.....Gaston Borch
Wild and Wooly—Charactertistic,
Adolf Minot
Graciousness—Characteristic Intermezzo,
Harold Smith
Agitato Appassionato.....Gaston Borch
A Dream.....Gaston Borch
Andante Appassionato.....G. del Castillo
Patrol Orientale—Characteristic,
Carl Kiefert
Love Song Orientale—Characteristic,
Carl Kiefert
Barcarole—Summer Idyll...William Buse

Carrie Jacobs Bond, 746 So. Michigan Ave., Chicago, Ill.

A Hundred Years from Now,
Carrie Jacobs Bond
A Perfect Day Song and Waltz,
Carrie Jacobs Bond
A Song of the Hills..Carrie Jacobs Bond
Do You Remember....Carrie Jacobs Bond
I Love You Truly.....Carrie Jacobs Bond
Just a' Wearyin' for You, S'long and Waltz Medley.....Carrie Jacobs Bond
Life's Garden.....Carrie Jacobs Bond
O Haunting Memory..Carrie Jacobs Bond
O Time, Take Me Back.Carrie Jacobs Bond
Shadows .....Carrie Jacobs Bond
Waltz of the Wild Flowers,
Carrie Jacobs Bond
No. 2 Library Edition:
Robin Adair.....Carrie Jacobs Bond
Play Make Believe..Carrie Jacobs Bond
No. 3 Library Edition:
Tzigani Dances No. 1,
Carrie Jacobs Bond
Tzigani Dances No. 2
Carrie Jacobs Bond
No. 5 Library Edition:
His Lullaby.....Carrie Jacobs Bond
Longing.....Carrie Jacobs Bond
Fischer Edition:
A Little Pink Rose.
The Shepherdess.
My Soul.
God Remembers When the World Forgets.

Oliver Ditson Company, 178 Tremont St., Boston, Mass.

Dancing Sunbeams.....R. Gruenwald
Dragon Fighter, The.....B. Hoffmann
Ecstasy .....L. Ganne
Edelweiss—Concert Caprice.R. Gruenwald
Edris and Hyperian.....R. Gruenwald
Enchantment .....Wm. Bendix
Entr'Acte—Valse Ballet....Geo. L. Tracy
Entr'Acte from "Rosamunde,"
Fr. Schubert
Fackeltanz .....F. Manns
Faith and Hope—Idyl.....R. Gruenwald
Fanchon—Concert Polka...R. Gruenwald
Fanchonette—Caprice.....R. Gruenwald
Flower Song.....G. Lange
Fifth Nocturne.....J. Leybach
Forget Me Nots.....H. Enclmann
Hand in Hand—Interlude...R. Gruenwald
Idle Moments—Idyl.....T. H. Rollinson
Intermezzo .....F. Mendelssohn
Intermezzo from "Naila".....Leo Delibec
Jewel Song from "Faust".....Ch. Gounod
Jolly Cadet, The.....J. F. Gilder
Just for the Fun of It.....W. F. Sudds
Leaflet, A.....R. Gruenwald
Lelia—Entr'Acte.....R. Gruenwald
Love Story, A.....Harry Pabst
Love's Caprice.....Max Heindl
Love's Confession.....M. Klemmer
Love's Confession.....S. E. Morris
Love's Message.....Ellis Brooks
Melodies in F.....A. Rubenstein
Moonlight Wanderings.....C. W. Bennet
Morning Dreams.....T. H. Rollinson
Nocturne .....F. Mendelssohn
Nocturne.....Geo. L. Tracy
On the Bridge of Sighs.....E. Cazaneuve
Passing Fancy, A.....T. H. Rollinson
Polka Caprice.....H. Perlet
Psyche.....Harry Pabst
Remembrance—Tone Picture,
J. S. Peckham
Remembrance—Serenade...W. H. Thomas
Ricordanze.....Alex. Haig
Rondo Joyeux.....J. D. Gilder
Roussean's Hym—Variations...Geo. Purdy
Royal Love.....E. Hasselmann
Sempre Giovine.....Ellis Brooks
Serenade.....M. Moszkowski
Sextet from "Lucia".....G. Donizetta
Spring Song.....F. Mendelssohn
Springtime—Novelette.....F. P. Atherton
Starlight—Entr'Acte.....J. Braham
Sub Rosa.....Harry Pabst
Sunshine.....Wm. Bendix
To Spring.....E. Grieg
Tattler, The.....D. W. Comins
Traumerei.....R. Schumann
Treasure Trove.....Ellis Brooks
Triumph of Art—Fackeltanz..Otto Langey
Under the Mistletoe—Polka Caprice,
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Hungarian Fantasia.....Armand Vecsey
L'Arlesiene Suite, No. 1.....Georges Bizet
Three Oriental Sketches: (1) Among the Arabs, (2) In a Chinese Tea Room, (3) Persian March .....Otto Langey
Souvenir - Serenade - Pensee - Lyrique - Menuet Rococo.....Henry H. Goehl
Prelude to Act II of the Opera "Cyrano," Walter Damrosch
Polonaise from the Opera "Eugene Onegin" .....P. Tschaikowsy
Ballet Music from the Opera "Faust," C. Gounod
Intermezze from the Opera "Goyescas," E. Granados
American Festival Overture...A. Hegner
Overture to the Opera "Il Guarany," A. G. Gomez
Overture to the Opera "Mireille," C. F. Gounod
Andante from the "First Symphony," L. Van Beethoven
Mozart Menuetto from "Symphony in G Minor" .....G. F. Mozart
First Movement from the "Military Symphony".....Josef Haydn
Menuet from the Symphony in E Flat, G. F. Mozart
Allegretto from the "Seventh Symphony," L. Van Beethoven
Selection from Elijah..Felix Mendelssohn
Selection from "The Messiah".G. F. Handel

Stone and Thompson, 145 N. Clark St., Chicago, Ill.

Good-Bye My Pretty Baby, Walter Hirsch & Howard Stiner
Good-Night but Not Good-Bye, Walter Hirsch & Howard Stiner
Down on the Yiddisha Farm, Walter Hirsch & Howard Stiner

Sidney Garrett

A New Power in the Motion Picture Field Has Been Elected President of the Brockliss Concern.

SIDNEY GARRETT, who, at the age of thirty-four finds himself president of the film exporting business of J. Frank Brockliss, Inc., of 729 Seventh Avenue, New York, belongs to the new, the youthful and the aggressive school of film executives, upon whom the industry in this country must rest its hopes of future expansion and success. Born in England, Mr. Garrett had considerable commercial experience in London, and five years ago at Montreal, in Canada, he was identified with several big industrial undertakings.

Sidney Garrett.

Restless, energetic, enterprising and looking for even bigger worlds to conquer, Mr. Garrett, in 1916, went to New York and broke into the film game by buying pictures for foreign markets. About the same time Mr. Brockliss established an American branch of his world-wide film distributing business, and early this spring the two operators joined forces. Mr. Brockliss has since returned to England, leaving Mr. Garrett here as president of the American branch of the great business, of which he is in sole control.

Mr. Garrett has personally handled such big film deals for abroad as "Intolerance," "The Deemster," "The Barrier," "The Mormon Maid," "Billy West Comedies," "For the Freedom of the World" and very many others. He buys pictures for England, France, Italy, the Balkans, China, Japan, for South America—for all the world, outside the United States, that isn't fighting, in fact.

He is a very good judge of the commercial value of motion pictures, and in addition to his position as president of J. Frank Brockliss, Inc., holds several positions as personal representative for foreign buyers.

In considerably less than a year Mr. Garrett, who is very popular with all who meet him, has established himself as a force to be reckoned with in the American film business. With youth and energy and, above all, a flawless integrity as his assets he should rise to a pre-eminent position in the fifth largest industry in America.

Mr. Garrett has large plans for the future, which, when matured, will be made public. He is optimistic in regard to the motion picture business, which, in his opinion, has yet to attract the best commercial and artistic minds in every community. 'Good business methods" is his slogan in the picture field. It is the application of them which has led Mr. Garrett to his present success.

VACHEL LINDSAY'S LATEST.

Motion picture enthusiasts who remember Vachel Lindsay's luminous book on The Art of Photoplay will be interested in his newest volume of verse just issued from the press of Macmillan, under the title of "The Chinese Nightingale." The title alludes to the first section of the book which offers the poem of the same title which won the Levinson prize in 1915. Of purely photoplay verse there are but two examples; the well known epitaph to John Bunny and a tribute to Mae Marsh, but his poems on the war are of timely interest, and there is included several examples of his poem-games which may presently lead to poem-plays on the screen that will differ from the old time visualization of well remembered poems. The volume will be read with interest by all who love poetry, and it will appeal with nearly equal force to those who like emotional appeal and sound sense. Lindsay's poetry is written for all people, and not merely for the lovers of poetry, and the current volume lists some of his best known efforts along with new work that presently will become better known.

PATHE CLUB ELECTS OFFICERS.

The annual election of officers of the Pathe Club was held on Saturday, Oct. 13th. J. A. Berst was re-elected president, Paul Brunet, vice-president and J. W. Kyle, secretary. J. Egan was elected treasurer. M. Ramirez Torres, P. A. Parsons, L. E. Franconi and M. W. Davidson were re-elected to the board of governors. A. Gini is the new member to be elected.

The treasurer's report showed the finances of the club to be in an enviable shape with a large surplus in the bank. It is planned to secure a club house within the near future, and a committee was appointed by President Berst to look up desirable quarters.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Red Cross Films at Exposition

American Red Cross Exhibit at Recent Electrical Exposition Includes Film Demonstration of Work of Organization.

AT THE Electrical Exposition held at Grand Central Palace, New York City, October 10 to 20, the Red Cross exhibit was not only one of the most attractive there, but gave answer to a question often raised as to whether any moving pictures have been made which thoroughly exploit the Red Cross work. In a projection room of considerable seating capacity arranged on the third floor of the building which, by the way, was given up entirely to the Red Cross exhibit, a number of reels of films of this nature were shown. One of the pictures, recently made, showed the new Red Cross building at Washington, D. C., the U. S. Army and Navy Hospital, also at Washington, and prominent members of the organization. This picture also includes interesting illustrations of the work of the Red Cross in the Army, the Navy, the Police Department, and at the mines. With regard to the latter we learn that the Red Cross organization sees to it that all first aid appliances are close at hand in case of fire or other accident. The demonstration on this side of the subject is unusually interesting. Then there is the naval hospital corps landing and setting up one of its hospital tents for duty on land. Here we see their methods of dealing with the sick and wounded, and the manner in which they make their way about the battle field under fire, gathering up the wounded. Methods of carrying the wounded when the stretcher is not available are also shown. One of the most interesting things in the picture shows members of the life saving corps giving practical demonstrations of the various ways of handling a drowning man in swimming ashore with him. In this demonstration a little girl of five years, said to be the youngest life saver in the world, is seen to swim successfully through the water taking with her a two hundred pound man by means of the head grip.

Another film well suited to patriotic purposes was exhibited through courtesy of the Wharton Bros., Inc., Ithaca, N. Y. This was entitled "The Episode," and advanced a strong argument for contributing to the Red Cross Fund. Its big scene represented a battlefield where for lack of necessities with which to operate men suffer and die. A double exposure shows a Red Cross nurse walking over the battlefield, and covering her face in anguish at the appeals for help which she is unable to give.

An excellent but lengthy illustration of the recent Red Cross parade in New York City was also shown along with pictures of the arrival of the first American contingent at Queenstown.

Information regarding the procuring of these or other Red Cross films can be had from Mr. Evan Evans, director of the Red Cross Motion Picture Bureau, 71 West 23rd Street, New York City.

"THE HIGH COST OF HURRY."

Katherine F. Carter Produces Two-Part Safety First Film of Excellent Quality.

THE NECESSITY for conservation of the human race which present conditions have brought us to realize adds unusual value and importance to the new two-part "Safety First" film recently produced by Katherine F. Carter, of 220 West 42nd street, New York City. Mrs. Carter has long been honorably connected with the educational end of the business, and a production made under her guidance should hold particular interest.

"The High Cost of Hurry" advances a very sensible argument, namely, that accidents never merely happen—they are caused. The picture has a slight story running through it which every step of the way demonstrates the significance of the title. A family named Hurryup and a young man named Hugo Slow are the prime movers in the story. The Hurryups, always in a hurry as the name would indicate, are ever meeting disaster as a result of their too rapid methods; while the young lady of the family with whom Hugo Slow afterwards falls in love exhibits carelessness which results in several accidents and near accidents. For instance, she turns the gas on at the gas range, and then goes to hunt a match; the result of applying the lighted match to the gas which has accumulated under a vessel left sitting over the gas ring is of course an explosion. She is also guilty of getting out of a street car backward, and without looking, and is seriously injured by an automobile. Mr. Hurryup, rising late in the morning, rushes to secure a position which his nervous excitement caused through too much hurry prevents him from getting.

There are also scenes photographed in a large electrical plant where we see an accident happen when one of the men enters a live cabinet forgetting that the current in this particular cabinet has not been turned off, and is seriously burned as well as being otherwise injured for his pains. The picture also contains a remarkably realistic street car accident due to carelessness of the motorman. And in fact all of the accidents which are seen to happen in the picture are very convincing.

This picture, as before stated in these columns, has been adopted by the Public Service Corporation of New Jersey, and it is expected that owing to its useful teachings it will be widely exhibited in the schools.

Interesting Educationals

Three Industrial Subjects, Two Topical, Two Zoological, Two Scenic, One Art, and One Scientific Subject.

Reviewed by Margaret I. MacDonald.

"Doing Their Bit" (Pathe).

A PORTION of what the women of our country are doing to help win the war is demonstrated in this picture which the Pathe Exchange, Inc., is presenting on its regular program. Views taken in one of the largest American munition plants show women employed in the manufacture of bullets, shells and other munitions, illustrating the subject fully.

"Building Our Wooden Fleet" (Mutual-Gaumont).

In Reel Life No. 79 will be found a series of interesting and instructive views showing how the South conducts the work of building ships. Inspiring scenes in the yellow pine forests show the felling of the great trees and the transporting of them to the mills where they are shorn of their bark and then sawed into slabs and beams. Then there is the actual building of the ship which when finished contains 1,500,000 feet of lumber or forty-two car loads. The making of the hull for which the lumber is steamed for a period of forty minutes to give it the flexibility necessary to bending it into shape for the hull, is interesting.

"Important Industries of Argentina" (Mutual-Gaumont).

A glimpse into one of the busiest and most important from an industrial point of view of all the countries of the world, Argentina, can be had in Reel Life No. 79. Here we see first the grain elevator and flour mills of Buenos Aires and the workmen unloading wheat at the mills. Then there is the flour mill on the Rio Plate where we are shown the interior with the machinery in action. This illustration of the manufacture of flour is not, however, detailed. Another of the important industries of Argentina is the cattle industry, which is quite well illustrated, showing the unloading of cattle at the stock yards, the washing of hogs, the dressed meat department, and also the canning department. The arrival of a shipment of hides from the Pampas is also interesting.

"Food for the Front" (Universal).

A new-style automobile field kitchen is demonstrated in Screen Magazine No. 45. The new contrivance carries a complete steam kitchen unit which is practically the same

as that found in a large hotel. There is a giant soup kettle from which soup can be furnished for from 1,500 to 2,000 men in a very few minutes. It is said that two cooks can do the work of forty men under this system, and that one unit replaces twenty company kitchen units with forty horses and seventy men. The truck also carries its own supply of filtered water. This is an interesting and well-illustrated subject.

"Dining on Wheels" (Mutual-Gaumont).

The manner in which the kitchen and dining room of a railroad train are arranged and manipulated is shown in Reel Life No. 78. Every detail in connection with the commissary department and the service given to the patrons of the dining room are nicely illustrated.

"The Smaller Monkeys" (Educational-Ditmars).

Another of the Living Book of Nature series by Raymond L. Ditmars acquaints us with the smaller monkeys, commencing with that queer little creature known as the marmoset. Apparently much disturbed at the presence of the camera it gingerly munches at a banana held in the keeper's hand. Then there is the Spider monkey and the Brazilian owl monkey, exhibiting their chief characteristics for the benefit of the spectator; and also the South American Saki and the Wooly Monkey. The spotted nose monkey of Africa and the gibbon of Sumatra, are also interesting members of the family.

"The Rocky Mountain Jay" (Mutual-Gaumont).

A peep into the Rocky Mountains with their queer little feathered inhabitant, the Rocky Mountain Jay is given us in the 79th release of Reel Life. Here we see this bold bird coming to the frying pan of the traveller and stealing bits of bacon found there. The picture tells us that this bird lays its eggs often as early in the season as February, and that but for the fact that it has an abnormal appetite which causes it to brave even the greatest danger in search of food, it would be a difficult matter for the hunter to find its eggs. Some beautiful views of the Rockies are included in the picture.

"In a Corner of the Moravan, L'Yvonne, France" (Pathe).

One of the most beautiful of colored scenics will be found in this picture which includes views in and about the town of St. Pere and the village of Asquins on the river Cure. The scenes in this picture are not only well photographed, but quaint, picturesque and altogether lovely. A shepherd bringing his flock home at the close of the day vies with paintings of this subject which we have seen.

"On Adirondack Trails" (Paramount-Bray).

A beautiful scenic and sport subject, in which we see how the city folk who choose to winter in the clear crisp air of the Adirondacks spend their time. Here they hunt the deer among the fragrant pines, or fish through the ice. Then there is skiing and snow-shoeing and other winter sports to be indulged in. There are scenes of rare beauty in this series of views presented in the Pictograph.

"Jewelry and Personality" (Paramount-Bray).

An interesting subject illustrated in Pictograph No. 91 reminds us that there is a more modern way of selecting articles of jewelry than that of choosing from the trays in the show case of a jewelry establishment. The picture takes us to the artistic headquarters of Miss Madeleine Pecke down Washington Square way, in New York City, when we discover that Miss Pecke's business is to fit jewelry to our personalities. We see her dealing with a customer who has brought her the very important question of what her bethrothal ring should be. Strange to say, she shows her no selection of rings from which to choose, but takes her aside to a comfortable spot by the window and chats with her and in the meantime studies her personality. At a later date the customer calls again and is shown a design of the ring. The most interesting part, however, is the working of the platinum band by Miss Pecke herself, the cutting of the filigree work, and the setting of the gems.

"New York's New Waterworks" (Universal).

In the 45th issue of the Screen Magazine will be found some interesting views taken in connection with New York's new waterworks. Scenes at the headwaters of the Catskill aqueduct give an idea of the immensity of the scheme. These include the great Ashokan reservoir, and the Olive Bridge Dam at Ashokan. Then there are the ten concrete bridges which have been built to serve the 900-mile watershed. The purifying of the water by means of two giant aerators, the largest fountains in the world, which throw 500,000,000 gallons of water into the air each day from their 3,600 nozzles, freshening and oxygenating it for its three-day underground journey to the city.

Yosemite

Educational Films Corporation of America Purchases Remarkably Fine Views of Yosemite.

A SERIES of views photographed in the Yosemite valley and purchased recently by the Educational Films Corporation of America can scarcely be surpassed as an illustration of what this beauty spot of Western America really is.

The picture opens with a suggestion of changing moods of nature as described by the sky. Here also we learn of the beautiful woodlands of the valley, and of the giant trees that are to be seen there. Then we are introduced by means of the most exquisite photography to the lovely waterfalls of Yosemite, including the Sillouette Falls, the Bridal Veil Falls, the Waterwheel Falls, the Nevada Falls, the El Capitan Falls, and the Vernal Falls. The Zigzag Trail is an enticing sight, and interesting also is Overhanging Rock at Glacier Point.

This picture will be much enjoyed by all who view it, one of its delights being the real live squirrels that cavort about the subtitles between scenes.

Minneapolis Pastor Talks

Rev. Francis Feely Tells of Five Years' Experience as Exhibitor of Films for his Parish.

A RECENT interesting visitor at the office of the Moving Picture World was the Rev. Francis Feely, O. P., of the Holy Rosary Church, Minneapolis, Minn. During a chat with the writer Father Feely told how for the past five years he had held moving picture entertainments in the Holy Rosary School with himself as projection expert. His program usually contains five reels of film consisting when possible of a three-reel feature, an interesting educational subject of some kind, and a clean comedy, making in all about an hour and a half's entertainment. This, he states, is as long as any child's interest can be held comfortably; and in fact, his personal opinion is that the same applies to the adult.

The school auditorium where these entertainments are held on Friday afternoons for the children and Friday evenings for the parents, seats about 300. In choosing Fridays for his purpose Father Feely aims at conflicting as little as possible with the regular moving picture houses, this being their poorest night. Nor does he advertise further than the placing of a notice in the church and school when the program is expected to have some particularly attractive feature. The children who are able to pay are admitted at five cents each, while those who are known to be unable to contribute are admitted without question. The funds from these entertainments are used to further their continuance as well as for other necessities.

Being in close touch with the large number of exchanges which are to be found in Minneapolis, Father Feely's experience in the securing of pictures is less complicated than that of others farther removed from an exchange center. He has formed the wise habit of waiting his chance for films which he especially desires to have. For instance, after waiting for "The Battle of Gettysburg" for nearly two months he discovered one day that it would be available between the hours of four and six in the afternoon. He promptly took advantage of the opportunity, carried the film to the school, showed it to the children, and had it back at the exchange in time for its next engagement. Frequently he has had to avail himself of a certain film on a Sunday afternoon.

Father Feely tells us that he has kept a complete file of the Moving Picture World for the past four years, and that one of his weekly duties consists of reading over the reviews and comments in search of suitable material for his programs. On these reviews and comments he has relied for these four years, and only on one or two occasions, he states, has he been in any way dissatisfied. It is an interesting fact that the three or four other churches of his denomination in Minneapolis are giving similar weekly exhibitions, following in every particular the example which he has set them, and also relying on him for guidance in the choosing of their programs.

The wisdom of being practical is a lesson which can be

learned from Father Feely's method of doing things. He has used both the Simplex and the Motiograph machines, and in each instance when purchasing the machine he has gone into the factory and studied its mechanism, and is able to repair as well as to operate it. Previous to exhibiting pictures in the first place he paid careful attention to the methods of projection in the theaters for the purpose of emulating what he saw or avoiding, if possible, faulty projection when he should come to try his hand at it. His special purpose in projecting the pictures himself was to give his audience confidence; or, in other words, to eliminate fear of disaster such as fire, which occurred more frequently in the early days.

Father Feely works quietly, but effectively. The fact that he has remained true to the screen, persistently making use of it for the entertainment and benefit of his parish in spite of obstacles, is a tribute, not only to the film, but to the faith of the man.

News from the Field Educational

Pictures are Proving Their Value in Aiding Government—Also Helping Forward the Work of Institutional Development.

By Rev. W. H. Jackson.

A REVIEW of the field of moving picture progress is from time to time most valuable. Despite the now well known fact that t' e moving picture has become a national as well as an individual necessity, there arises the new truth that it has become one of the most helpful and needed instruments of the age. It is now impossible to continue any scholastic, industrial, social, or even Governmental work, of any branch or kind without the aid of the moving picture. As with many other industries and arts the war is bringing the best of everything to the front, besides perfecting everything that is worth while, the moving picture is not escaping these beneficial experiences, and is giving the world the benefit of them.

Patriotism, Liberty, Humanity.

There is no power in the world today that is helping the true cause of the ideal nationalism better than the moving pictures, every theater and picture house or any place where pictures are now shown is always devoting the idea of the hour to its highest standard. This is causing the use of inspiring pictures, it is now well known that pictures which have the least dejecting influences in them are not timely; their sentiment is only timely in the day of peace, in the hour of conflict inspirational and heroic themes are in demand. The Star Spangled Banner, a new three-reel subject from the K. E. S. E., is particularly appropriate, also a reissue of "The Heart of a Hero" (Nathan Hale) World Film Co., may be mentioned as types of pictures that are successful in places where the latest productions cannot be immediately obtained. In a word pictures that are patriotic, that breathe the cause of liberty and humanity are in demand.

Sociologically.

The production of "The Public Defender," by Harry Raver has marked a great and distinct advance in a most timely manner. Ravings of a certain type of socialists have been much silenced by the genuine efforts of leaders of sociological thought, who been called upon by recent events to take positions of authority in the questions of the day. At this opportune moment the moving pictures become the instrument of putting before the world in concrete form a solution of one of the greatest evils of the day. The idea that persecution rather than prosecution has been too long burdening the mind of a great class of the less fortunate members of large communities. The admirable suggestions of The Public Defender so thoroughly worked out by this picture promises a day of relief if not deliverance for many that were oppressed. The views of Dr. Frank Crane, the eminent writer, are worthy of repetition here: "If we have a public prosecutor, why not a public defender? It is as much the business of the state to protect the innocent as to punish the guilty." This picture will without doubt blaze the way for great and lasting reforms; all who use this picture will be hastening that day.

Conquest Pictures.

Under the title of "Conquest Pictures," the Kleine system is now issuing a series of pictures arranged in sets readily adaptable for institutional work or where a private entertainment is sought, for nothing can better fill the occasion than these well balanced programs. It is worthy of notice here that there is a decided growth of private moving picture entertainments, wealthy people are either equipping their own places, or if a community house is near by, they hire it for their own guests. To such, and for people who have not the power to select a proper program, the Conquest series is of inestimable value. The make up of the program may be briefly described as instructively entertaining free from the slightest taint of anything vulgar either in subject, title, or sub-title; they consist of drama, topics, the arts and finely selected comedy, the writer has not yet seen one series which could cause unfavorable comment from the most fastidious; perhaps much of this may be due to the educated oversight of Mrs. Dessez, who is helping the Kleine Co. with this special class of work, than whom there is no one more fitted.

At the Strand

Recent Educationals Exhibited at the Strand Theatre Include the Story of Thomas Edison's Life.

The General Electric Company are credited with the production recently exhibited at the Strand theatre covering important incidents in the life of Thomas Edison. The title of the picture is "The Benefactor." It represents him as a child establishing a laboratory in the cellar of his home, and impresses on us the studious character exhibited by Thomas Edison even as a boy. Then we see him selling papers aboard a train, and later with his own printing machine installed in the baggage car, he printed a small newspaper for circulation among the passengers, acquainting them with the most important things by way of comfort and convenience to be found in the towns passed along the road. Finally the man Edison is introduced as the originator of many of the most wonderful inventions of our time.

A beautiful colored scenic presented by the Pathe Exchange, Inc., on the same reel with "Our Game Birds" was "A Corner of the Moravan, L'Yonne, France." This series of views in color are unusually beautiful. The bird study was also in color. The management of the Strand theater is to be congratulated upon the exceptional quality of these pictures.

Rialto's Educationals

"The Fading of Local Color" From the Educational Films Corporation of America, and a Beautiful Pathe Scenic Included in the Program.

THE week of October 14 found the Rialto well supplied with interesting and entertaining material in an educational way. The educational feature of the program was one of the Robert C. Bruce series from the Educational Films Corporation of America, entitled "The Fading of Local Color." The significance of the title is that after covering miles of desert land with his big boss, Thadeus Tinklebottom, "Local Color," a negro boy, falls asleep on a "warm rock" 10,000 feet above sea level and fades out with the close of the picture. In his auto Thadeus traverses for our benefit portions of New Mexico and Arizona, rising higher and higher on strange and winding roads. One of the interesting points which he touches is Meteor crater which is supposed to have been scooped out by a falling meteor in ages past. Strange mud hills of interesting origin are also to be seen in this vicinity. The picture pleases and is rife with comic incidents pertaining to the automobile and its party.

Some exquisite scenes in the Reviera were presented by the Pathe Exchange, Inc., beautifully colored and well photographed.

JUST ISSUED

Our second list of EDUCATIONAL and SELECTED FILMS covering releases from January 1st to June 30th, 1917. A handy reference list for managers and others in selecting programs for children's matinees. A few of the first list containing film releases of last six months of 1916 still on hand. Twenty cents for each list, postage paid.

MOVING PICTURE WORLD
17 Madison Avenue :: :: :: New York

Advertising for Exhibitors

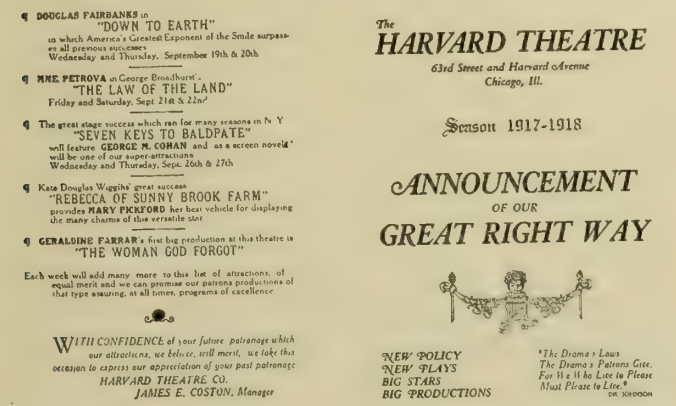
Conducted by EPES WINTHROP SARGENT

The Tribune Is Right.

LATELY in commenting on an advertising criticism in the New York *Tribune*, we told that a program publisher said to us that he ran a certain questionable advertisement because the *Tribune* also ran it. The *Tribune* has called our attention to their inability to discover the advertisement in question in their columns, and our informant adds that probably it was another publication which he had in mind, and which also censors its advertising, though evidently not so carefully nor as thoroughly as does the *Tribune*, which has steadily refused this and similar advertisements. We regret that we have unwittingly presented the *Tribune* in an undeservedly unfavorable aspect. and make our sincere apologies to our contemporary.

Quiet and Good.

There is an elegance to the announcement of the Harvard theater, Chicago, that goes far toward convincing the recipient that the house is in a class by itself. The sheet is about 5 by 8 inches, linen finish white stock, and though the type is large and showy, there is lacking the suggestion of noise. The second page announces a contract with


DOUGLAS FAIRBANKS in
"DOWN TO EARTH"
in which America's Greatest Exponent of the Smile surpasses all previous successes
Wednesday and Thursday, September 19th & 20th
MME. PETROVA in George Broadhurst's
"THE LAW OF THE LAND"
Friday and Saturday, Sept 21st & 22nd
The great stage success which ran for many seasons in N. Y.
"SEVEN KEYS TO BALDPATE"
will feature GEORGE M. COHAN and as a screen novelt
will be one of our super-attractions
Wednesday and Thursday, Sept. 26th & 27th
Kate Douglas Wiggins' great success
"REBECCA OF SUNNY BROOK FARM"
provides MARY PICKFORD her best vehicle for displaying the many charms of this versatile star
GERALDINE FARRAR's first big production at this theatre is
"THE WOMAN GOD FORGOT"
Each week will add many more to this list of attractions, of equal merit and we can promise our patrons productions of that type assuring, at all times, programs of excellence
WITH CONFIDENCE of your future patronage which our attractions, we believe, well merit, we take this occasion to express our appreciation of your past patronage
HARVARD THEATRE CO.
JAMES E. COSTON, Manager
The
HARVARD THEATRE
63rd Street and Harvard oAvenue
Chicago, Ill.
Season 1917-1918
ANNOUNCEMENT
OF OUR
GREAT RIGHT WAY
NEW POLICY
NEW PLAYS
BIG STARS
BIG PRODUCTIONS
"The Drama's Laws
The Drama's Patrons Give.
For Us & Who Live to Please
Must Please to Live."
DR. JOHNSON

Paramount-Artcraft and lists the stars and some of the forthcoming productions, with the dates. The reproduction gives the front and back pages, the latter suggesting the makeup of the inside pages.

Opulent Words.

Ralph Ruffner took three fifteens in the Spokane newspaper to say this about "The Slacker":

> The Red, White and Blue crystallization of America's most momentous thoughts, woven into the mightiest drama of the hour.

After that he went to Los Angeles for a vacation. That's some little bunch of language for any production. It was lettered in black on a white oblong against a black tint, showing the house and play title and "starting today" in white letters and an eagle about to pounce upon a slacker who is hiding his face so the conscription board cannot identify him. It is timely and striking. Some day Ruff will get so strong at slinging words he will not be able to get plays to live up to his glowing descriptions.

In Style.

When the Majestic, Jackson, Mich., put on a style show it did it up brown, a bunch of models were brought on from New York, and a clothing house, a milliner and a shoe store collaborated in dressing them. It ran four days to big business. No matter whether you import models and run four days or use home girls and run but one, you can make legitimate money and future business with a Fashion Show. You can add men models and make it a double header if you want and that will give the men the excuse for coming that some of them have lacked, though in most cases the men have been prominent among those present. You'll spend an extra fifty dollars for a special film that is not long remembered. You can put the same money into a fashion show and have them thinking about it until you give the next one.

Service.

Ever notice how the house press sheets and other publications have started lately to bubble over with the Service slogan? House organs ooze service on every page, and some have just discovered that there is such a thing.

And did you ever notice that for the last ten years THE MOVING PICTURE WORLD has been giving service as a matter of course and not saying anything about it?

With The Moving Picture World's series of text books on the various phases of the business, anyone can now offer service so long as it is covered by the standard text and presents no new phase, but if you want something besides the opinions of a book-taught Bilkins, if you remember that old cartoon series, you still have to come to this paper for it. Don't wait to be asked. Walk right in on any department and tell your troubles. We are glad to see the rest getting into line, but we see no particular reason for bragging about it.

Bill Has Moved.

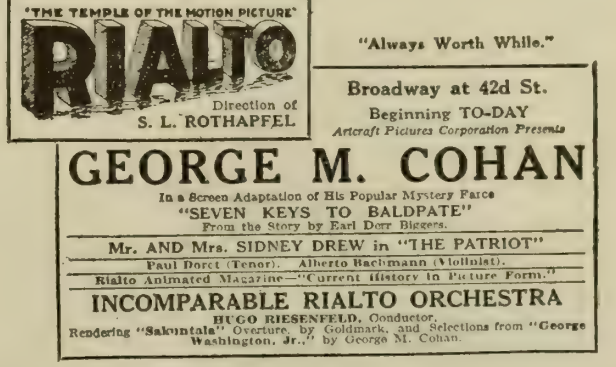
Bill Lord Wright, for the past three years the Selig Sage, has come to town to help along the publicity for Pathe. Bet they won't let him drop that humor column. It's too good a thing to be lost.

Newspaper Advertising.

We picked up a couple of old Sunday papers the other day and noted the displays. About the best was an advertisement of the Strand theater in the New York Sun. Here you get the two chief factors played up properly, the house and the title, and the title is nicely divided in that "the retreat of the Germans" is more conspicuous than the qualifying "at the battle of Arras." It is a four fives, and while it is too wide for the two-to-three generally suggested, it is wide enough to come again into proportion, though now the ratio is inverted and it becomes a five by nine. To run so much small type as appears below

STRAND
BROADWAY AT 47 ST.
PERSONAL DIRECTION HAROLD EDEL
LAST WEEK'S WONDER BILL SURPASSED!
TO-DAY TWO MORE SUPER ATTRACTIONS
OFFICIAL GOVERNMENT PICTURES
the RETREAT of the GERMANS
AT THE BATTLE OF ARRAS
ON THE BRITISH FRONT
Second Attraction Extraordinary
DOROTHY DALTON "THE TEN OF DIAMONDS"
HENRY DE CARY, Tenor—STRAND CONCERT ORCHESTRA

the main title would be suicidal were it intended to do the pulling with this bank, but really the only line that needs to be played up in all that bank is the "Proceeds to War Relief." The rest merely amplifies the announcement of the title and the cut will do all the attracting necessary. It is a nicely balanced and well set advertisement.

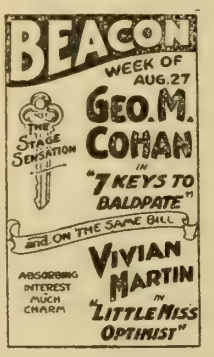
In the same issue, the Rialto advertised George M. Cohan. Here the house trusts to the house cut to get the attention, and the only other

"THE TEMPLE OF THE MOTION PICTURE"
RIALTO
Direction of
S. L. ROTHAPFEL
"Always Worth While."
Broadway at 42d St.
Beginning TO-DAY
Artcraft Pictures Corporation Presents
GEORGE M. COHAN
In a Screen Adaptation of His Popular Mystery Farce
"SEVEN KEYS TO BALDPATE"
From the Story by Earl Derr Biggers.
Mr. AND Mrs. SIDNEY DREW in "THE PATRIOT"
Paul Dorcl (Tenor). Alberto Bachmann (Violinist).
Rialto Animated Magazine—"Current History in Picture Form."
INCOMPARABLE RIALTO ORCHESTRA
HUGO RIESENFELD, Conductor.
Rendering "Sakuntala" Overture, by Goldmark, and Selections from "George Washington, Jr.," by George M. Cohan.

matter of note is the name of the star. A lead or two above and below the Cohan name would have set off the type much better. In the Strand the text can come right down to the title because the title is so much the stronger, but in the Rialto advertising the same does not hold good and a little white space would have helped much. This is but

two threes, yet in the six inches there is plenty of display, though not much argument. Perhaps the name of Cohan is relied upon to carry the matter.

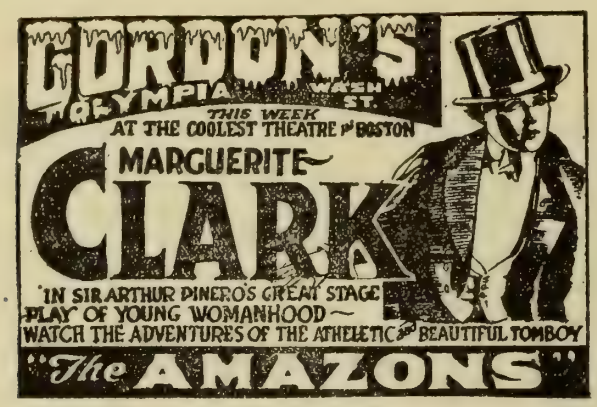
It is interesting to contrast this advertising with two clips from a Boston paper giving the same attraction. The larger is two columns four and one-half inches deep, and the other is one column wide and an inch shorter. But by working with the white space to the left, or what is practically white space, the smaller advertisement stands out

MODERN
WEEK OF AUG. 27
GEO. M. COHAN IN
IT NEEDS NO INTRODUCTION TO THE PUBLIC
7 KEYS TO BALDPATE
THE BIG STAGE SENSATION
ON THE SAME BILL
VIVIAN MARTIN IN
"LITTLE MISS OPTIMIST"
A STORY OF ABSORBING INTEREST AND MUCH CHARM



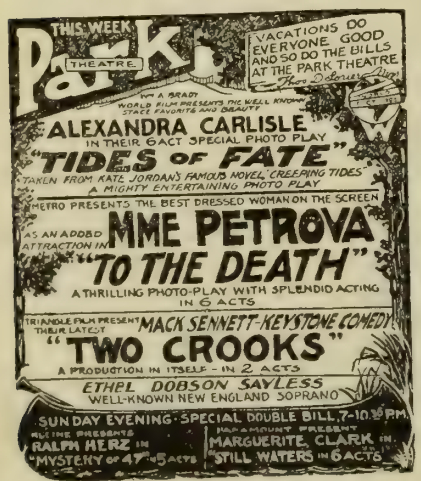
as well on the page as the larger but more crowded space. From the similarity of the text it would seem that both of these were done by one man, but he has planned better for the three and a half than for the nine-inch space.

The cut for Gordon's with Marguerite Clark in "The Amazons" as the feature, at first glance looks more like the display of a burlesque theater than for a picture-vaudeville house. Doubtless it is a "cute" picture of Miss Clark, but while she is the star, an outline sketch of


GORDON'S
OLYMPIA
THIS WEEK
AT THE COOLEST THEATRE IN BOSTON
MARGUERITE CLARK
IN SIR ARTHUR PINERO'S GREAT STAGE PLAY OF YOUNG WOMANHOOD
WATCH THE ADVENTURES OF THE ATHELTIC BEAUTIFUL TOMBOY
"The AMAZONS"

the three girls would have been more attractive and her name could have carried the weight of appeal. The artist has given rather too much detail. That blotch on her face may be the correct shading from an artistic point of view, but it should have been more open in a cut made for advertising purposes.

The Park gets a better display by framing in the advertisement with a drawn design in black. The design is rather sketchy, but it is clear and it is a very decided advance upon straight twelve point border. Working into white letters at the top and bottom gives an emphatic division that keeps the space from running into any other material, and it is made up with about one pica of white space top and bottom to gain further privacy on a crowded page. This is all hand lettered, and a new design is drawn each week, but such a design could be electrotyped and then mortised for type letters. If hand lettering were desired with a stock design, the design could be made into a cut with a blank center and printed upon sheets of card upon one of which the lettering could be done each week. The cards should be carefully printed to get an intense, flat black that will reproduce well. Another scheme would be to have electros made of the frame, routed out, with block material upon which to tack a cut made from the lettering alone. This would not work as well, but would perhaps save a little money. The frame should not be so heavy as to be intrusive, for here the idea is not to illustrate the advertisement, but merely to isolate the text from the surrounding material and too much illustrative detail would detract attention from the message to be given. It should be an almost solid black with the inner edges broken by the design in preference to a smooth inner line with the design drawn between the lines. The Park gets better results from this than from a design reproduced in the issue for August 25th.


THIS WEEK
Park
THEATRE
VACATIONS DO EVERYONE GOOD AND SO DO THE BILLS AT THE PARK THEATRE
ALEXANDRA CARLISLE
IN THEIR GACT SPECIAL PHOTO PLAY
"TIDES OF FATE"
TAKEN FROM KATE JORDAN'S FAMOUS NOVEL "CREEPING TIDES"
A MIGHTY ENTERTAINING PHOTO PLAY
METRO PRESENTS THE BEST DRESSED WOMAN ON THE SCREEN
AS AN ADDED ATTRACTION IN MME PETROVA
"TO THE DEATH"
A THRILLING PHOTO-PLAY WITH SPLENDID ACTING IN 6 ACTS
TRIANGLE FILM PRESENTS THEIR LATEST MACK SENNETT-KEYSTONE COMEDY
"TWO CROOKS"
A PRODUCTION IN ITSELF - IN 2 ACTS
ETHEL DOBSON SAYLESS
WELL-KNOWN NEW ENGLAND SOPRANO
SUNDAY EVENING SPECIAL DOUBLE BILL 7-10:30 PM
RALPH HERZ IN "MYSTERY OF 47" 5 ACTS
PARAMOUNT PRESENT MARGUERITE CLARK IN "STILL WATERS" IN 6 ACTS

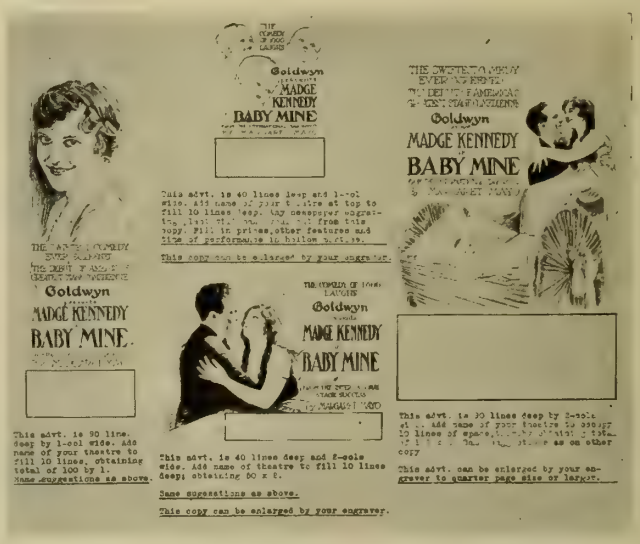
A 210 Campaign.

G. H. Ostrander, of the Liberty, Denver, Colorado, writes giving the details of the campaign for "Is Marriage Sacred?" The house, sloganed as "The Big Little Theater," seats 210, and Mr. Ostrander had to work his schemes cheaply to keep within his revenues. He explains that he has disposed of the Liberty, the sixth house he has owned or operated, in the hopes of getting a larger place or a connection with some large house, and adds—

> The little 210 house was a winner and the ways employed of making it so were many and varied, but I would prefer to exert my energies on a larger proposition that would yield a larger profit. After seeing a number of the series, I decided that they were worthy of being advertised and determined to experiment a little. The exchange could furnish nothing in the way of heralds or tack cards so I decided to make them up myself, and they obtained good business on each chapter. I have learned that an established policy, backed by common sense business principles *and plenty of advertising,* makes for success.

Really plenty of advertising is the first of the common sense business principles, for nothing can be done without plenty of advertising. The material for this campaign was naturally cheap stock, but the idea was hammered in that people who were married or about to be married or who even expected to be married should see the series. Almost equally insistent was the declaration that this was a series of individual pictures and not a continued story. The tack card was a white sheet 11 by 14 inches. It carried a twelve-line letter in two lines for "Is Marriage Sacred," which dominated the sheet. Below this, on one side of a cut of Miss Clayton, was "16 Great Human Interest Dramas." Please remember each play has a Separate and Distinct plot. Balancing this was an announcement of the six stars, and below was "Not a serial or continued picture" and the house name and day of playing. There was nothing elaborate about the card, but it was distinct, legible and attention-getting. A locality paper was induced to drop the news from its back page for a run of an extra thousand, and this advertisement was run there, being distributed as herald at a small cost. The house programs hammered upon the coming of the serial in the underline, there was a throwaway on cheap colored stock, and a colored card. This would be a pretty good layout for any house, but the great thing is that by going to this trouble and expense the management of a 210 house was able to show a profit where larger houses are complaining that the business no longer pays and that all the money goes to the exchange for film rental. You can't sit with your heels on your desk and make a 210 house pay, nor yet a 2,100 house. No matter what your seating capacity, eternal plugging is the only way to break even or better, and if you advertise properly you'll be too busy making money to kick. Business does not come to you any longer. You must go after it, but it is still there if you get after it, using discrimination in your choice of film and advertising methods.

Heading Right.

Possibly Goldwyn has been reading the plaints of Ralph Ruffner and others, for their advertising service offers something really new. For each release is sent out a photographic sheet, 10 by 12 inches,

Goldwyn
MADGE KENNEDY
BABY MINE
This advt. is 40 lines deep and 1-col wide. Add name of your theatre at top to fill 10 lines (esp. any newspaper notation last) that you take out from this copy. Fill in prices, other features and time of performance in blank spaces.
This copy can be enlarged by your engraver.
This advt. is 90 line deep by 1-col wide. Add name of your theatre to fill 10 lines, obtaining total of 100 by 1. Same suggestions as above.
This advt. is 40 lines deep and 2-cols wide. Add name of theatre to fill 10 lines deep; obtaining 80 x 2.
Same suggestions as above.
This copy can be enlarged by your engraver.
This advt. is 90 lines deep by 2-cols wide. Add name of your theatre to fill 10 lines of space, obtaining total of 190 by 2. Same suggestions as on other copy
This advt. can be enlarged by your engraver to quarter page size or larger.

giving the design and lettering for two single and two double column advertisements. It seems to be a part of the plan that one of each is a heavy design and one a lighter line sketch. These drawings are mounted on a card, with the typewritten suggestions, and are photographed on a single plate and sent out on glossy paper. One of each width is designed to be 50 lines deep and the other 100 lines. There

is nothing to prevent the single column advertisements being raised to 100 lines by 2 columns or 200 lines by four columns or enlarged to three column measurement. Most of the drawings are mortised, but there are always some that can be cut from the mortise and put into an advertisement with type above, below or on all four sides. The main point is that for each Goldwyn production there are supplied four absolutely good sketches in the *best* possible form, that will serve the purpose precisely as well as the best work your local artist can turn out, and that will give better results in most cases. If Goldwyn maintains the present standard of photography it will be possible to get it as large as you like or as small as you need, and judicious cropping will even permit you to alter the proportions of the space. This is what live Exhibitors have been asking for, rather than mats and ready-made cuts, and Goldwyn is the first to come along with the goods. We would suggest, however, that most exhibitors are more familiar with the inch than the line measurement. Only the larger newspapers charge line rates. It would be less confusing to the majority to prepare advertisements to inch measurements and let the few who use line multiply by fourteen rather than require the great majority of exhibitors to divide by fourteen to get inches.

And you will note that the name of Goldwyn is not smeared all over the space. They concede it to be your own advertisement and not one for the releasing company. This, too, is a step in the right direction. Service to Exhibitor is service to the Exhibitor and not self-exploitation by means of the Exhibitor. Goldwyn is not asking you to make its brand more famous locally than your own theatre. It is willing to be the tail to the dog and merely do the wagging. Live wires will appreciate the value of this.

Has Class.

Harold B. Franklin, of Shea's Hippodrome, Buffalo, N. Y., sends in an unusually fine folder for the third anniversary of that house. We can remember the time when the only Shea house in Buffalo was an architectural joke that was saved only by Mike Shea's liberality of management and good judgment. The Hippodrome is of a different sort, but the management seems still to be there. The folder is about 9 by 9 inches square, folded twice to get two pages and a half to a side, the freak folding in itself giving a certain distinction, but it is the good press work, fine screen cuts and chastity of ornamentation that give the sheet its real value. It is the sort of advertising that gives the uninformed a better idea of the picture theaters. It raises the house in the estimation of the man of good judgment to the plane of the so-called regular theater, and gives to the picture house its rightful place among amusements. The paper is a blued white and it is printed in photo brown with a lineal border, the house cipher in light line and a cupid lighting the three candles on a birthday cake, all in excellent taste.

Booming the Slacker.

Frank D. Stanton, who used to be with the Fenway, in Boston, sends in samples of his advertising for The Slacker, which seems to have come in for a deal of booming throughout the country. The first example is a three tens, rather full of type, and yet nicely laid out. There is much said, and yet, through an adroit arrangement of the types the title stands out so well as to show up almost with the strength of a white space. We think that perhaps the top lines, "The play that is thrilling the spine of the Nation," could have been displayed better in an italic so as to reduce the friction between that and the title, but below the main title the use of press comment gives proper prominence to Bryant Washburn and Skinner's Baby, though evidently Skinner was no slacker. The sample is a galley proof and does not show how it stood up on the page, but we think that it more than held its end up, even if it had to go on a heavy page. The picture is one that will stand press quotes better than the everage for the reason that it deals with a vital topic and is approached by the press from that angle rather than from the viewpoint of a production. This is especially noticeable in the individual comment, which is led off by a quotation from the local police censor.

MODERN
THEATRE PHONE U.2335
OPEN 12 NOON UNTIL 10:30 P.M.
ALL THIS WEEK—THE REAL OPENING OF THE BIGGEST SERIES OF BONA-FIDE HEADLINE FEATURES EVER PRESENTED IN ONE THEATRE
THE PLAY THAT IS THRILLING THE SPINE OF THE NATION
THE
SLACKER
FEATURING
EMILY STEVENS
A MIGHTY DRAMA OF THIS DAY AND HOUR
READ THESE UNPARALLELED INDORSEMENTS:—
WHEN THE GREAT DAILY NEWSPAPERS SAW IT THEY SAID—
AND ON THE SAME PROGRAMME
BRYANT WASHBURN
IN "SKINNER'S BABY" FIVE ACTS
THE LATEST NEWS PICTORIAL AND OTHER PICTURES

The other exhibit is a permanent street ad. Mr. Stanton writes:

> I am mailing a photo of my latest street ad. This affair is fourteen feet high and sixteen feet long and is mounted on a twenty-foot scenery wagon. There is an eight-sheet on the rear end. The moulding and margin are painted white with a green strip running around the line of the paper. The blankets on the horses are khaki green with burnt orange letters and red binding. The letters are cut out of felt and sewed onto the blanket, making a nice-looking job. The two blankets cost fifteen dollars. We use fifty eight-sheets on selected locations about the city so that the paper on the wagon was no extra expense, excepting for stock dates.
>
> I am not going to use the eight-sheets next week but am having my sign painter decorate the wagon. I will send you a snapshot. The idea of having it painted will give a different design on each side and we can still use the eight-sheet on the back.

Street floats are excellent if they are not used too much. The mere fact of their possession is no reason why they should be used all day and every day. Mr. Stanton has the right idea in painting the sides

with original lettering, and this lettering should not alone be changed in text, but in layout, for each use. Have it something new that will be watched for, use it for the big attractions, to emphasize the value of the offering, and nothing will do better or more direct advertising than a street float. Newspaper advertising may not be read, and throwaways may live up to their name, but no one will overlook the attractive float, and their attention will be directed to the other forms of advertising. This cannot be done if the float is used continually and always with posters. In time the people will become so familiar with the perambulating sign that they will not notice it. Even Niagara Falls is an old story to the people who live there, and some of them declare that they do not even notice the roar of the falling water, they have become so used to it. It is the same idea with any sort of advertising. Familiarity may not breed contempt, but it will breed indifference. Used occasionally and done right, with good horse blankets and a change of copy, the idea will always make for business.

Kauffman Service.

Abe H. Kauffman, of Memphis, sends in a set of cards he got out for the Grand theater of that town, adding that that's the sort of service his exchange gives the Exhibitor. It's alert service and we are sorry we cannot reproduce one of the cards, but they are on tinted stock. It is a teaser campaign of three cards, each three by six inches, printed in red on colored stock, each of a different tint that they may be distinguished from each other. The first reads

If that
FATAL RING
ever encircles your finger
no power on earth
can save you.

The second reads "Beware of the Fatal Ring. Perhaps YOU are wearing it." The last runs "Has an evil eyed stranger in Memphis tried to give you a certain peculiar ring! Beware of him, also of the Ring. It's Fatal. The Fatal Ring will be shown at the Grand Theater," etc. Teaser campaigns are always good if not used too often, and The Fatal Ring lends itself well to this treatment. But we certainly are getting away from the day when an exchange would reply to a call for help with a suggestion that the Exhibitor buy a couple of three sheets and an eight.

Wanted—Some Airdomes.

Are there any airdomes left? We have not had stuff from a single one this season.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid*, $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building, Chicago, Ill. Wright and Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT.

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Play Sources.

SOMEONE in Denver asks as to play sources, possibly to settle a dispute. He writes:

> Which of these two men has the right idea? A noted producer claims that the best photoplays can be adapted from novels. A great photoplaywright says nine-tenths of the novels cannot be adapted to the screen. Which is correct?

Neither is absolutely correct, but the playwright seems to have the best of the argument, though he places his estimate too high. It is probable that more than one novel in ten is capable of being adapted to the screen, but no very great proportion of novels can be worked successfully upon the screen.

It is all a matter of material and medium. Some stories depend very largely upon action—strong action, quickly changing locations and rapid movement of a simple story. Such themes are best done in pictured motion. Other stories are capable of being told as a series of three or four incidents, closely connected by the plot but divided into a limited number of times and places. These generally work best as stage plays. Other tales are dependent largely upon the thoughts and emotions of the leading characters. Here the printed word, which permits the elaborate discussion of the thought rather than the action, is generally best, and this is the best novel form. Each theme has its own best medium but is capable of being told in other forms with varying degrees of success, just as a landscape may look best in oil or water color and yet show well, though not so well, in the other medium.

Many plays and novels work better on the screen than they do on the stage or on the printed page, because they are best shown in pictured action. That they were first of all novels or dramas of the stage does not in the least affect the fact that primarily it is a motion picture plot. In the same way, some motion pictures will show to greater advantage when novelized or dramatized, because here the medium is the proper one. Some few themes lend themselves equally well to picture and to words. These, perhaps, are the ten per cent. to which the dramatist refers.

The only excuse for the wholesale adaptation of books and stage dramas is the element of cheapness. Even where the book or play right is purchased, that purchase price does not represent the quarter of the cost of a motion picture play *equally good*. The picture rights of a stage play may cost two or three thousand dollars. It may make only a moderately good picture, but the average producer would prefer to use a known and advertised success. He would not pay an author of similar standing ten thousand dollars for an original drama not known to the public. He wants to play safe, and considering the grade of much of the original stuff for which he has paid high prices, you cannot well blame him, until you come to realize that he has paid high prices for gold bricks without requiring the author to become familiar with his medium. Naturally the author, told that the technical part will be supplied by a studio man, does not exert himself. He knows this is perhaps the only play he will ever write. He is not interested in the pictures. He dashes off something, this is butchered by a cheap staff man, and presented as the author's work. All agree that the specially written story is not as good as that taken from the average stage play or action novel. It is not. It is written by a man who has given years of study to the stage or the fiction work. He has given no thought to the picture form, and does not write for the screen. He does not study the screen because the rewards are not sufficiently great. The man who can get five cents a word for all he can write will not take five thousand for a theme he can turn into a novel that will net him ten thousand dollars in royalties as a book or even greater sums as a stgae play. He may dash off something, but it will not be a carefully considered photoplay, great in theme and splendid in the finish of its technique. It will be the second-class thoughts of a first-class author, plus the botched technique of a third-rate studio writer.

In such circumstances the novel or stage play will provide the best themes until such a time as the writing of a photoplay will bring to its author the same revenues as will a novel or a play for the speaking stage. The present curse of the business is overproduction of plays and impermanence of the presentations. Real stage successes will net the author six-figure returns before the end of the stock runs. Even an average play will go above ten thousand dollars, all told. Few photoplays will yield that much to the manufacturer of film and naturally he cannot pay the authors such prices. The way out seems to be to deal with men and women who have really big ideas, yet who are unable to put these into dramatic or fiction form. Use those who are unable to write plays and who can write the photoplay form, and presently it will not be necessary to use rehashed material, but it will be necessary to offer real encouragement not alone in the form of checks but of help. Photoplay writing as an art dates back only to about 1910, and much of the good done in the first five years has been nullified by the evil wrought by incompetent editors of the past two years. It will be necessary to start afresh to get things going again. Meantime the published novel and the presented play furnish the best available material only because these older established firms can afford to sell their second-hand stuff cheaply, and sometimes more can be done on the screen with a stage play than can be done on the stage, because primarily it *is* a screen play and not a stage drama.

Direct Synopses.

If you tell one story and tell it well, you have done all that a synopsis can do. If you try to tell two stories, you are attempting too much. In the recent brain polisher contest one story started out to tell that the chief point of attraction in a small town was the face in the pavement, "and this was the story they told the tourists." Then followed a long knockabout farce, and the climax came when the jealous hero ran the heroine into the soft asphalt with a steam roller, and then "but if" you could get the natives to tell the truth, it would be found that it was a practical joke on the part of some of the local humorists. There are but two forms of fiction that are more generally vicious. These are story told in the form of letters, and that other, in which the narrator tells it all in the first person with some such prelude as "After all these years it has come to me that the truth should be told about that awful night in October, 1743." The introduction to the face in the pavement might possibly be regarded as the lead to a real story, but when the author follows a fast climax with the explanation it was all a practical joke, then he achieves an anti-climax that cannot be excelled as a bad example. The reader who has become interested in the story (if it is possible to become interested in such a story) is resentful because his interest has been wasted upon a fake. Were the story to be made, any intelligent editor will eliminate the anti-climax and probably the prelude, so, at best, it is a useless labor and, at worst, it is a handicap not to be surmounted. Tell your story, tell it all, and no more than the story, and you have done enough.

Gymnastics.

Suppose you try this scheme some time. Set down all the events of some commonplace day. Put down every detail you can recall. Then go over the list and see how many plots you might work from the data you have on hand. Suppose that right at the start you oversleep or become wakeful a full hour ahead of your usual rising time. You might make your wakefulness the start of a story in which the hero gets up too soon and carries a grouch all day. That would be the most elemental treatment of the plot germ. But suppose, instead, that you let permature wakefulness suggest narcotics. At once you have the whole field of drug plays to draw upon. A thousand ideas may be worked from this single suggestion. Or it might suggest a sudden wakefulness during the night. What waked you? What was the result? Did you find a burglar at the library safe or your small son at the ice box, devouring the pie? You can work a couple of hundred plots from that. Or perhaps it was some accident that roused you from your last precious hour of sleep. What then? Was it a row between the cook and the milkman; suggesting a comedy of below-stairs life, or did the policeman on the beat find your pet enemy on the walk in front of the house, with his head caved in, and ask you if you threw him out of the window? An active author could work another hundred ideas from that last suggestion alone. And that is just starting to plot from one single incident of a day crowded with similarly uneventful incidents, all of which can be made into stronger themes. It is merely a case of learning how to amplify and magnify the simple plot suggestion into the five-reel feature. A story is not something you experience, but rather something suggested by what you have experienced. Learn to see the opportunities in the simple happenings and make them into big themes. In time the action becomes almost automatic.

Censorship.

Censorship is going to hurt you as much as it does your exhibitor. If you are threatened with censorship, write your Congressman or Assemblyman. If we ever get censorship, editors will play safe and take no chances at all. Perfectly good ideas will be passed u pcompletely. The trouble with a censor is that once he gets started he doesn't know where to stop. Don't let him acquire momentum at your expense.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid **Three Dollars**

Address all orders direct to nearest office

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. Wright & Callender Bldg., Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

A Tough One.

The following letter presents a problem which concerns all. I am therefore taking the liberty of publishing it, asking those among our thousands of operators and managers and exchange readers who can offer explanation to do so. The letter is from the Mutual Film Corporation, W. E. Lusk, Manager, Cleveland, Ohio:

> The writer and M. J. Sullivan, of the Mutual Film Corporation home office, have been giving some little time to the study and investigation of our inspection department. We have found a condition, the cause of which has been variously explained, and will be glad if you will spare a few moments of your time with reference thereto.
>
> A great many reels of our films have chipped sprocket holes. Holding the emulsion side towards one the chipping is invariably on the right-hand side of the film. What is the reason that chipping should occur only on this side of a film? It suggests itself to the writer that if the trouble were due to fault in the projector, then the chipping would be on both sides. This seems to be a matter worthy of investigation, and we would be glad to have you offer comments with regard to it.

Upon receipt of the forgoing I wrote friend Lusk, asking certain questions and for a sample of the damaged film. His reply, containing the film sample, at hand, but unfortunately he did not reply to the questions, which had been carefully compiled with view of getting what is commonly termed "a line" on the whole thing. The problem presents decided difficulties. The sprocket holes on the left side of the film are cracked (not chipped) at their upper outside corner, looking at the film from the emulsion side as it goes in the machine and quite regularly every fourth hole the split either extends clear to the edge of the film, or else is longer than it is at intervening sprocket holes. But nearly every hole on that side of the film is split in the same corner, most of them about 1/32 of an inch; also quite a considerable number are split or cracked at the opposite corner. The opposite side of the holes on that side of the film shows no damage, nor do the opposite sides of the holes on the same side of the film.

But for the regularity of the long break every fourth hole I would say the trouble was entirely due to excessive tension at the gate, plus an intermittent sprocket badly out of line up and down and probably overspeeding of the projector. That is what it looks like, but why the break clear through the film track at every fourth hole? Under a powerful microscope the film shows no evidence of the cracks having been made in any other way than by pressure on the sides of the holes, nor do the long breaks display evidence of force of any kind having been exerted to cut or punch them; also they are not all exactly the same shape, as they would be if they were punched or cut by some part of the machine.

Mr. Lusk says Jacob Fried, a one-time operator, now assistant manager of the exchange, has offered the following solution. I give it for what it is worth, though I cannot exactly see how such a condition could cause damage of this sort. Mr. Lusk sets Mr. Fried's theory forth as follows, first explaining that he is not familiar with the names and phraseology of operating, therefore may not have it quite right: The bottom idler, through which the film passes after it has been through the machine and is on its way to the take-up reel (lower sprocket idler is meant, of course), is mounted to the frame of the mechanism on the side away from the operator. When this fastening becomes loosened the idler seems to work down. Taking the fastening as an axis the idler swings downward in the direction the film takes as it goes through. In this condition the film seems to bear or wear on the inside of the idler, and wearing on this side, we are told, chips and breaks the sprockets.

So much for Mr. Fried's story, but why would it crack the corners of the sprocket holes in the way described? Can't see it, brother Fried, though I do not go the length of disputing your theory. I am passing this matter up to the department readers. There are many thousands of you and it may be some have experienced exactly this same thing, hence know the answer. If so, please let us have it at once, as damage of this kind constantly occurring is a very serious matter. My view is that at least a goodly portion is due to excessive gate tension and intermittent out of line up and down so that one side of the sprocket is doing all the work, plus probable overspeeding.

Hardly Think So.

J. W. Johnson, Detroit, Michigan, has an idea concerning the practicability, of which he desires our opinion. He sends in a sketch there, of, saying that if we think it good he will send it to the Power's Company.

The idea seems to consist of the threading of the outer (pulley) end of the take-up shaft of the Power's projector and the placing thereon of two knurled nuts, one of them a lock nut. One of these nuts, the inner one, rests against the coil spring which supplies pressure to the two halves of the split pulley. Brother Johnson's idea is to provide means whereby the operator may change and adjust the tension while the machine is running.

Well, friend Johnson, your drawing is excellent, but your idea is, I think, not so good. In the first place the nuts would be on the side opposite from the operator. In the second place, I should imagine it would be rather difficult to manipulate them, and in the third place, I doubt if you could unlock the lock nut with the machine running. Sorry, old man, but I guess it isn't quite a practical thing.

To Suit Themselves.

Perry J. Sherman, Corpus Christi, Texas, who traveled to San Antonio, Texas, to meet the editor and hear him expound the gospel of scientific projection, comes in with the following:

> Sorry I did not get the opportuuity for a big talk with you when you were in San Antonio, but as friend boss was heating up the telegraph and telephone wires instructing me to get back on the job as soon as practical, thought it best to heed duty's call. I feel well repaid for the three hundred mile trip—one hundred and fifty each way—though I fear your labor was in vain insofar as concerns San Antonio, which city I regard as pretty nearly hopeless, from the projectional viewpoint. As to the San Antonio union, certainly it would not be the loser if some expert take-it-apart-and-stick-it-together-again artist put in a few licks. My letters to San Antonio union officials (regarding application for membership I think Sherman means.—Ed.) have been ignored repeatedly. Please understand me right. I am making the flat accusation that the San Antonio union is not an effective, efficient body and what is more I stand ready to back up that statement. Yes, I want you to publish it exactly that way. I do not claim to be a wonderful wonder, or the only operator who ever happened, but I most emphatically do claim to be competent, and that the ignoring of business communications by a union is an insult to the writer of them, as well as uncontrovertible evidence that the business of the union is not rightly or properly conducted.
>
> As to conditions here in Corpus Christi, we have things pretty much our own way so far as concerns salaries. We receive the highest pay of any city in this section—Chief, $35; First Assistant, $25, and Second Assistant, $15; also we have everything a reasonable man could desire except direct current. The owner says he won't get a motor generator or rectifier because we are getting better results with a. c. than most get with d. c. Visiting film men say the same, but I am not satisfied, for I know d. c. would improve our screen result and I want to produce the best. At present my boss is pulling "Snow Stuff" up in Colorado and has left Yours Truly in charge of his theaters as manager—business of swelling up! He says things are run to suit him as well when he is gone as when here, and proves it by grabbing off a bale of railway tickets and taking a trip whenever he feels like it.
>
> And now here is where Friend Sargent emits a dolorous wail. At the Queen we run straight five and ten cents and give a free ticket to the Amusu, or vice versa. The Queen shows Paramount, Triangle, Metro, Butterfly and Pathe Gold Rooster. The Amusu shows Metro, Bluebird, V-L-S-E, Artcraft, Mutual and Fox. Some might say the owner is foolish, but allee samee he is the only man in this city who has made a success of the show business, and that is what counts in my estimation, for you know, Friend Richardson, the "Has-been" is not in it with the genuine "Is." Our Queen has two brand new Motiographs and two compensarcs, the Amusu two

Power's and a Lemon Arc Regulator, and The Rex, the oldest of the three houses, has Power's projectors.

There is one feature in the Queen which I think will ultimately be found in every up-to-date theater. It is my own idea. There is a dark room where I can develop and print motion pictures and slides, as well as enlarge stills for lobby displays. Five hours after an event occurs (local, you of course mean?—Ed.), you will find it displayed in the lobby in stills and shown on the Queen screen, which same is, I believe, the fastest service possible. I do my own camera work; also have a number of assignments for various companies. Do you know of any other theater with an equipment like mine? I firmly believe the time is coming when the Chief of Projection for a string of theaters will have to be a cameraman as well. High grade operators will do well to look into the possibilities along this line.

In my opinion operators should thoroughly understand lens speed and its application to projection. Cheap lenses for projection are, in my judgment, a serious mistake and a costly one. My projectors are equipped with Dallmeyer F.2 lenses, extra wide aperture, which means that the picture is pretty nearly perfect in every detail, and don't you forget it. But a comparatively short time ago you learned that amperage had directly to do with condenser focal length, and now that you have cleared that matter up and arranged for a nice spot, without undue waste, what are you going to do with all that light? Lose it in the objective? It surely looks that way, for the average operator or manager tells the projector man what size picture he wants at a given distance, whereupon Mr. Projector Manufacturer, or his agent, sends him two fifty cent condenser lenses and a projection lens he has purchased because it is the cheapest he can buy in gross lots and—retires from his labors, declaring them to be well done.

Adios Hombre and don't forget the fact that although the San Antonio local may have ignored my letters successfully, I am preparing to take action they won't be able to ignore, and there will be a rattling of dry bones when it happens, believe me!

A long letter, but interesting. As regards the San Antonio local, that city impressed me as standing in urgent need of a corking good shaking up—from the projection viewpoint, I mean. Conditions were, as pointed out, very bad indeed—much worse than they should be if there was a really live, effective operators' organization. I do not know whether or not a Corpus Christi operator is eligible to membership in the San Antonio local. He is not if there is another I. A. T. S. E. local (either M. P. M. O. mixed or straight stage hands) nearer to him. Be that as it may, however, if the San Antonio union officials received letters from Friend Sherman it was very much up to them to at least reply. Failure so to do is rank discourtesy and most emphatically no credit to the union. The San Antonio local does not have to accept a man into membership unless it desires so to do. Under the I. A. laws the individual local is judge of its own membership, except that it cannot accept into membership those who do not come within the limitations set down by I. A. laws, nor may it expel a member without just cause. This department does not like to criticise the San Antonio union. The boys treated me well while I was in their city, BUT if criticism is necessary or deserved (and I fear it is) I would be but a poor friend to the local if I failed to make it through fear of offending its members. Frankly, brothers of San Antonio, from what I know of conditions in your city, through observation, hearsay and verbal report of operator visitors to San Antonio, it would benefit all concerned if you got real busy and indulged in a vigorous house cleaning, rearranging the furniture, changing the pictures and using a vacuum cleaner on both rugs and furniture. Yes, I think a vigorous cloud of dust around the San Antonio local would give encouragement for better things. Dost get me, Euphirias? Dost get me? Now don't let your angry passions rise, brothers of San Antonio! Just squat down, scratch your craniums and THINK, remembering that Richardson is your true friend—that is why he takes the chance of your wrath by criticising for your own good. Incidentally I have toned down what Sherman said very, very much.

Your producing plant certainly is some stunt! Do you mean that you have a printing machine and all the apparatus necessary to reproduce a finished positive? As to the wide opening objective, it is a big gain in one way, but don't forget the necessary increase of shutter width the wide aperture lens may call for unless you can reach the aereal image point with the shutter, which is very difficult, not to say impossible with long focal length lenses. What I am now trying to do is parallel the light beam so that we may use a lens of comparatively small aperture. In this way we to all intents and purposes increase the speed of the lens, at the same time securing the ideal shutter condition.

As to your programmes, well I'll leave that to Sargent, with the remark that while your employer may be succeeding by supplying a programme of that sort at 2½ cents (I don't see how it is possible), at the same time that is no proof that with proper management success would not come with reasonable admission prices. Of course selling a ticket at 5 cents and giving another with it free amounts to a 2½ cent admission.

Thirty Cycle Current.

Kenneth S. Ingalls, Danville, Quebec, orders the question booklets and writes:

I am no electrician, and only partly an operator, but am improving along those lines, thanks to the Handbook and Projection Department. Am expecting to open a small theater in a town having thirty cycle a. c. supply. As it comes from a high tension line I can get any desired voltage, but the question puzzling me is: can I use thirty cycle current for projection without buying a motor-generator set? The picture will not exceed twelve feet, and the throw will be about sixty-five. Have not access to my Handbook just now, as I am many miles from home. Am up against the above proposition and want your opinion, which will be absolute authority with me, even as it is with all real operators of my acquaintance.

It is indeed nice to have such friends and to feel that their confidence is not misplaced—that one has done his best to be deserving. But your friendship and confidence carries with it a burden of care which often weighs pretty heavily. The conscientious editor of a department such as this must often perforce stand as a buffer between the theater manager and operator, who is the customer, and who looks to him for protection and guidance, and the seller of goods, who is not, unfortunately, always guided by a strict code of morals when it comes to the description of the merits of his goods. I have seen advertising matter, the reading of which gave the impression to one in the "know" that its writer was only on speaking terms with nine of the Commandments, the one concerning false witness having been lost, strayed or stolen. This may seem strange, but it is true. And it is this class of advertiser who usually simply cannot understand that it is any of our business what he claims or does not claim for his goods. That we should presume to caution our readers concerning his claims is to him an unwarranted outrage. Of course, we could keep still and escape all trouble by allowing you to "take a chance," with possible (probable) sorrow and trouble at the end. But if we did, how long would we have, or deserve to have, your confidence? True, when we butt in we instantly face a fight, and expect to be abused, accused of everything from cradle snatching to arson, and threatened with many things, the most mild of which will be a suit for steen thousand perfectly good dollars' damages, but that is to be expected, for the way of the editor who seeks to honestly serve; who refuses to be an adjunct to the advertising department, or to be scared, bluffed or brow beaten; who insists on doing his plain duty as he sees it, defending the SUBSCRIBER from wrong and insists that the seller produce at least a reasonably close imitation of the goods his advertisements call for, and that the manufacturer make improvements in his apparatus which experience indicates is for the best interest of the user and the industry, is going to find his path beset with some considerable number of long, very sharp thorns. Yea, verily, will the feathers in his editorial bed have large quills and darned little fuzz. His row will be long and hard to hoe, and his greatest reward the true friends, such as yourself, neighbor Ingalls, he makes in the process.

And now to your query: Yes, you can have the voltage stepped down to 110 by the power company and use sixty (not less) amperes a. c. at the arc through some approved type of economizer. You will, however, probably find this current to be unsatisfactory, because there will be considerable flicker in the light, the same being due to length of current alternations. This is unavoidable when using low cycle current. I could not conscientiously recommend you to open your house with such a handicap. Better get a small motor generator with a 220-volt motor and a seventy (about) volt generator. If a thing is worth doing at all, it is worth doing well. Of course, if you have insufficient capital to get such a set, then you can try out the a. c. through an economizer, but the result will be none the best.

Stein's Trouble Answered.

George F. Deutsch, Poughkeepsie, New York, answers Stein as follows:

With regard to Brother Stein's trouble, Sept. 15th issue, "Probably a loose lens." If the brother does not find a loose element in his objective lens and presuming his lens is in perfect condition, that is, if the glasses of which the lens is composed are perfectly set, so as they have one common principal axis, then his trouble, I would say, from his description, is that he did not place his lens so that this principal axis is in line with the center of the rest of the optical system and that this principal axis does not hit the center of the film picture. Without going into lens ability, type, saucer shape field of focus, etc., etc., a manufacturer constructs his lens to cover a flat field of certain size, and this flat field is at right angles to the principal axis, and this axis hits this flat field plumb in the middle. The brother undoubtedly introduced this eight-inch lens for his new 124-foot projection distance and then only roughly centered it. A loose jocket might be enough to cause a tilt to the principal axis. Let the brother move his lens about on the front of the projector and, if necessary, prop up the lens flange at such point as may be necessary and be governed by screen results, not machine measurement.

Microscopically speaking, when the very center of the picture is in absolute focus, the four corners are out of focus, owing to the saucer shaped aerial image, but we are projecting a flat surface to a flat surface and somewhat balancing conjugate distances to all points; also—but why go any further. The man simply wants a remedy.

What Friend Duetsch says is quite correct, though it hardly seems possible to me that the lens would be out of line enough to produce the result described. But I have found it to be a fact that for some, to me, unaccountable reason there is an occasional individual lens which will be largely affected by something which does not seem to appreciably alter the result with another lens. Maybe this is a case of this kind, or maybe the brother has thrown his objective very badly

out of line by something he has done. What Duetsch means by "propping his lens flange up," is that you should shove something under one edge so as to raise the flange. I take it he refers in this to the Power's lens ring, or flange. Anyhow, you just do whatever may be most expedient to line the lens with the rest of the optical system, if you find Duetsch's diagnosis of your trouble to be correct.

Union Examination.

E. E. Beattie, Fort Gibbon, Alaska, that land of flowers, paradise, hell, icebergs or mosquitos, according to who tells the tale of its wonders, writes as follows:

> Having operated at various shows in Juneau, where there are no unions, am writing to inquire as to the general lines along which union examinations are held on the Pacific Coast. Have enlisted in the signal corps of the United States Army for the period of the war, and was thinking of locating "below" when discharged. Have good all-around knowledge of projection, both as to theory and practice, but would not like to go to the expense of a trip unless I had chance to "get by." Have plenty of confidence, but want to know what I will be up against and be prepared.

Hum! friend Beattie, I don't like to reply because one phase of the matter is probably going to look to you like rank injustice. First off the reel you will be barred from membership in any union until you have resided in the city you may select for a minimum period of six months. It will require that period of actual residence before you may even make application for membership. This doubtless seems to you very unjust, but there is, nevertheless, a very good reason for this particular union law, even though it does apparently violate some very fundamental rights of the individual. As to the actual examination, I cannot give you information of much value because examinations vary widely in different localities. In British Columbia you would first have to pass a very stiff examination and secure a license from the government. Having successfully passed this examination you need have no fear of that given by the union, for you certainly and surely will know your business. In San Francisco and some of the larger coast cities, such as Portland, Tacoma and Seattle, the examination will, I believe, be pretty thorough; also you must be examined by the city examining board and secure license therefrom. In Los Angeles I understand the union examination is not quite so hard; also the license is, I am told, mostly the matter of paying a fee.

In general both the authorities and the union seek to determine whether or not you are a competent operator. The examination is likely to cover questions calculated to bring out your knowledge of electrical action, of transformers, of rheostats and resistance, including various connections of rheostats and the effect of each; of motors and generators, of the three-wire system, of the projector mechanism, of fuses and, maybe, of a little optics, with such other things as the various examining committees may deem advisable to examine into. Given ten examining boards, a total of thirty members, there is likely to be a wide variety of ideas as to what constitutes competent examination questions. Incidentally, in one or two cases, I have listened to members of examining boards gravely putting questions to a candidate, only to later privately discover that the "examiner" himself knew absolutely nothing about the matter. Sorry I cannot help you further, but that is the situation.

Information Wanted.

Nick Slaviero, Chisholm, Minnesota, writes:

> Am a regular reader of the World, particularly the Projection Department, and must say that you have been and are doing wonderful things for the operators. Everything is going nicely in this neck of the woods, and local union No. 487, to which I belong, is getting along fine.
>
> The proprietor and manager of the house in which I work asked that I write you, requesting certain information, so here goes: I have a Power's 6-A machine, projecting a 15-foot, 2-inch picture at 105 feet, pulling about 60 amperes a. c. from a 110-volt 60-cycle supply, the arc being supplied by or through an old-style economizer he bought second-hand about one year ago. Am getting a satisfactory light and picture, but in another month or so he is going to get me D. C. apparatus of some kind and wants the best. Will you please advise us which to purchase?

My dear sir, honestly, what kind of a row do you suppose there would be if I answered that question through the department? All the outfits on the market have their good points, though some are better than others. Had you watched closely you would have seen which ones had the approval and endorsement of this department. Further than that we cannot go. Unless a thing is good you may gamble your last suspender button and the garment which goes with it it will *not* get the endorsement of this department. But it does not follow that some approved apparatus is not better than others.

Traveled Two Hundred Miles.

W. E. Campbell asks that his World be sent to Healdon, Oklahoma, instead of Ringling, Oklahoma, and remarks:

"Please give this matter prompt attention, as I have already missed several copies and don't like that at all. When Mr. Richardson was in this state I traveled about two hundred miles to hear him lecture and would gladly repeat the trip to hear him again."

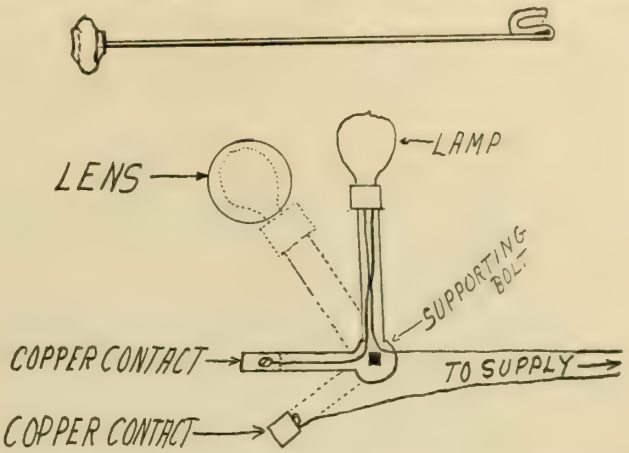
Which same, I believe, is a very real compliment. When a man travels that distance to hear a two-hour address and is so well satisfied that he wants to repeat the performance surely the speaker had a worth-while message to deliver.

Framing When Threading.

M. St. Ledger, Skowhegan, Maine, asks:

> Will you kindly inform us as to the best method for threading in frame. Am running two Simplex projectors. Reply will be highly appreciated.

There are many methods of framing the picture when threading the film into the machine; also there are many individual ideas as to which method is best. However, it may be said that any method



which enables the operator to see the position of the picture in the aperture, and which involves the least amount of trouble, is "best." Some use a battery lamp inside the mechanism, but that method is not available with the Simplex, owing to the enclosure of the light ray clear up to the lens. Personally I believe the following will serve as well as any. First, drill a very small hole in the top of the mechanism casing directly over the back end of lever carrying fire shutter. If you have a Handbook, then directly over part indicated by upper arrow S-101-C, Plate I, Fig, 254, page 516. The hole should not exceed 1/32 or 3/64ths of an inch in diameter. Having drilled the hole, get a short length of stiff brass or iron wire and bend its lower half inch so that it is as per upper sketch in illustration. Now stick the straight end up through the hole in the casing and attach to it a head as shown, allowing the lower end to straddle the fire shutter lever near its end. When you shove down on the upper end of the wire the fire shutter will be raised, and when you release it the shutter will fall back into place. Caution: Don't use a heavy wire.

You are now in position to look through the aperture merely by pressing down on the upper end of the wire. Next rig a low c. p. lamp in such a way that when you tilt it over in front of the objective lens, between the lens and revolving shutter if there is room, it is automatically lighted, and when pulled back it is extinguished. This is, perhaps, as convenient and practical an arrangement as any. The sketches are rough ones, but I guess you can grasp the idea all right. Lower one shows lamp arrangement. Of course, when the two copper contacts come together, by tilting this arm, the lamp lights.

When You're in Trouble

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MOVING PICTURE WORLD

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This paper has never been published except in a Union shop so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith

Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

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"Over the Top"

BETTER be an 'is now' than a 'has wasser;' and as for a 'not yet but soon,' why, he always is one" was one of the snappy observations of the sage of East Aurora, the late lamented Elbert Hubbard. Do you ever stop to ask yourself to which of these classes you belong? Are you one of the great class of selfsatisfied, complacent mugs who are content to rest on the merits of their past achievements and yet bewail the blindness of their employer in not advancing their salary, or one of that vast army of shiftless but well intentioned persons who intend, sometime in the future to improve their condition, but never get around to it, or are you really and truly one of the few who are steadily forging ahead of the crowd by being and doing what "is now?"

Five years ago no one dreamed of the expansion and change that has occurred in the motion picture industry; five years ago the higher range of salaries for cameramen was beyond the dreams of the average cinematographer of that period and yet that advance has not been commensurate with the development of the business. The prices paid for actors, settings, stories, etc., have been multiplied many times in those five years and yet the average of the photographers' salaries has only doubled, perhaps not quite that.

Where can we find the reason for this? More than likely it is the cameraman himself. Let us consider the situation a little and see if we can place any of the blame. We have been wont to pat ourselves on the back and say "Look at the tremendous strides in cinematography in the last few years," with all the assurance of cock-sparrow announcing "I did it, I, with my bow and arrow!" But did we? Methinks we should think some more. True, we are making better pictures; we had to, to hold our job. We are using better and faster film, but it was evolved in the research laboratory of a film manufacturing concern. We have better lenses, but they were made by scientists working for lens grinding concerns. We have better cameras, but the great bulk of improvements were evolved not at the suggestion of the cinematographer, but by the mechanics who built the camera. The close-up, the cut-back, the vignette, the vis, etc., are practically all due to the demand of the director. About the only prop we have left to bolster up our pride in the improvement in laboratory work, and to the laboratory worker who seldom classes himself as a cameraman, we must accord the palm for the major part of the credit.

In spite of the variety of stuff that is recorded by the camera operator there is a deadly monotony in much of the work—it tends to become like a game of building blocks in which, no matter what structure we may be making, yet we are building over and over again. We get into a rut so that, oftentimes, even when we are offered new blocks to add to our collection in the way of camera improvements or the like, we are prone to reject them and still play with the meagre assortment we started with instead of casting eagerly about for new forms to lend verisimilitude to our mimic structures. Inertia seems to be the stumbling block of our class. Clannishness is another drawback—we resent the intrusion of new members—if a chauffeur or mechanic or still photographer has the guts to break into our profession and show some of us a few things, the anvil chorus starts and the music seems to soothe our lacerated pride.

Instead of extending the glad hand to the new brother, and thanking him for letting us know the grass is sprouting under our feet, we are more prone to sit down and polish a chair while we watch him step up ahead of us.

What mostly ails cinematography as a profession is the crank turner. —a crank turner being a person who chases the handles of a crank around the rim of a cipher. Incidentally most crank turners are artists but only in one line, that being the production of resonant chin music, otherwise specified as superheated atmosphere. If there were only some way for the quiet boys, who are saying nothing but sawing wood and drawing honest-to-gosh pay checks, to teach the crank turner photography, and the crank turners to teach the photographers the gentle art of tooting their own bazoo, the stars and directors would soon look with envy at the cinematographer's pay check.

It takes a big jolt to get out of a rut and most of us hate to be jolted, but a jolt that jerks us out of the rut is what we need. None of us are doing so well that we couldn't do better and the Lord only helps those who help themselves.

A little self analysis is a good thing to indulge in now and then—in spite of the ego which dominates each and every one of us, we are each aware of some deficiency which we can eliminate and other qualities that we can cultivate and thus render to ourselves and to our profession our bit to carry on over the top.

Through us, through our work, is interpreted into universal comprehension of the entire world the great bulk of drama, art, popular science, current events, history, travel and literature. No grander or farther spreading influence, no more powerful tool for the shaping of human destinies has ever been placed in the hand of man, and while you may not, perhaps, make the messages you transmit, yet on you depends the accuracy of their transmission and the beauty or badness of their transcription. Are you in love with the work you are doing or are you merely working for wages? Are you interested in the pictures you make or merely interested in getting them done?

If you are only working for the money you can make you had better find another way to make money. If you are interested enough in the making of the pictures you will get the money without worrying overmuch about that.

Have you a library of books on cinematography and photography? If not, it is high time you started one; if you have one you can always add to it. Just a fraction of the time you waste every day in the unavoidable waits about the studio will give you the opportunity you think you lack to study the things you should know about your profession.

If you are free to serve your country, now is your chance to help distinguish your profession—the motion picture operator and the photographer furnish the modern army with eyes to see; the army needs as many as it can get. Particulars may be had from Signal Officer, Eastern Dept., 39 Whitehall St., New York, also from Kendall Banning, Bureau of Public Information, Washington, D. C.

If you have a hobby in your work, fit up a laboratory in your home where you can potter about and investigate this or that problem in photography, chemistry, optics or mechanics. A little apparatus, well within your purse or the cost of idle amusements that return no permanent benefit, will be an investment where your principal is safe and which will pay dividends as long as you live and work.

A correspondence course in chemistry should be valuable to any photographer. Every photographic orperation depends upon the science of chemistry. If you are not fortunate enough to own your own motion picture camera a small still camera will furnish analagous results which will teach you many things in regard to motion photography. If you have a motion camera, but no space large enough for working with any quantity of film, you can use test pieces of six inches or a foot in length and experiment at an infinitesimal amount compared to what you might use if you had unlimited space.

What you can do with six inches of film you should be able to do with two hundred.

Tinting, toning, developing, printing, can all be done on a miniature scale with your still camera outfit of trays.

The cameraman of mechanical turn of mind can install a small bench lathe and do innumerable odd jobs in the way of camera repair, lens mounting, attachments, etc., or even construct a new model camera for himself, embodying his own pet ideas in camera design.

Probably you have been intending all along to do some of these things —if so, raise your right hand and solemnly promise yourself that from now on you will be an "is now," and as for a "has wasser" or a "not yet, but soon," why, you ain't going to be one any longer.

We are not the official organ of any single organization or branch of the industry. BUT we are read by more members of the league than are any two other moving picture trade publications combined and by ten times more exhibitors than belong to the league.

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Hoffman to Distribute Flynn Serial

Independent Firm Chosen to Get the Results Desired With What Appears to be the Most Appealing Serial Ever Offered.

M. H. HOFFMAN, INC., has been chosen as the distributing organization best fitted to book the forthcoming serial to be produced by Whartons, Inc., that is being written by Chief of the United States Secret Service, William J. Flynn, and which will present the most amazing array of diabolical machinations of the Imperial German Government against America.

For the first time, the untold story of what German spies have done and tried to do to us will be set forth. And the advantage of its presentation in picturized form need not be dwelt upon. When one pauses to consider that the public has no idea of the lengths to which Germany has gone to cripple the United States, and that all these details in proper sequence will be shown in the William J. Flynn serial, its importance looms to a magnitude difficult to describe.

Having such a motion picture feature, it is only natural that its distribution should impress those identified with it as a matter of imperative concern. For it is not alone because of its value as an entertainment, but for the added reason that the people of this country will rise in their patriotism and flock to see it.

This requires, primarily, a method of distribution which will enable every motion picture proprietor in the United States to show Chief Flynn's serial. Such a campaign necessarily demands a degree of concentration possible only to the distributing organization occupying a peculiarly fortunate position.

It was largely due to this fact that M. H. Hoffman, Inc., through its Hoffman-Foursquare exchanges, can approach the distribution plan with that degree of efficiency essential. Freed from the necessity of having to devote attention to too numerous features, and not being tied to program procedure, the Hoffman-Foursquare exchange managers and attaches will be able to devote their energies to this serial in the measure required to put it into the thousands of motion picture theaters which will want it.

"In having been chosen to distribute Chief Flynn's most remarkable serial, I feel that our organization has been signally honored," said Mr. Hoffman. "I have gone over the episodes already in preparation, and I can state frankly that never have I seen a serial possessing such a wealth of superlative material as this one.

"Without desiring to exaggerate in any way—for this is contrary to the Hoffman-Foursquare policy—I am keeping well within the limits of fact when I assert that when this serial is placed before the public it will take precedence over everything of like nature that has gone before.

"Here, I believe, we may well use the term 'super serial' without fear of contradiction. It will be found to be 'super' in the richness of incident in each episode; it will prove to be 'super' in its quality of entertainment, and lastly, it will stir to the fullest depths within every loyal American his or her patriotism.

"As I regard Chief Flynn's serial, it excels in dramatic elements even the finest creative effort of pure fiction. Facts, such as these, so far surpass what the mind can conceive that when they come to be placed before the people of this nation in picturized array they will be chosen as topics for continual conversation.

"If I am somewhat enthusiastic it is solely because the proposition in its entirety reaches uncommon heights. And with the making of the production in the hands of the Whartons, I can rest content that when completed it will represent the last word in such accomplishment.

"Pioneers in the producing of serials, resourceful to the uttermost, the Whartons will make Chief Flynn's serial something to remember for all time. Nothing that can contribute in the slightest degree to the perfection of the whole will be slighted.

"Therefore, I can confidently pledge to the American exhibitors a serial which they will gladly welcome; which will entertain their patrons to the limit of entertainment possibility, and which will send every person away from each episode with head high, and heart throbbing staunchly for this great country of ours—the land of the free and the brave."

DORA MILLS ADAMS IN METRO PICTURE.

Dora Mills Adams has been engaged by Fred J. Balshofer to play the prominent role of Mrs. Pugfeather, in support of Harold Lockwood, Metro star in Frances Perry Elliott's story, "Love Me for Myself Alone."

Laemmle Explains Policy

Says Universal Has Dropped Several Producing Companies Pending Adjustment of War Tax Contingencies.

CARL LAEMMLE, president of the Universal Film Manufacturing Co., has issued the following statement concerning the temporary suspension of some few producing companies at Universal City. This announcement will be of general interest to the trade, and of particular importance to exhibitors of the Universal product:

"Until we know exactly how seriously the war tax is going to affect us," says Mr. Laemmle, "and until we are positively convinced that the exhibitors will co-operate in collecting the money from the public, we intend to take advantage of the fact that we have accumulated the largest reserve stock of negatives in our career by laying off several feature companies for about four weeks.

"This will not affect the production of serials, because we are not far enough ahead on serial negatives to suspend producing them. The same thing of course applies to the Animated Weekly, the Current Events and the Universal Screen Magazine because of the fact that it is impossible to have a reserve supply of negatives on news events.

"The fact that the cloudy and rainy season are about at hand helped us to arrive at this decision, for we have not quite enough electric light stages in Universal City for all our companies. By suspending operations until we have used up a certain amount of our big reserve supply of negatives, we avoid the heavy loss of having several companies lying idle on cloudy or rainy days. This, by the way, happened only last week entailing a loss of approximately $15,000."

Mr. Laemmle continues: "It has taken us a long time to arrive at the point where we have accumulated enough high-class negatives to carry out this economic policy. In fact, this is the first time we have been in a position to take such radical steps. No doubt this temporary suspension will give rise to various rumors, and it is to prevent any possible misapprehension of the true situation that the Universal company has issued this official announcement."

Edmuud Lawrence Re-Engaged by Ivan

Edmund Lawrence's last production, "Married in Name Only," for Ivan Film Productions, has met with such encouraging success that Ivan Abramson, Ivan's directing head, has re-engaged him to produce several other pictures. The script for the new picture is now finished and studio work begins this week. The name of the production is "Life Against Honor." It is an entirely new kind of a picture, looked upon from the standpoint of the Ivan people, and should prove a welcome novelty to Ivan followers. This is but one of the signs of the much heralded enlarging of the scope of Ivan productions.

Edmund Lawrence.

While the company has always aimed to produce pictures that would stand far above the ordinary run, and must remain true to their reputation of producing plays that, besides merely having entertaining heart interest, should and must be unique, with particular problems treated, yet it has been found absolutely necessary to have a variety of topics treated from the viewpoint of different directors. This is the reason that men like William Humphrey and Edmund Lawrence have been engaged to put their individuality in a sufficient number of productions so as to guarantee a marked variety in Ivan presentations.

The title of the new production about to be done by Edmund Lawrence speaks for itself, "Life Against Honor."

Chaplin Files Many Suits

Popular Comedian Will Attempt, By Legal Process, to Stop Imitations.

IF CHARLEY CHAPLIN'S suits against his alleged imitators are brought to trial the silent comedian will undoubtedly be required to fill an extended engagement in the United States District Court, but if the juries agree with his own estimate of the measure of the damages to which he is entitled he will be amply compensated for his time.

The originator of the funny walk is demanding no less than $250,000 damages against each group of corporate and individual defendants, which he claims to be involved in the production and release of spurious Chaplin comedies, as a means of effectually stopping imitations of his funny antics.

The latest suit filed by the comedian through his counsel, Nathan Burkan, is against the Film Exchange, Inc., the King Komedy Film Co., Inc., and several individual defendants connected with those companies. In addition to his request for $250,000 damages the comedian demands an accounting and injunctive relief.

Judge Mayer granted a temporary restraining order enjoining the defendants from releasing the following alleged spurious Chaplin comedies: "Charlie the Heart Thief," "Sentimental Charlie," "Charlie in the Trenches," and "Musketeers of the Slums."

In his suit against the New Apollo Feature Film Co., previously reported, in which he obtained a preliminary injunction enjoining the film company from releasing "Charlie Chaplin in a Son of the Gods" and "Charlie Chaplin in a Harem," the comedian obtained an injunction subsequently enjoining the film company from releasing "Charlie Chaplin in the Rummy-Nuffs" and "Fall of the "Rummy-Nuffs."

Dupers Indicted

United States Grand Jury Returns Indictment on Two Counts Against Beck, Weiss and Singer.

BEFORE the United States Grand Jury on Wednesday, October 24th, the Cardinal Film Company, secured an indictment on two counts against Fred Beck, Lewis Weiss and Leo Singer, consisting of conspiracy to infringe upon a copyright of "Joan the Woman," a feature film owned by Cardinal, and for actual infringement. Cardinal Film Company is a subsidiary of the Famous Players-Lasky Corporation.

The arrest of the three men some time ago was considered one of the biggest achievements made thus far in the efforts of film producers to end the theft of positive motion picture films.

The three men were brought before United States Commissioner Hitchcock and after hearing were held for the Grand Jury in $2,000 bail each. Following the theft of one of the prints, Ralph A. Kohn, attorney for the Famous Players-Lasky Corporation, after investigation, took the matter up with Assistant District Attorney E. A. Stanton, who conducted the criminal proceedings. The three men were then arrested. It is alleged that the stolen positive was taken to New Jersey where a "duped" negative was made.

The theft and duplication of the "Joan the Woman" positive would have meant a big source of revenue to law breakers. The picture was produced by Cecil De Mille, Director General of the Famous Players-Lasky Corporation and its star was Geraldine Farrar. The feature appeared at the 44th street theater, New York, for a season. It was following the winter run that the positive was said to have been stolen from a film exchange.

The securing of indictments against Becker, Singer and Weiss is considered not only a victory for the complainants, but for the entire industry as well. Film "duping," which amounts to piracy, is one of the serious difficulties with which picture producers are forced to contend. It is believed that this action of the Grand Jury will do much toward discouraging further attempts and the complainants and their attorneys are receiving congratulations of the industry upon their victory thus far.

THEDA BARA SELLS LIBERTY BOND.

More than $300,000 worth of Liberty Loan Bonds were sold by Miss Theda Bara, the William Fox screen star, when she made her first and only public appearance under the auspices of the Stage Women's War Relief at their booth, situated in front of the New York Public Library at 42nd Street and Fifth Avenue on Friday afternoon, October 26th.

Metro Enjoins Mayer

New England Distributing Company Takes Legal Action Against Its Former Manager.

LOUIS B. MAYER, former vice president, assistant treasurer and director of the Metro Film Corporation of New York, and president, general manager and director of the Metro Pictures Corporation of New England, who was recently appointed general manager of the New England office of the Select Pictures Corporation, has been made the defendant, along with the Select Pictures Corporation, in a suit brought by the Metro Pictures Corporation, charging that Mr. Mayer and the Select Film Corporation immediately entered upon a campign to wreck the business of the Metro organization by intimidating its employees into leaving and joining the Select Corporation and attempting by fraudulent misrepresentations to secure its customers for the Select service.

The Metro Corporation has asked the courts to grant an injunction against the defendants, restraining them from inducing, soliciting and tempting in any way whatever the employees of the Metro Corporation to leave the employ of the Metro Corporation. The order was granted on October 25 by Justice Wait of the Superior Court, Boston.

Leah Baird to Be Starred

LEAH BAIRD is to appear in six forthcoming superfeatures. It is said that in addition to her salary she is to receive a percentage of the profits. Leah Baird was born in Chicago and was educated in a private seminary. Her first big work in the film game was in the Vitagraph features, "Red Barrier" and "Hearts of the First Empire," and were two of the best stories released by the General Film Corp. in the earlier days. In the productions of "Absinthe" and "Ivanhoe," in which she was starred opposite King Baggot by the Imp Company, Miss Baird established herself as one of the most versatile actresses the screen has ever seen. One hundred and eight prints of "Ivanhoe" were sold in England alone. "The Lights of New York," another Vitagraph feature in which she appeared, was one of the best booked subjects of the New York office of the V. L. S. E.

Leah Baird.

Each one of her releases, indeed, has been a big money maker for the concerns that she was under contract with.

Leah Baird is considered one of the greatest beauties of the day, and her intelligence and mentality have stood her in good grace. Not alone has she worked in pictures throughout this country, but she has played in England, France, Germany and Italy as well.

Under Herbert Brenon's direction she contributed mightily to "Neptune's Daughter." Among the successes which she wrote may be mentioned "Molding," "A Woman" and "The Road of Many Turnings, in each of which she played the leading parts.

Miss Baird will start to work in the next three weeks on the six products. The subjects of her stories will be taken from well-known books. Her backing comes from a financial institution of international reputation.

Nat. H. Spitzer, who knows as much about selling pictures as any man in the film industry, and whose success as sales manager of the King-Bee Comedies is a record, is mentioned as the man who may handle the sales end of the Leah Baird releases. However, no arrangements have been definitely settled between Miss Baird's company and Mr. Spitzer, but that an offer has been made him is known.

In a short time it will be announced how the six Leah Baird products will be released, whether on a state rights proposition or through their own exchanges.

Chicago News Letter

By JAS. S. McQUADE

The Fifteen Cent Reel Tax

The Mutual Film Corporation Follows Triangle's Lead by Assuming Payment.

AT a special meeting of Chicago Local, M. P. E. L. of A., held in their hall in the Masonic Temple, Friday afternoon, Oct. 26, President Hopp introduced General Manager Sullivan, of the Mutual Film Corporation, stating that that gentleman had an important message to deliver.

"We are pleased to inform you that the Mutual Film Corporation will absorb the special war excise tax imposed on film, and that it has instructed its branch managers to this effect in a telegram dated Oct. 25, received from New York, signed by John R. Freuler, president," said Mr. Sullivan.

The following telegram was then read by Mr. Sullivan:

Cancel all war excise tax instructions and operations. Make no charges or collections. Government permits us to pay direct without passing tax on to exhibitors. Destroy all stamped contract blanks and discontinue the use of rubber stamps or vouchers. Notify exhibitors. Had previously understood that law required us to charge tax to exhibitors, and believed that exhibitors supported the 15-cent tax charge proposed by the National Association of the Motion Picture Industry in which exhibitors are represented.

This means the Mutual Film Corporation will pay the war tax on films.

The message was enthusiastically received by the large gathering of exhibitors, and Mr. Sullivan was assured that the example set by the Mutual Film Corporation would not go unrewarded.

After Mr. Sullivan's departure the meeting took up the discussion of the 15-cent reel tax, during which much heat was displayed. It was finally terminated by the meeting taking unanimous action against one of the distributing concerns in Chicago, which it was charged had been unusually offensive in imposing the tax, and one of the managers of that cocnern was charged with having indulged in disparaging remarks against the League. A special committee consisting of three was then appointed and given full power to take charge of all matters in the city pertaining to the 15-cent reel tax.

The special committee appointed at the last meeting to take charge of the admission tax then made its report. It was stated that the law governing this tax, so far as it concerns moving picture theatres, was clearly understood, except in the matter of the five-cent admission tax. It was found that a diffrence of opinion existed whether five cent admission tickets in a house that sells admission tickets for 10 cents the same day, are exempt from the collection of the one-cent tax or not. The members of the committee had interviewed two deputies of the office of the collctor of intrnal revenue of Chicago on this question, and it was ascertained that these gentlemen differed in their interpretation of the law, so far as its application to the collection of the tax is concerned. One held that all admission tickets for which a maximum of five cents is charged are exempt from the tax, while the other deputy held that only in theaters where the highest admission charge is five cents on any one day, is the five cents admission exempt, while houses having th five-cent charge and a higher charge on the same day are not exempt, and that in such cases the one-cent tax must be added to the five cents.

President Hopp stated that during the past week he had sent two wires and one long explanatory letter to Daniel C. Roper, commissioner of internal revenue, treasury department, Washington, D. C., but that he had not received a reply up to that time. He was hopeful that an interpretation would be received from Washington which would guide exhibitors so far as the five-cent admissions are concerned and their relation to the war tax.

In this connection it is pertinent to state that about an hour and a half after the meetings had adjourned the following telegram was received by Mr. Hopp from Mr. Roper:

The exemption is to place the maximum charge for admission to which is five cents All five-cent admissions not exempt. Our commission has acted in conjunction with Lee A. Ochs. Children paying admission in houses not exempt from tax are taxed one cent each.

This telegram as received was even more obscure than it is given here, owing to the evident rush of the Western Union oprator at Washington; but its evident purport is that in all theaters where five cents admission alone is charged the tax does not apply; also that in all houses where the prices may be five cents and 10 cents, or higher, the tax must be paid on the five-cent tickets.

The Music Tax.

President Hopp then called attention to the fine work that was in progress on the music tax. He stated that lists containing the names of over 700 musical compositions had already been sent out to the members of the Chicago League, and that the work of compilation was going on daily, under the able direction of Miss Katherine C. Melcher; also that the end was not in sight, as there are still many hundreds of musical numbers remaining which are non-taxable and available, and that a supplemental list of these will be sent out each week for some time to come. He also announced that requests were coming in to the headquarters of Chicago local from organizations and individuals in various parts of the United States regarding the lists.

Owing to the taxation questions and other matters which have recently arisen and which must receive immediate and capable consideration, the meeting decided to select an attorney for the Chicago Local, M. P. E. L. of A., at once. After the names of a number had been suggested, the selection of Edward Sonnenschein was unanimously made, and he is now the regular counsel of Chicago local.

President Hopp then announced that two expositions would be held the coming year under the joint auspices of the N. A. M. P. I. and the M. P. E. L. of A., the first to be held in New York City in February, and the second at Boston, in July, the national convention of the M. P. E. L. of A. to be held at the latter. He then stated that Fred W. Hartman, of Chicago Local, had been appointed assistant general manager for the two expositions, and that he had been summoned to New York and would leave in a few days to take up his duties.

M. P. T. O. Association's Action on Reel Tax.

Chicago Local, Motion Picture Theater Owners' Association, also received the telegram sent by John R. Freuler regarding the 15-cent reel tax.

At a meeting held last week in their quarters, at Fraternity Hall, 19 W. Adams street, the members were forbidden to pay the 15-cent reel tax, and were advised that if any of the exchanges held their shows up, on refusal to pay the tax, communication should be immediately made with the Association's counsel, Fred Lowenthal, of the firm of S. L. & Fred Lowenthal. It was emphatically stated at the meeting that exchanges will be held to their original contracts by members of the Association.

Rothaker Gets Big Order

Will Print Chaplin Pictures and Other Releases of First National Exhibitors' Circuit.

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, announces the consummation of the most important contract yet secured by that organization, as well as one of the most prominent in the history of the printing and developing of moving pictures. The other contracting party is the First National Exhibitors' Circuit.

By virtue of this contract the million dollar Charles Chaplin pictures and other releases controlled by the First National Exhibitors' Circuit will be printed and developed at the Rothacker plant, which is widely known for the perfection of its work in these important departments. Not only this, the Rothacker plant will be the center from which the pictures will be shiypped to all parts of the world.

The contract was awarded after careful consideration and analysis of the situation by J. D. Williams, general manager of the First National Exhibitors' Circuit, and a committee of members of that organization composed of Aaron J. Jones, Chicago; Robert Lieber, Indianapolis, and H. Schwalbe, Philadelphia. The document was signed by S. L. Rothapfel, president, and H. Schwalbe, secretary, of the First National, and by Watterson R. Rothacker, president, and H. J. Aldous, secretary, of the Rothacker Company.

Details of the big transaction will be given to the trade in the near future.

A Famine in Pennies Exists in Chicago.

With Nov. 1 close at hand, when 10 per cent. of the admission to theaters of all kinds must be paid to the Federal government, the owners and managers of moving picture and other theaters, who are planning to have the necessary change in readiness, have been surprised to find an absolute dearth of the copper coins in Chicago. The United States sub-treasury in Chicago gave out several days ago that there was less than $300 worth of pennies on hand, where customarily $25,000 in coppers was stored.

The demand for coppers from dramatic, vaudeville and picture theaters alone will run up into the millions in Chicago, and, besides, the department stores are having their troubles as some of them use from $300 to $600 in pennies daily. Then there are the numerous news stands, but these are better provided with pennies than any other business in the city.

Joseph Hopp, president of Chicago Local, M. P. E. L. of A., wired to Mr. Roper, Internal Revenue Collector at Washington, on the matter, but up to the time of writing, the reply has not been announced.

News from Washington, however, shows that the demand for pennies throughout the country is unprecedented, and the government officials cannot say when the demand can be fully met. The mints in Philadelphia, Denver and San Francisco are running 24 hours a day, and three shifts are pressed to the limit.

The probable cause is attributed by an official in the treasurer's office at Washington to the creation of new pay rolls. As many as three shifts are now working in numerous factories, and the new pay rolls require more coins. Besides, the recent new tax on various commodities may also have increased the demand for pennies.

Chicago Film Brevities.

The Film Art Club of Chicago was recently organized at a dinner held in the Morrison Hotel, when C. R. Plough, manager of the Chicago branch office of the Universal Film Manufacturing Co., was elected president. Other officers chosen were: Victor Eubank, assistant to the president of the Essanay Film Manufacturing Co., vice president; Hill Bernstein, manager moving picture advertising department of the Chicago News, secretary, and Ludwig Schindler, owner of the Schindler theater and other picture houses in the city, treasurer. On the list of directors are: F. K. Brockell, Nate Ascher, Fred Ireland, Frank Schaefer and Alfred Hamburger. Secretary Bernstein states that it is the intention of the members of the club to make Chicago the center of a chain of like clubs which will be formed in all the large cities of the country. The Film Art Club will accept as members only those holding responsible positions in the business, or who have money directly invested in a department of the business. The club will be distinctly a social organization. The next meeting was held at a luncheon at the Hotel La Salle, Friday noon, Oct. 26.

* * *

On Monday, Oct. 15, Fred C. Aiken, well known in film circles for many years, and who has held prominent positions with the General Film Co., was appointed manager of the Chicago branch office of Select Pictures, Inc., with offices in the Consumers Building, 220 S. State street.

* * *

Billy West, comedian of the King Bee Films Corporation and an imitator of Charlie Chaplin, is in the city visiting his family. The Standard Film Corporation of Chicago will release the two-reel comedies in which he appears in this section.

* * *

Douglas Fairbanks came in on the Century Sunday, Oct. 21, and left for Los Angeles the same evening, accompanied by his wife and child. Mr. Fairbanks delivered short addresses on the Liberty Loan at every station stopped at on his way to the Coast. During his stop here he spoke at the Covent Garden and other theaters.

Samuel S. Hutchinson, president of the American Film Company, states that exclusive rights for "The Diamond from the Sky" were recently sold to the Brazil Film Trade. This well-known serial is 60,000 feet in length. Every employe of the office and factory of the American Film Company, in this city, subscribed for a Liberty Bond one day last week, the company arranging for the employes to make monthly payments through the office.

* * *

Alfred Hamburger, director-general of the Continental Theaters Corporation, announces that the President theater, Fifty-fifth street, between Calumet and South Park avenues, operated by the Ascher Bros. until a few weeks ago, will be shortly opened under that management. The theater is now in the hands of decorators, and is being thoroughly renovated.

Billie Burke in "Arms and the Girl" (Paramount) will be the attraction at the Ziegfeld for the week beginning Sunday, October 28.

* * *

A dispatch from St. Louis to the Chicago Herald, Oct. 22, announced that the New Grand Central theater, owned by the New Grand Central Amusement Co., of that city, was robbed on the night of that date. Three robbers bound the night watchman, blew open two safes and a large vault, and stole $1,700.

* * *

On October 23, the Illinois Supreme Court, sitting at Springfield, refused to consider the case brought against Chief of Police Healy and Second Deputy Funkhouser by the Epoch Producing Co., owner of "The Birth of a Nation," on the grounds that it had no jurisdiction in moving picture matters, and ordered the case transferred to the Appellate Court. It will be remembered that a writ of mandamus was asked by the Epoch Producing Co., over a year ago, against the Chicago chief of police and the Chicago censor board to permit the showing of "The Birth of a Nation" to minors as well as adults. This ruling of the Supreme Court places the case just where it stood at that time.

* * *

At the meeting of Chicago moving picture operators, Local 110, I. A. T. S. E., Thursday, Oct. 18, it was voted unanimously that each member subscribe for a Liberty Bond, from $50 and up. It was estimated that, as there are about 600 members, the minimum amount subscribed woud be about $30,000, and since several members have declared their intention of taking more than one bond, it is believed that the total sales to the members of this organization will reach $46,000. Good, for the Chicago operators!

* * *

Heimer N. Jernberg, manager of the Province theater, Winnipeg, has arranged for the entertainment of his patrons from 12 noon till 1.30 p. m. daily, beginning Oct. 22, by a special noon-day entertainment. The program, as outlined on the card forwarded me by Manager Jernberg, includes organ solos, a soprano vocal selection, piano solos, short educational films, polite comedy attractions and the latest International News Film. A complete change will be made every Monday and Thursday. By way of invitation the card has the following paragraph:

"Help us to help you. Come in when you like. Go out when you like. Always entertaining. No waits."

* * *

A. F. Powers, of the Decorators Supply Co., this city, reports that he has secured the contract for the ornamental plaster decorations for the new theater being constructed by the Hankeye Amusement Co., at Des Moines, Ia. A. Frankle, manager of the Casino theater, Des Moines, will also manage the new theater. The house will be devoted exclusively to moving pictures, with high-class musical accompaniment. The architects in charge of the construction are Kraetsch and Kraetsch, of Des Moines, and it is said they will spare no expense in erecting a thoroughly up-to-date and elaborate theater, from the polychrome terra cotta front and lobby to the last detail of artistic decorations in the interior. The theater will have a main floor and balcony. The building will be 44 feet by 132 feet long. The ceiling of the lobby will have a large dome illuminated on the lower surface of the beams with double rows of lights and around the edge of the dome with concealed lights. The center of the dome as well as the beams and ceiling will be elaborately ornamented.

* * *

At an expense of over $200 to the Chicago Local, M. E. E. L. of America, half sheet cards for box offices, one sheet posters for lobbies and slides for screens, bearing instructions to patrons for the payment of the war tax, were delivered to every theater in the city during the week begin-

ning Friday, Oct. 19. All exhibitors who have not received this matter are invited to call at room 1416 Masonic Temple, where the entire outfit can be had free of charge.

A special meeting of Chicago Local, M. P. E. L. of A., has been set for Friday, Oct. 26, to consider and determine what action shall be taken on the additional charge of 15 cents per reel by some exchanges, to meet the war tax of ¼ cent per foot on negative and of ½ cent per foot on positive film, which additional charge has been in force since Oct. 4.

Manager Clark an "Old-Timer

Head of New York Branch Exchange of the First National Circuit Has Had Much Experience.

R. H. CLARK, who has been long associated with the Turner & Dahnken interests on the Pacific Coast, is to be general manager and treasurer of the new First National Exchange which has secured quarters at 509 Fifth Avenue.

Mr. Clark's varied experience began with Turner & Dahnken in San Francisco when their exchange business was taken over by the General Film Company. He left them to associate himself with Sol Lesser, who had just contracted for all the Mutual single releases. While with Lesser he was actively identified with the development of the Feature business in the West. When the World Film Corporation opened their San Francisco offices he was chosen for manager, remaining in that capacity two and one-half years, when he resigned to reassociate himself with Turner & Dahnken as manager of their Tivoli Opera House which he held until placed in charge of the new T. & D. theater in Oakland—the largest in the West. So it will be seen that, though still young enough to be one of the boys, Mr. Clark's experience has been such as to eminently qualify him for the responsibilities of his latest position.

R. H. Clark.

Mr. Clark is surrounding himself with a staff who are thoroughly familiar with local conditions. Although it will be a few days before the new firm is fully ready for business, Mr. Clark and his salesmen will be on hand to discuss bookings of Chaplin's new "signature-protected" comedies and Petrova films. He states that other releases will be added as rapidly as quality productions can be purchased on the open market.

MABEL NORMAND SPEAKS FOR THE LOAN.

Mabel Normand, Goldwyn star, made a whirlwind speaking tour in eight New York theatres Monday night, October 22, in behalf of the Liberty Loan. Beginning at 8.30 in the evening at Marcus Loew's American theatre, Miss Normand made a two-minute talk first to an audience on the roof-top theater and a few minutes later met the audience in the main ground floor theater. Thereafter, she averagd one theater every fifteen minutes, appearing at Mitchel H. Mark's Strand theater at 9 o'clock. Marcus Loew's New York theater came next at 9.15 and was followed by trips to Loew's Circle, Loew's Lincoln and Loew's New York roof. The last stop of the evening was at A. L. Shakman's Eighty-first street theater.

If there was any need of proof of the affection in which Mabel Normand is held by the public this Liberty Loan speaking tour was all that was required. In the course of the evening she faced a total audience of from 18,000 to 20,000 persons and the greeting they gave Goldwyn's beautiful little star showed that her power is as great as ever.

Rothapfel Has New Job

Will Be "Pre-Production Counsel" for Superpictures Distribution Corporation—Does Not Affect His Present Job.

ONE would think, naturally, that Sam L. Rothapfel as manager of the Rialto and the new Rivoli theater, when it is finished, would have about all he could turn his hands to; but if you think so you don't know "Roxie." All of which leads up to the statement made by Frederick L. Collins of the Superpictures Distributing Corporation to the effect that he has secured the services of Mr. Rothapfel as "pre-production counsel" for his producing interests.

Mr. Collins explains that it is his idea in engaging Mr. Rothapfel to get at the exhibitors' viewpoint of the scenario and the picture before he puts it on the market. Mr. Rothapfel, for himself, says: "For years I have been studying pictures, primarily from a presentation standpoint, but deep down I have always felt that some day would come an opportunity to have a hand in making them. I look forward to my association with the Superpictures Distributing Corporation with pleasurable anticipation, for it will be the sort of work I have always wished for. Of course, my duties will be purely advisory—I can give only a limited amount of time to them. Aside from the pleasure I shall derive from the work, Mr. Collins' offer was so generous as to tempt anyone. In judging scenarios I shall have the aid of the Board of Directors and Officers of the First National Exhibitors' Circuit which is to handle the releases of the Petrova Picture Co."

Mr. Collins believes the entire arrangement to be a coordination of expert judgment which will go far in avoiding the pre-production pitfalls which doom many a release before it is born, and that the advice of an exhibitor of Mr. Rothapfel's standing and experience will be highly beneficial to the various interests concerned.

Mr. Rothapfel will join in on Madame Petrova's second release and accompany it from selection of scenario to its presentation on the Rialto screen.

Innovation in Pictograph Doings

Paramount-Bray Pictograph to Cooperate With Printed Magazines—Will Illustrate Interesting Current Topics.

ONE of the most significant happenings in the field of the educational moving picture is a cooperative system about to be put into effect between the Paramount-Bray Pictograph and a number of prominent printed magazines including Leslies, Metropolitan, Every Week, Popular Science Monthly, Woman's Home Companion, and Field and Stream. The manner of procedure will include the submitting of lists of articles to be used in these magazines to the management of the Paramount-Bray Pictograph; and from these lists will be chosen subjects that will allow of successful screening.

It will then be the duty of the Pictograph cameraman and editor to get busy on the job for the purpose of illustrating the chosen subjects for those particular numbers of the Pictograph which will be presented on the screen simultaneously with the current issues of the printed magazines in which the subjects which have been filmed appear. It is also the intention of the Pictograph management to include in the introductory portion of the "magazine on the screen" the names of the editors of the different magazines who are lending their cooperation to this enterprise.

The fact that each of the magazines with which the Pictograph is about to co-operate represents a different class of subject bears evidence of foresight in selection; and there is not a doubt that this method of diffusing knowledge will go far toward making an established place on the exhibitor's program for the magazine on the screen. The close association of animated magazine with printed magazine will doubtless be an inspiration to the editor of the latter to put extra thought and attention on the choice of subjects that will admit of screen illustration; and it is only natural to expect interesting developments from this progressive move.

FARRELL SUCCEEDS MAYER.

Edward J. Farrell, formerly manager of the Boston Pathe Exchange, has succeeded Louis B. Mayer as general manager of the New England territory for Metro. The change became effective Monday, October 22.

Mr. Farrell is widely known as an able manager, and has the good wishes of the exhibitors in his territory in his new responsibility. Mr. Mayer will become New England manager for the Select Pictures Corporation.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Quinn's National Circuit of Theaters

Further Announcement of Large Theater Enterprise by Los Angeles Exhibitor—Proposed Plans for Operating of Circuit.

AS ANNOUNCED in this department last week, J. A. Quinn, well known Los Angeles exhibitor, is organizing a national circuit of theaters. Mr. Quinn informs us this week that as soon as an important deal now impending in Los Angeles has been closed he will depart for San Francisco to look about for a suitable location for one of the new theaters of his chain of modern moving picture houses. Branching out from Los Angeles, with this city as headquarters of the entire system, and with probably several suburban houses established before leaving, J. A. Quinn states the organization is rapidly forming into a solid reality.

Headquarters will be located in Los Angeles to direct the affairs of the organization. Mr. Quinn will personally engage the different house managers, who in turn are held responsible for the capability of their attachees. Each manager is to hand in a weekly report, and in turn will receive directions how to properly present the coming features. Each house manager is to pay particular attention to the merits of his employees, and it would appear that the chances for advancement on the circuit are plentiful. What will probably be the most generous and important basis of all operations, and perhaps the underlying foundation, is the distribution of a weekly bonus to all employees, from ushers up to managers, of a certain percentage of the profits. This bonus will help materially to organize a spirit of cooperation and stick-to-itiveness.

It will not only be the big city which is to receive the benefits of proper presentation of features booked, but the small town exhibitors are equally to share the brain products of the best talent engaged in the various head offices.

Outlining the various departments of the organization, Mr. Quinn states that all offices will be located in Los Angeles as follows:

1. Executive Department: With Mr. Quinn at its head, this department will direct all operations of all theaters and departments of the organization will be under orders from this office. An auditing system is to be established to receive and check on daily statements from the various houses, to supervise handling of all capital, even paying attention to the smallest purchases. House managers are to send in their weekly expense accounts and will be responsible for any waste of capital.

2. Booking Department: A specially selected staff will be engaged to pass on all pictures considered by the head office. It will be the duty of this office to see that each house is to receive pictures best suiting its locality.

3. Exploitation and Publicity Department: The head of this office is to lay out schedules of advertising to be followed in the different districts, to make reports on conditions in each city, to advise as to the best method of advertising suited each locality, to state the exact amount of money to be expended for this purpose, and to personally see that instructions are followed. This office will prepare all matters of publicity, and in turn mail a weekly clip sheet to house managers, saving the circuit the expense of a press representative for each house. The manager will be expected to place the publicity already prepared for him, and handle all ad. copy. The task will be a comparatively easy one, as all work has been prepared. All outdoor advertising, such as billboards, signs, banners, etc., will be in charge of the best talent obtainable and Mr. Quinn states that the circuit will have designed for its exclusive use special paper for each production. House managers are to request from the Supply Department their wants in this respect.

4. A Department of Designing: Each theater on the circuit will receive by express its lobby displays, designed and executed in this office. All houses to have uniform frames for all cards, etc., and this policy once established will save the treasury untold amount of capital, as the weekly expense of the new cards for each house would run into thousands of dollars. The smaller exhibitor will derive especial benefit from this institution.

5. Purchasing Department: The head of this office will at all times obtain the best prices on materials, such as carbons, lamps, etc., and buy in large quantities from the most satisfying bidder, giving each house the benefit of lower prices on all necessities.

6. Supply Department: Requisitions sent in from the house managers will receive the attentions of this office. House managers will here be checked on and kept from over supplying their stock.

7. Projection Department: The head of this office will personally visit each theater on the circuit to advise managers in the work of obtaining the best projection obtainable. Current saving devices are to be installed and improvements made at all times.

8. Music Department: Mr. Quinn has formed this office so that a man who is a genius in this line may devote his entire time to give pictures a proper music accompaniment and select the best material to rightly enhance a production. Once these selections have been standardized as the musical accompaniment of a feature, an iron clad rule will be followed that at n time a house director shall use his own judgment in this matter. Suggestions, however, are at all times invited from headquarters in this and in all matters.

Further particulars with regard to the Quinn National Circuit of Theaters will appear in an early issue of the M. P. W.

Chaplin's New Studios

$100,000 Film Plant and Residence to be Built in Hollywood by Famous Comedian.

Unique among the motion picture producing plants of Southern California will be the studio to be built in Hollywood by Charlie Chaplin.

The plant will be at once a workshop and a home for the film comedian, but it is declared that every effort will be made to get as far away from the shop aspect as possible. Mr. Chaplin has acquired as a site the beautiful estate of R. S. McClellan at the southeast corner of Sunset Boulevard and La Brea avenue.

The property comprises nearly five acres and is for the most part covered with old orange trees, there being a sightly ten-room Colonial house set in the midst of lawn and gardens fronting on Sunset boulevard. The holding extends back along La Brea avenue to De Longpre avenue, having a frontage of six hundred feet on the former by three hundred feet on the latter, with three hundred feet on Sunset.

The north half of the property, on which stands the house, is to be retained by Mr. Chaplin and his brother as their home. The south half, cornering at La Brea and De Longpre, will be used for the studio, which will front on Le Brea.

Six buildings of English architecture will front on the street, and these will be so arranged as to give the effect of a picturesque English village street. As planned, they offer no hint in their appearance of the purpose for which they are intended. The stages, dressing rooms and other buildings will be well back from the street and out of the view of passers-by.

The Milwaukee Building Company (Myer & Holler) has drawn plans for the project, and will have charge of the construction end. The total investment in the site and plant, it is understood, will be in the neighborhood of $100,000.

Through the action of the City Council in approving the purchase, the motion picture contingent won another victory over forces opposed to the industry, although for a

while it appeared as though there would be another rupture similar to the now historical censorship fight.

It was only after heated debate which continued for three days and during which time the council was split, that a verdict was finally given in favor of the producers by a vote of eight to one. The only negative voice was that of Councilman Conway.

The initial objection was raised by the principal of the Hollywood High School, barely causing that body to frame an ordinance which, if adopted, would have driven at least seven of the largest motion picture plants out of this city.

According to information gathered from the council, it had been stated that Chaplin was about to build directly across the street from the high school, despite the fact that the property purchased by the comedian is several blocks distant from the institution.

Through the efforts of Sidney Chaplin and John J. Jasper, manager of the Chaplin company, the members of the council were induced to make a tour of inspection of the proposed site and their findings disproved the allegations which had been filed with that body.

The last session of the council brought out large delegations prepared to argue on both sides of the case. Efforts were made by the opposition to have the matter laid over for several weeks, but this was side-tracked by the statements of Sidney Chaplan, who in substance made known the fact that every week's delay was equivalent to twenty thousand dollars' loss to his brother.

A strong appeal was made in behalf of the industry by the Merchants' and Manufacturers' Association in the shape of a letter to the council, and numerous bankers and other business men of the city spoke in favor of the studio and the promotion of the industry. San Diego was represented by a delegation ready to make flattering offers to induce the picture people to establish themselves in that city.

Property owners, real estate operators and members of the clergy and the Board of Education drew up in defense of the opposition, requesting that the granting of a permit to Chaplin be refused. Their arguments lacked strength, however, and their allegations were without foundation and greatly exaggerated.

The ordinance which had been drawn up but not acted upon was specific in its regulations of studios in the neighborhood of schools. Restrictions were made prohibiting the construction of a motion picture plant within 1,000 feet of a school, air line measurement. This would have seriously affected the Lasky, Fox, Metro, Paralta, Rolin, Horsley, Ince and Chaplin companies.

Elaborate Studio for Fox Kiddies.

On the Fox lot, an elaborate glass enclosed stage has been recently completed for the exclusive use of the Fox Kiddies and their directors, C. M. and S. A. Franklin.

Most interesting are the adjacent buildings, where the care of the children who make the pictures is provided for. Besides the directors' rooms, and those for the technical men, there are little dressing rooms with private baths, a school house, while a swimming pool and rest and play rooms are now under way. In the midst of it will be a quadrangle where grass and flowers will make the place one of real beauty as well as usefulness.

Directors Franklin are now producing "Ali Baba and the Forty Thieves," which is the latest Fox fairy tale to be set in motion. The leading parts are being taken by little Georgie Stone and Gertrude Messinger.

It has been decided to give this a Persian setting.

Universal Director Films Exciting Episode.

In a deafening roar and a cloud of smoke, a dozen motorcycle policemen sped through a number of the principal business and residential streets of Los Angeles one day this week following a white roadster which was traveling along in apparent disregard for all speed regulations.

The car and the cops tore through one of the main thoroughfares of the down-town section of the city, and as the machine stopped at a corner a large crowd gathered, expecting to see the driver arrested a dozen times by as many county motor cops. The policemen drew up alongside of the racer and stopped.

"Now we'll go out to Wilshire Boulevard and make another run," said Universal Director Harry Harvey, stepping from a touring car and elbowing his way through the throng. Away went cops, cars, cameras and crowd—nobody was arrested.

Harvey was filming a number of thrilling scenes for an early episode of the new Universal serial, "The Mystery Ship." The officers were honest-to-goodness minions of the law and a special permit had been obtained by Harvey to use the streets and roads for the scenes.

Los Angeles Film Brevities.

A. Carlos, General Manager of the Western studios of the Fox Film Corporation, has returned from New York, only to say goodbye to Los Angeles. He will leave almost at once to accept a position of importance with the New York office of the Fox Company. S. M. Wurtzel, recently from the East, will become the local manager.

Jewel Carmen and her director, Frank Lloyd, have also returned from the Eastern Fox studios. Mr. Lloyd will direct the little star in a new picture, work to be started at once.

* * *

It is expected that the Triangle-Keystone studios in Hollywood will shortly be transferred to the spacious Triangle plant at Culver City, California. Several truck loads of sets, properties and lighting equipment have already been sent over to the Culver City plant.

The Triangle-Keystone players are enthusiastic about the move of the comedy studio to the Triangle plant at Culver City, although it will necessitate many of them changing their residence from Hollywood to Culver City or the nearby beach cities.

* * *

Arrangements are being made by Director-General McGowan of the Signal Film Corporation to take Helen Holmes and her company to the Yosemite Valley for scenes in and around the famous Mountain King Mine. It is Director McGowan's intention to use the ore carriers of the mine for several scenes in "The Lost Express." It was necessary to sign a release absolving the Mountain King Mining Company from any blame in the event of injury through use of the ore carriers. These carriers start at the top of a thirty-six per cent. grade eight thousand feet above the level of the railroad tracks. It is McGowan's plan to have Miss Holmes ride down the grade in one of the carriers, and as it turns at the tracks, leap to a speeding locomotive and dash in pursuit of a car load of stolen ore.

* * *

With Ruth Clifford and Monroe Salisbury, his leading players, and a large company, Director Rupert Julian of Bluebird Photoplays, has left for the San Bernardino mountains where he will film the exteriors of a new picture of the rugged west.

The story is by Elliott J. Clawson, but its title has not yet been decided upon. Julian himself will appear in this picture playing the role of a miner.

The company will be away from the studios for at least three weeks working in a new region of the San Bernardino mountains never before invaded for motion picture purposes.

* * *

For several scenes in the eleventh chapter of "The Lost Express," the new Signal serial, Director McGowan employed three hundred extra men as mine workers, deputy sheriffs and members of a posse, between whom a terrific battle was staged for possession of "The Mountain King Mine." Director McGowan insists upon realism and as a result black eyes, swollen lips and general bruises were in evidence after the smoke of the melee had cleared.

* * *

At the American Film Company's studios in Santa Barbara, Director Edward Sloman has been cutting the "Flying A's" latest William Russell production entitled "His Arabian Night." Mr. Russell spent the week in Los Angeles taking a short vacation and has now started work on his fifth production of the present series of six.

This picture is a story of an Aztec treasure hunt laid out in South America and was written by Raymond L. Shrock. Ed. Sloman will direct the picture. Mr. Russell will be presented in an entirely new role and will be supported by a large cast.

* * *

Director Tod Browning and his company of Metro players, including Edith Storey, Philo McCullough and Charles Gerard, have left the local studios for Monrovia, California, where many of the vital scenes of the forthcoming Metro production, "The Legion of Death," will be filmed.

* * *

"The Price Mark," Dorothy Dalton's first Paramount offering, promises to be one of the most beautiful pictorially that Thomas H. Ince has ever attempted. There is a great diversity of scenes. The prologue is laid in Egypt, for which a replica of a Cairo bazaar was especially built. Later the principal characters are transferred to America. One of the remarkable sets represents the interior of an artist's studio in New York City, with all the lavish and artistic decorations with which a fashionable artist surrounds himself. Thurston Hall, William Conklin, Dorcas

Matthews and other well known players are in the supporting cast.

* * *

Gus Inglis, of Willis & Inglis, has returned from a vacation trip to New York where he was instrumental in selling a multiple reel feature production, in which his company was interested, placing some high-priced players and directors, obtaining the rights to several novels—Gus spent the balance of his "holiday" in "Pullmans" and dining cars.

* * *

At the Triangle Culver City studios, Director William Gittens is putting the finishing touches to his first Triangle picture, "The Ship of Doom," a stirring narrative of the sea, which includes such spectacles as a fight between the officers and the mutinous crew, while the vessel is burning at sea, and a battle between a man-eating shark and a sailor, armed only with a knife.

Some spectacular photography is promised in this picture, in which the historic Triangle three-masted barkentine, "The Fremont," is used. Included in the cast are Monte Blue, Claire McDowell and Frank Brownlee.

* * *

Mary Miles Minter, Margarita Fischer, William Russell, Henry King, Lloyd Ingraham, Edward Sloman and other players of the American Film Company heard William G. McAdoo, Secretary of the Treasury, give his plea for Liberty Bond subscriptions from the steps of his private car in Santa Barbara, recently, and immediately started a campaign to make the bond purchases of the American Film Company employees exceed that of any other studio of its size in the country.

When the campaign is finished the stars and directors who have been named on the committee expect the amount to exceed $350,000.

* * *

Chief Propertyman Danny Hogan, of the Metro Company, does not hesitate to raid private homes, as was evidenced this week when he returned from Pasadena bringing to the local studios a carload of furniture belonging to the Italian Ambassador to the United States, for use in a setting representing the library of a Russian palace, which will be one of the scenes in the forthcoming Metro production, "The Legion of Death." Hogan, after visiting the art furniture stores of Los Angeles and not finding suitable furniture, decided to renew an old acquaintance with the Ambassador, having acted at one time as sparring partner to his son. After meeting the Ambassador at his winter home in Pasadena he was given carte blanche, and Danny is now zealously guarding the valuable furniture secured by him.

* * *

"The Passion Flower" is the latest picture to be selected for Alma Reuben, and this story, a great part of which is laid in Italy and France before the world war, is being directed at the Triangle Culver City studios by Walter Edwards.

The carefree life in the Latin quarter section of Paris will be depicted in this Triangle production. The scenic effects will be under the personal supervision of R. McCaskill, who has traveled extensively over the European continent and lived in almost every country in Europe. The cast includes W. L. Lawrence, Francis McDonald, Joe Gregory, John Lince, and Harry Mann.

* * *

One of the recent visitors at the Fox studios was James W. Gerard, former Ambassador to Germany. He came out unexpectedly, and although many were anxious to meet him, he insisted that the work of picture making go on as usual and that he be allowed to watch it.

One of the things that he was interested in was the court scene in the current production, "Responsibility," which Director Richard Stanton is producing for Fox. As Mr. Gerard was formerly Justice of the Supreme Court of New York, he looked upon the setting for this scene with a critical eye, but apparently could find no flaws in it.

The children amused him greatly, and after he had met Virginia Corbin, he tried to tell her how delightful he considered her work.

Mr. Gerard visited the Sunshine Comedy studio, where Henry Lehrman is making plays for William Fox, and was amused at the work which was being done there.

* * *

The "Edge of Sin," the second Dorothy Dalton picture being produced by Thomas H. Ince for Paramount, will be remarkable for the numerous and original lighting effects used in the filming of the story. The big scenes of the play take place at night in interior settings, and practically two-thirds of the production will have been made at the Ince studios after the regular working hours.

Margarita Fischer, the recently acquired American Film Company star, has suffered from a severe attack of la grippe, which confined her at home for several days. After a quick recovery she is working again in the final scenes of her initial American-Mutual production entitled "A Daughter of Joan," a timely patriotic story written by Beatrice Van and William Parker.

Miss Fischer's second vehicle has been selected. It is entitled "Molly Go Get 'Em," also from the versatile pen of Beatrice Van. It is a comedy-drama.

* * *

Frank Borzage, former leading man and now directing Triangle productions, has started work on a story of the great Northwest, "Until They Get Me," which promises to be a thrilling picture depicting the life of a royal Northwest mounted police officer.

The cast includes Pauline Starke, Jack Curtis, Joe King, Curly Baldwin, Anna Dodge and others. The story was written by Kenneth B. Clark.

* * *

During the filming of "The Silent Man," a Thomas H. Ince production starring William S. Hart, a photographic effect which experts had considered impossible was obtained. Hart is shown, a solitary figure, standing on a great rock, watching through the night o'er the girl he loves. A full moon floods the desert landscape with its beams. It had always been maintained by those who specialize on the motion picture camera that there was one thing the camera could not do—that is, communicate a real moonlight scene to the film. This scene was taken in the Mojave desert when the moon was at the full, and the effect, which is beautifully weird and uncanny, is shown for the first time in motion pictures.

* * *

Mary Miles Minter, the charming little American star, will give a big Christmas dinner to the children and families of the Santa Barbara men called to the training camp. Miss Mary intends to see that no little Santa Barbara children miss the usual Christmas festivities because of the hardships of some families during war time.

Her director, Henry King, is rapidly completing "The Mate of the Sally Ann," in which this little lady is being starred. Many of the scenes of this screen play are being filmed in an elaborate set, the interior of a wealthy society man's home. Little Mary presents a decided contrast in these scenes with a ragged sailor boy attire.

* * *

Charles Ray is now being filmed in "The Hired Man," his third Thomas H. Ince production for Paramount. The story, which was written by Julien Josephson, one of the younger members of the Ince scenario staff, is so constructed as to give Ray a character in which humor and pathos are deftly blended. A strong supporting cast has been provided, including Charles K. French, Carl Ullman, Doris Lee and other well known players.

* * *

Technical Director J. E. Newmann has, this week, erected a "setting" at the Metro West Coast studios which is said to be an exact reproduction of the Czarina's boudoir in the Winter Palace in Petrograd. The set is unusually elaborate and is intended for the current Metro production, "The Legion of Death."

* * *

Triangle-Keystone director, Charles Avery, has started production on a new comedy this week with a cast including Harry Depp, Fritz Schade, Myrtle Lind, Jack Henderson, Ruth Langston and Lee Forbes. Lee Forbes is a new recruit to the screen, having formerly been in vaudeville and with the Sells-Floto circus.

Director Avery recently established a record for the entire studio by producing a one-reel comedy in two days and two hours, and the most remarkable part of it is that the comedy is considered one of the best he has ever made. Avery attributes his speed to the fact that he and his assistant, Clarence Ludy, have everything arranged before they start work. Avery insists upon all of his sets and locations being ready before he starts production, and when he does commence the fur flies.

* * *

A million scenic postal cards, showing various views about the beautiful American Film Company studios at Santa Barbara, California, with circular inserts on each card of one of the five American stars, Mary Miles Minter, Margarita Fischer, Gail Kane, Juliette Day and William Russell, have been printed and are on sale at book stores and news stands throughout the country.

* * *

Harry Depp, Triangle-Keystone comedian, has started a Christmas fund at the studio for former associates who

have been called to the colors. From the way the idea has taken hold it is very evident that the former Triangle-Keyston players who are now doing duty at the training camps, will be well remembered at Christmas time. Depp has placed a large box at the studio, where gifts of money with which they may be purchased, may be deposited.

* * *

Miss Jess M. Hobart has been engaged by the Metro local studios to take charge of the script and stenographic department. Miss Hobart was employed by the Triangle Film Corporation for some time in the same capacity and is a reader of long experience.

* * *

Kathleen Clifford, Horkheimer Brothers' toy star, will report for work at Balboa studio late in October. Her Orpheum engagement was a triumph and she expects to return to the stage after a season in pictures. Miss Clifford's first release will be as the featured star in Horkheimer Brothers' serial, "Who Is 'Number One?'" released by Paramount.

* * *

Alan Forrest, who plays leads in Mary Miles Minter photoplays, produced by the American Film Company, has proved in one record breaking flight that he must be regarded as a high class aviator. Unbeknown to his friends, Alan procured an aeroplane at Santa Barbara, and piloted his mount across the Santa Barbara Channel to the Santa Cruz Islands, thirty-five miles way. The Loughead Company, which has a contract to build aeroplanes for the government and have engaged young Forrest as official tester, because of his sensational flight.

Previous to his unheralded advent into the aviation field, Mr. Forrest spent much of his spare time around the Aeroplane factory picking up pointers here and there. When Alan is drafted, which will be in the near future, he will, no doubt, gain a place in the Aviation Corps.

* * *

One of the most important scenes for "By Super-Strategy," the multiple reel production now being filmed by the Mena Film Company has been made during the past week. The scenes are directed by Howard Gaye within enclosed sets, and from the time work begins absolute quiet is demanded from the other workers in the plant. The scene in question is in the Restitution Period of the play, which on the screen will precede the Modern Period upon which work will begin almost immediately. Abraham is shown being called forth from the tomb and at the beginning of the story some months ago, this tomb was built, and in appearance is much like a cave with a huge stone closing the entrance. Mosses and shrubs were planted on it and when the scene was made, they were growing naturally, further carrying out the realism and thought of detail that has been a factor throughout the production. Howard Gaye is the director, with Amy Jerome and Virginia Chester playing the leading roles in the Ancient and Modern Periods, and Frank Whitson playing Abraham. The leading man for the Modern Period has not yet been selected.

* * *

The name De Grasse spells patriotism with a capital "P," and well it should, for a recent issue of The National Geographic Magazine contains a lengthy article about Admiral De Grasse. Beneath a picture of the Admiral the magazine prints the following caption: "Admiral De Grasse, Who Risked and Did More for the United States Than Any Single Foreigner. By Blockading the James and York Rivers and by Repulsing the British Fleet, Thereby Preventing Its Coming to the Relief of Lord Cornwallis at Yorktown, This French Naval Officer Became a Potent Factor in the Establishment of the American Republic."

And now a descendant of this famous warrior will return the compliment by going to France, for Mancelia De Grasse, Joseph De Grasse's nephew and his assistant at the Bluebird studios, has been drafted and passed by the medical examining board.

Joseph De Grasse himself is doing his bit by purchasing large blocks of Liberty Bonds.

* * *

Frank Beresford, well known in theatrical and motion picture circles, has been made "script" editor of the Triangle Film Corporation's scenario department of the Culver City studios.

Beresford began his stage career as an actor in the Belasco and Frohman companies. Later he took up the technical side of the profession. He put on operas for the Aborns and vaudeville acts for a western producer and Mort Singer. For the latter he produced many musical comedy successes in Chicago and wrote variety sketches in the meantime.

Beresford entered the theatrical profession as the result of having a five-act play accepted by Kirk Le Shelle. Later he played with Sir Henry Irving and helped rehearse the company for a repertoire tour. Other engagements associated him with other great artists, including Maude Adams, Mrs. Fiske, and E. H. Sothern, but during this time Beresford's ultimate aim was that of writing and producing plays and he took these opportunities to study the drama.

Beresford's picture experience includes the post of technical director with three big companies in the east and one in the west.

Besides his theatrical career he has won honors as a portrait painter, one of his pictures being in the Royal Academy at London.

Fred Aiken Joins Select

Veteran Exchange Man Will Have Charge of the Chicago Territory.

ARTHUR S. KANE, general manager of Select Pictures Corporation, has been receiving many congratulations on Select's having secured Fred C. Aiken as executive for the Chicago branch. Mr. Aiken was installed as branch manager when Sydney E. Abel, executive office representative, was in Chicago last week.

Fred C. Aiken is not only one of the most popular exchange executives in the entire Chicago territory, but he is also considered one of the most efficient and well grounded men in the field. Aiken has been prominently identified with film activities in Chicago for nearly a decade, and what there is about the Chicago industry that Aiken does not know is hard to find.

Fred C. Aiken.

About ten years ago he made a beginning in this field as a partner to Samuel S. Hutchinson, who at present is head of the American Film Company. Hutchinson and Aiken were associated together in the Theater Film Service, and when that concern was absorbed by the General Film Company in 1910 Aiken became branch manager for the General. A most successful administration as branch executive for this concern brought him the appointment of district manager, which post he continued in for about six years.

On leaving the General Film Company he entered the field of states rights pictures, in the interest of his personal friend, Colonel William M. Selig of the Selig Polyscope Company. Aiken was particularly successful in selling states rights for Selig, and unusually so with the large and costly production, "The Garden of Allah." This picture he also "put across" in the middle west territory in great shape.

Undoubtedly, Mr. Aiken's experience in handling big features will be of valuable assistance to him in his capacity as Chicago exchange manager for Select, as this company distributes only productions of magnitude. Besides various pictures produced by Clara Kimball Young, Norma Talmadge, Alice Brady and Constance Talmadge and distributed in Select series of star pictures, Mr. Aiken's exchange will handle the Select's new patriotic photo-drama, "Over There," the Eva Tanguay production, "The Wild Girl," "The Public Be Damned," "War on Three Fronts," Rita Jolivet's super-spectacle, "Lest We Forget," and other single productions of prime importance.

CHAPLIN CONTRACT CLOSED FOR FRANCE.

William M. Vogel, president of William Vogel Productions, Inc., announces the sale of the First National "signature protected" Chaplins to the Mundusfilm Company of Paris for the countries of France and Switzerland. This sale is the outcome of negotiations through Sidney Garrett, president of J. Frank Brockliss, Inc., who is the personal representative of Mrs. Schuepbach, one of the directors of the Mundusfilm Company.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Spreading Dawn"

Goldwyn Presents Jane Cowl in a Drama Romantic, Sensational and Exquisitely Visualized.

Reviewed by Louis Reeves Harrison.

DEPICTING Jane Cowl as an elderly aristocrat on the point of disinheriting a sweet young niece for falling in love "Spreading Dawn" starts with a flavor of old-time romance. Love has been the bane of the elderly woman's existence—she is bitterly cynical on the subject, almost amusingly so, until she reveals her own past history to her niece through a diary she kept while a girl. The diary begins with a few

Scene from "The Spreading Dawn" (Goldwyn).

quaint entries and gradually extemporizes in picture form, portraying vividly the life of a young society maiden in New York just before the civil war. The story of her courtship and marriage is very beautifully done, so sweetly and consistently that we forgive a lack of common sense on the part of a girl whose narrow life has made love its whole object. Whatever the game men played in those days, in the professions, in commerce, in war, there was only one game for the woman, and her whole being centered on a single interest. That we are made to feel this gives the story a power it might otherwise lack, and it is done by pure artistry of production in all departments.

The girl of that day gone by, loving simply, deeply and purely, could not tolerate an apparent infidelity on the part of her favored suitor and refused him, but there was only one answer to give when he rescued her from a burning theater at the risk of his life, and she married him. Almost immediately afterward he was called to serve his country in the Civil War and left a lonely bride to await his return. She was bravely patient until he came home on furlough, but he had barely greeted her when there came a note from "the other woman," and the bride suffered the most grievous insult a long-absent husband could give. She followed him only to see him shot down by the outraged husband of "the other woman," and returned home to pass the remainder of her existence in hatred of the sentiment she had so fondly cherished—there was no such thing as love.

Such is the diary, forming the main part of the story, but the young niece, who has come to plead for her own happiness, finds an unopened letter in the diary, written by the supposedly unfaithful husband, clearing him and pointing clearly to a great wrong done him by a woman whose bitterness had made it impossible for her to read any explanation he might offer. His last message to her was one of unfailing devotion with an appeal to keep their love sacred and meet him in "The Spreading Dawn" when her time came—she would find him waiting there. The shock of this discovery breaks the proud heart of the woman and she dies without carrying out her intention to disinherit her niece, dies and goes to join the love she has lost in a spiritually presented "spreading dawn."

The entire production is made effective by careful attention to atmosphere, by a realistic fire scene exceptionally well pictured, by some true notes of pathos and, in spite of past performances, by Jane Cowl's interpretation of the leading role. She exhibits a better grasp of the possibilities of this silent art in "The Spreading Dawn" than she has ever before shown. There emerges from this fine release the idea that in the whole scale of human vicissitude and human emotion, the most pathetic note is that sounded on the strings of a woman's broken heart.

Four-Part Falcon Features

"The Best Man," a Medium Quality Photoplay Featuring William Ehfe and Margaret Landis, and "The Clean Gun," a Mystery Story with a Farce Finish—Produced by Balboa.

Reviewed by Edward Weitzel.

"The Best Man."

AN EXCELLENT argument in favor of temperance goes with "The Best Man," a four-part Falcon Feature on the general Film program, produced by Balboa from a story by George Cain and directed by Bertram Bracken. The featured players are William Ehfe and Margaret Landis, and the picture is a good example of the Balboa brand. Scenes shift from New York to a fishing village in Nova Scotia, and some of the action takes place on and in the water.

Arnold Hammond, a business man of New York, having disposed of a great deal more than his share of highballs and brought on a bad case of the snakes, goes up north and puts himself under the care of a skillful old physician in a Nova Scotian village. The doctor does his best for his patient, but his daughter's bright eyes work the real cure. The girl, however, has the bad luck to have another admirer who is also too fond of strong waters. He is a handsome but reckless fisherman, and the doctor's daughter does not know which man to choose until an accident reveals to her the true nature of the city chap. Hammond invites her to go sailing with him and engages his rival to sail the boat. The fisherman manages to spill the party into the water and all three are dragged, half drowned, on to the deck of a passing tugboat. Whisky is offered them and the fisherman accepts without a word of protest. Hammond will not break his pledge, although jeered at by his rival, and the New Yorker gets the girl.

Some of the details of production might be improved. The

Scene from "The Best Man" (General Film).

acting of the stars is capable and they are well supported by Gordon Sackville, Capt. Nicholson, Mollie McConnell, Clifford B. Gray and Frank Brownlee.

"The Clean Gun."

Taken from a story by Barr Moses, "The Clean Gun," a four-part Falcon Feature, also on the General Film program, contains a fairly interesting murder mystery, but the finish is turned into a farce by the introduction of a character who has nothing to do with the plot. He is like the old conundrum where you ask what's so-and-so got to do with it? and receive the answer, Nothing; I just put that in to make it harder.

A wealthy old gentleman is shot while gunning with a party of friends on his estate and suspicion points to his nephew. Circumstantial evidence makes the case look bad for the young fellow, but a jealous woman reveals that a rival for the

hand of the nephew's sweetheart is the culprit. A mysterious stranger, who is seen frequently lurking behind trees, keeps up his actions until near the end. He then buys a ticket for a journey, but pauses long enough to grin at the spectators and inform them that he has merely butted into the story. Some people will find this amusing, but it is never a safe expedient to turn the laugh on the man out in front.

The picture is competently directed by Harry Harvey, and acted with equal ability by a cast consisting of Stanley J. Preston, Edward Jobson, Robert Weycross, Kathleen Kirkham, Wm. Marshall, Carl McInroy, Chas. Edler, and Louise Sothern.

"A Rich Man's Plaything"

Valeska Suratt Plays a New England Spinster Who Tries to Take a Hand in Metropolitan Affairs.

Reviewed by Hanford C. Judson.

THERE is a little but not much that is idyllic in "A Rich Man's Plaything," the recent Fox five-reel offering. It is a Valeska Suratt picture, and while it has the backgrounds of a typical New England idyl, it is continually

Scene from "A Rich Man's Plaything" (Fox).

warped away from romance to give the leading woman a chance to picture the realism that is her forte. The picture has much to commend it. It has been ably directed, is filled with good locations, has sets and scenes beautifully photographed, and best of all has the charmingly artistic work of two little child players. These make many a scene in it a thorough delight. The choice of a name is hard to understand unless it was to attract those patrons who like the sensational and whom the director seems to have had in mind when planning his interpretation of the script.

In a New England home there is a grandmother, two orphan grandchildren and a spinster aunt. A distant connection has the family fortune in his charge. He contrives to get the money himself and sells out the home. He appears and is driven from the house in contempt. A power in Wall street is passing the village in his yacht and is bitter because some woman has played him a trick. He sees the village, remembers that he had spent his boyhood in it, and decides to spend a month there as a poor stoker. On the street he finds a village bully annoying Valeska and the two children. There is a very rough fight and Valeska and the children take refuge in the village gin shop. The fighters fall through the window and are separated by those inside. The "stoker" is taken home and cared for. Meanwhile the schemer who has ruined the family fortunes tries to ruin the financier now absent from Wall street. An idyllic month passes in the village. The financier, who in a second scrap has completely licked the bully, contrives to have the girl "inherit" a million. The schemer has had hard stories printed about the financier. She goes to New York to ruin both. She traps the schemer in a roadhouse and shows him up to his rich wife so that he is done for. But the other financier, whom she fails to ruin, turns out to be her "stoker."

"The Flaming Omen"

Vitagraph Blue Ribbon Feature Highly Colored but Interesting Romance of England and Peru, Featuring Mary Anderson.

Reviewed by Edward Weitzel.

LOVERS of highly-colored romance will find an abundance of it in "The Flaming Omen," a five-part Vitagraph Blue Ribbon feature, written by Andres de Segurola and directed by William Wolbert. Cultured English life and existence among the sun-worshippers of Peru are thrown into sharp contrast during the action and, in spite of a long prologue, the interest seldom lags. The story is extremely improbable, but who cares a hang about probability in this sort of romance, so long as there are plenty of love and excitement and the hero gets the girl? All this happens in "The Flaming Omen," and its reproduction on the screen reflects credit on Director Wolbert and all who assisted him. A less involved story would have been even more forcible than the present work and it must also be confessed that the strongest scenes are in the prologue, the vivid acting of Clara King as Coya, the Inca woman, having much to do with this effect. Her impersonation is quite the best thing in the picture.

The plot of the photo-romance centers around a young chap, whose father was an English gold hunter and his mother an Inca woman. The Englishman leaves his child and its mother in Peru and goes back to England, marries and becomes the father of a beautiful daughter. The boy is adopted by a titled Englishman, and when the brother and sister are grown up they meet and fall in love with each other. A half-breed Peruvian girl, who is sent to England to be educated, also falls in love with the young chap, and after fate has finished meting out even-handed justice the curse of the deserted Inca woman has borne fruit and her boy's father is lying dead at the feet of the stone god to whom she prayed for vengeance, the half-sister has also been removed by death, and the man and the woman in whose veins are mingled the blood of the Anglo-Saxon and the Inca are in each other's arms.

Mary Anderson is Blanca, the half-breed heroine. From many angles it is the most satisfactory of her screen characterizations. In make-up and acting she conveys a convincing sense of reality. Alfred Whitman, Otto Lederer, S. H. Jennings and the actor who played the English gold hunter are the other leading members of the excellent cast.

"Loyalty"

Oro Films Releases First Feature in Six Reels—Is Simple Melodrama but Works Up to a Decidedly Effective Climax.

Reviewed by Hanford C. Judson.

THE pain and physical horror in the body of a man who, the slave of opium, submits himself to the regimen of the soul for his body's salvation is pretty effectively pictured in "Loyalty," a six-reel offering by Oro Films. The climax of the picture is this struggle, shown not by closeup views of facial expression, but largely in the distance, where the showing of great physical turmoil and struggle is made a stepping stone of the imagination to the piteous facts that a great actor might have made clear to us in the compass of a small bedroom. But don't take the impression that it, as here pictured, is anything but impressive—it is most impressive. The effect of this on the patron, however, will depend largely on his willingness to give himself to the entertainment. The director and plot-makers have no compelling magic; but they make a path easy to follow and, by avoiding pretense and all

Scene from "Loyalty" (Oro).

the highflown and conceited devices of the would-be-great, they disarm criticism. They have a picture that most people will be quite willing to enjoy.

The picture has been scenarioized from a book by Ray Lewis, and Jack Pratt had the direction of it. Betty Brice plays a Western actress who comes to Broadway and is employed by a theater man (Murdock McQuarrie). She is a success from the first. She marries a rich opium-taker out of pique. Don't look at it too closely—she is in a restaurant with the young man and sees his rich mother looking at her with contempt, and is so angry that she consents to marry him that evening though she prefers the theater manager. She is fired by the manager, but is loyal to the opium fiend until she has made a man of him, and then she loves him. It is not great all, but is well acted and will make money, I really believe. It cannot safely be advertised as a tremendous drama unless experience with it shows clearly that it is making a hit. It can safely be booked, however.

"The Kill Joy"

A Most Unusual Story, Featuring Little Mary McAlister and Excellently Produced by Essanay—Directed by Fred E. Wright.

Reviewed by James S. McQuade.

"THE KILL JOY" has been adapted from Charles Mortimer Peck's story, and is altogether unlike any other filmed story I have ever seen. Following is the foreword to the screen version as it appears on the film, and it hits the mark in the center:

"Here's a modern fairy tale; a fanciful fable that is neither truth nor fiction. It has a moral—if you can find it. However,

Scene from "The Kill Joy" (Essanay).

if you do not hear the lilting song of youth that pulses through its imageries, then, indeed, ladies and gentlemen, you are lost to the sound of laughter and the luxury of tears."

"Contentment" is the name of a camp somewhere out in the West, where the female of the genus homo has never been permitted to set her foot nor even to ride through it, and the penalty fixed for breaking the law is death. Little "Billie" and her father (who is seeking health) rest with their team one day not far from this strange camp. The water bottle is empty, and while searching for water to fill it he falls over a ledge of rock and is killed. Billie is discovered hours later by Shoot-'em-up Bob, who carts freight across the desert for the Eveless Camp. Bob's heart is won by Billie's smiles and plight, and he risks the law in Contentment by taking her into the camp and hiding her in the shack he calls home.

How Billie is discovered by the hostile citizens of Contentment; how she wins the favor of all save one—the Crab, and how she succeeds in saving him from the wrath of his fellow townsmen after he had successfully planned her abduction by Indians and was repentantly bringing her back to the camp must all be told by the pictures. And the telling, I can assure the reader, will stir the heart and bring both smiles and tears.

Needless to state, the Billie of the film story is Little Mary McAlister, and our Little Mary is just as successful in winning our hearts as was the Billie of the book story in conquering the aversion of the rough men of Contentment. Little Mary disarms criticism in this role. She never strikes a false note, so far as one's heart and best judgment are concerned. All of which means that she has forgotten Little Mary for the time and become wholly absorbed by little Billie.

The supporting cast and the supernumeraries, the settings and the photography are all worthy. The release date is Nov. 19 through the George Kleine System.

"A Daughter of Maryland"

Five-Part Mutual Production Featuring Edna Goodrich of Superior Quality and Ably Directed by John B. O'Brien.

Reviewed by Margaret I. MacDonald.

THE story of an old Southern family, written for Emma Goodrich by Samuel Morse, has evidently found little difficulty in adapting itself to the screen. Or, perhaps we should say, having been written with screen presentation in view, its author has been successful in anticipating screen requirements. Edna Goodrich has done much better work in this picture than in any other that we have seen her in; and while she does not always arrive successfully at emotional climaxes, she gives a very nice portrayal of the character of the Southern girl, and is particularly dainty in the story within a story, which dates back to the time of our grandfathers—those romantic days of hoop skirts and pantalettes. The story deals principally with the love affairs of the daughter of an old Maryland family. The young woman has a mind of her own, and, in most instances, proves to be her father's "master." The bane of her existence is a young landscape engineer from New York who, at her father's orders, is, to her great grief, transforming the grounds of the estate. The change in her opinion of the young man occurs when he rescues an old squatter from burning to death in his hut, and the final swing of the pendulum finds the pair betrothed.

The story has also its tragic moments, which are associated with a certain legend of "the black ghost," which, handed down somewhat as a family relic, is used effectively in the development of the picture. The richness and beauty of the staging of the production is especially pleasing, and much credit is due John B. O'Brien for the able and artistic fashion in which he has handled it.

The picture is in five parts, and appears for release on the Mutual Program Oct. 29.

"Under the Stars and Stripes in France"

Pathe Releases Two-Reel Offering Giving Authentic Views of American Troops in France, At Work and Play.

Reviewed by Robert C. McElravy.

MANY observers in various parts of the United States will find a vital interest in this two-reel subject, released by Pathe, picturing the activities of American troops abroad. The pictures are designated as official French war views, taken under direction of the Cinematographic division of the French army. It should not prove diffucult for relatives and friends to recognize many of the men, as several close-up views are included.

The two reels give an excellent understanding of the situation in which the American troops find themselves. They are pleasantly quartered in attractive rural districts of France, where they are kept busy with practice work drilling, trench digging, helping harvest the French crops, foraging for wood and like duties. The horses and mules are well cared for and the men are seen doing their Monday washing at a running stream. Cobblers and barbers are employed to keep the men in good trim and the meals served them look substantial and edible.

The graver duties of the troops are pictured, such as rifle and revolver practice, "bomb-lobbing," use of machine guns, crossing fields on all fours and carrying the wounded. General Pershing and Major General Sibert review many thousands of the troops, which make a splendid showing.

Baseball, fishing, poker games and learning the French language from pretty French misses are among the happier pursuits of the soldiers' life pictured.

"The Price Mark"

Thomas H. Ince Presents Dorothy Dalton in a Paramount Release of Intense Interest and High Artistry.

Reviewed by Louis Reeves Harrison.

THROUGH fine interprétation of Miss Dalton and all members of her support, through exceptional artistry of production and through a fine story construction, which makes revelation of feeling possible, "The Price Mark" is of intense interest. The story itself is a fascinating variation of a theme which has long been relied on by dramatists, in which love, hate, envy, lust, jealousy and thirst for revenge,

Scene from "The Price Mark" (Paramount).

primary emotions, are brought to the surface in the strife of two men for the wife of one of them, the eternal triangle.

One of the two men in this case is a Sybarite, an artist by profession, and a wealthy one; he is devoted to luxury and pleasure; his nearest friend, a young doctor of limited means and noble deeds. The Sybarite, whose life has been saved by the doctor in an earlier adventure of picturesque tragedy, exhibits fiendish ingenuity in accomplishing the ruin of an impoverished girl who comes to him for employment as a model. Not fully realizing the position in which she finds

herself after this is accomplished, she becomes the established companion of the Sybarite; she truly falls in love with the doctor, confesses that she has erred and marries him.

The artist, who has thought her unfaithful during the doctor's courtship, finds himself so powerfully attracted by the young wife that he attempts again to spoil her life by a stratagem, but he is killed in the attempt by the brother of a former victim and clears the young wife's name in his dying moments.

The story is replete with difficult situations, all admirably handled, is picturesque throughout and affords the three principals some extraordinary opportunity for fine acting. Its top values are its artistic handling and Miss Dalton's strong interpretation.

"A Marked Man"

New Butterfly Offering Presents Further Startling Episodes in the Career of Cheyenne Harry.

Reviewed by Robert C. McElravy.

THE tang and flavor of the old West is again in evidence throughout this subject, dealing with the further adventures of Cheyenne Harry, the familiar role assumed by Harry Carey. Wild, rugged scenic effects, furious horseback riding, a holdup in midstream and a narrowly averted hanging of the half-guilty, half-innocent hero are features of the number. It is improbability made graphic and entertaining by consistent action and superior photographic effects. It may be put down as a strong Western number.

Cheyenne Harry is introduced in the opening scenes as a bad man, living in a dugout, in order to escape the watchful sheriff. A letter from his mother has brought on a fit of remorse, as Harry has led her to believe he is a successful and prosperous ranch owner. He ventures forth, under the spell of this repentant mood, in the midst of a driving storm, and stops for food at a ranch house. The owner of the place and his daughter bid the stranger welcome and interest in the girl leads him to tell them of his past. He gives his word to reform and they give him money to pay his entrance fee in a wild west rodeo.

It is at the rodeo that Harry meets up with Ben Kent, a former pal, now an ex-convict. Vester Pegg plays this role and acts as an excellent foil for the pliable hero, as on former occasions. He defeats Harry's efforts to take part in the contests and induces him to join in a stage holdup. The latter event is staged in an exciting manner, and in the course of the action Kent kills a man.

Both are arrested and this brings up the main situation, in which Harry assumes equal guilt with Kent, though he had denounced the shooting at the time. Both go to the scaffold together and the nooses are placed about their necks. Some of the closeups might well be cut in these scenes, as many

Scene from "A Marked Man" (Butterfly).

sensitive observers do not like so much realism. A message arrives from Harry's mother, just as the hanging is about to take place, and the sheriff's heart is touched. He postpones the execution, and later Harry is exonerated.

Molly Malone is attractive and interesting as the girl. Mrs. Townsend is also pleasing as the bandit's mother and her acting gives a pathetic touch to certain scenes. Others in the cast are Harry Rattenberry and Wm. Gettinger. Jack Ford is responsible for the very capable direction.

Latest Billy Ruge Comedy.

Kate Price and Billy Ruge, fun-makers extraordinary, create the biggest bundle of laughs they have yet turned out in the current release, "In High Speed," in the new series of Sparkle comedies being distributed by General Film Company. "In High Speed" depicts the heart burnings of a country girl, Sally, her subsequent revenge upon her faithless lover, Rube, and the latter's discomfiture at the hands of a city vampire. This comedy continues to set the pace which makes the new series of Sparkles most desirable program adjuncts.

"The Savage"

Picturesque Production of Five-Part Bluebird Feature Directed by Rupert Julian and Starring Ruth Clifford and Monroe Salisbury.

Reviewed by Edward Weitzel.

A STORY by Elliott J. Clawson is the source of "The Savage," a five-part Bluebird feature produced by Rupert Julian, with Ruth Clifford and Monroe Salisbury starred. The picture is an excellent one. It has a strong and consistent plot, the scenes are laid in a picturesque environment, and the work of the director and the cast is of superior quality. Northwestern Canada is where the action is placed, and the various types of primitive humanity to be found in that region supply most of the characters. The most interesting of the males is a French-Canadian half-breed named Julio Sandoval, a reckless, handsome young outlaw who knows only the promptings of his animal instincts. He is loved by a girl of his own class, but Marie Louise, the daughter of the factor, returns home

Scene from "The Savage" (Bluebird).

after having finished her education, and Julio conceives an unholy passion for the girl, who is engaged to Captain McKeever, of the mounted police.

Meeting Marie Louise when she is alone in the woods one day, the half-breed carries her to his cabin high up in the mountains. Realizing her peril the girl fights him off until she is exhausted. Something in her helplessness appeals to him, and he permits her to spend the night in an adjoining room while he crouches in front of the fire, an attack of illness having seized him. The next morning Marie Louise does what she can to help him, and, when a rescuing party arrives, does not betray Julio. The half-breed repays her kindness. Captain McKeever is captured by a band of desperate men, and is in danger of losing his life. Julio goes to his aid and is killed in effecting the captain's escape.

The dramatic quality of the story is brought out at its full value, and many of the exterior scenes are of striking beauty. Monroe Salisbury's acting of the half-breed is a fine piece of character study. He invests the handsome savage with the necessary romantic touch, but keeps him well within the bounds of actual life. Ruth Clifford as Marie Louise is everything the part calls for, and is a charming picture of fresh and dainty girlhood. Colleen Moore plays Lizette skilfully, and well executed impersonations are given by Allen Sears, W. H. Bainbridge, Arthur Tavares, George Franklin, and Duke Lee.

"A Sleeping Memory"

Seven Part Metro Featuring Emily Stevens—Story of Reincarnation, Involving Hypnotism and Brain Surgery.

Reviewed by C. S. Sewell.

HYPNOTIC suggestion, used in connection with brain surgery to cause a woman to tell of her life during past incarnations, is the basis on which "A Sleeping Memory," produced by Metro in seven reels, is founded. It is an adaptation by Shelby Le Vine of E. Phillips Oppenheim's novel, and Director George D. Baker has skillfully utilized the screen possibilities with the result that there is plenty of action, and several strong dramatic situations. It should appeal particularly to those interested in hypnotism or stories of the weird and occult, although some of the scenes appear to be overdrawn.

Where the heroine reveals her past existences, she is first a Viking during the invasion of Britain, then a lady in the Court of Borgias, later in Salem during the days of witchcraft. The same characters are associated with her through the previous incarnations, and the manner in which her soul has become ennobled through the ages is well shown.

The greater part of the picture is devoted to the modern episode, containing an interesting love story in which the physician-lover borrows an identity for the heroine after the

first operation on her brain. A happy ending is brought about through a second operation which restores her to her normal self.

The Salem episode is reminiscent of "The Scarlet Letter" and a few of the scenes are rather gruesome and could be cut to advantage, for instance, the stabbing of the captive Briton and the part where the Hindoo fanatic runs amuck.

Eleanore Marston, the principal character, is admirably portrayed by Emily Stevens, and the remainder of the cast are

Scene from "A Sleeping Memory" (Metro).

excellent, particularly Frank Mills as the lover, and Mario Majeroni as the other member of the "triangle."

The photography is especially fine, and there are many beautiful out door scenes. A complete synopsis of the story appears on another page of this issue.

"The Adventurer"

Latest Mutual-Chaplin Comedy Moves Upward in Grade But Loses None of Comedian's Usual Amount of Laughs.

Reviewed by Edward Weitzel.

BEFORE starting to make "The Adventurer," the latest Mutual-Chaplin comedy, the famous comedian must have dropped his stick during one of his strolls and neglected to pick it up again. At any rate it is not in evidence in the picture under discussion. Neither are his familiar pair of trousers, nor the coat and vest that go with them. It is to be hoped he did not lose or carelessly mislay them. They have endeared themselves to so many millions of Chaplin "fans" that their permanent separation from the agile form they have so long adorned would be nothing short of an international calamity. The hat, which is like unto a fried egg, is also missing. But the faithful, though false, moustache still adheres to its master's versatile upper lip, and his feet are still imbedded in the celebrated canalboat brogans. So, in spite of the fact that Charles makes his first appearance in the latest cut in prison stripes, it is still possible to recognize him.

Yes—the truth must be told—he has just escaped from prison! We will pass rapidly over this painful disclosure, however, and record the more pleasing information that he leads the wardens who pursue him a merry but strenuous chase, during which he sheds his penitentiary wardrobe, takes to the water in his B. V. D.'s, rescues a wealthy maiden and her heavy-weight mamma, is taken to their home, given the evening garb of the socially fit, and enjoys himself in the most nonchalant manner possible until the prison wardens rush in and rudely start a free-for-all foot race up and down stairs and over the parlor furniture after the eel-like and elastic Charles. He gets away at the finish still wearing all his fashionable togs, but leaving no regrets behind him in the minds of the spectators at least.

There is very little of the old slapstick, custard pie type of comedy used in this picture, but the comedian has introduced a generous share of sure-fire comic business, and he still retains his unmatchable ability to plant a swift kick at any and all times where it will do the most good and the least harm.

Fox Forms New Company.

The remarkable nation-wide success which greeted William Fox's advance of the motion picture art through the presentation of "Jack and the Beanstalk," and, more recently, "Aladdin and the Wonderful Lamp," has led Mr. Fox to organize still another company of amazing juvenile players, which will be headed by Georgie Stone, one of the few really famous children not formerly with the Fox Film Corporation. His miniature leading lady will be the piquant and highly engaging Gertrude Messinger, few of years, but talented and accomplished far beyond her age.

Mr. Fox retains, of course, the services of Francis Carpenter and Virginia Lee Corbin, the featured players in "Jack and the Beanstalk" and "Aladdin,"

Vitagraph Enjoins H. & H.

The Vitagraph Company filed an action in the United States District Court recently to enjoin the H. & H. Feature Film Co., of 729 Seventh avenue, from releasing a number of photoplays for exhibition, but when Marshal McCarthy raided the defendant's place of business he was unable to find any of the alleged infringing films.

Under the writ of seizure, however, the marshal seized a mass of advertising matter, including over a score of posters describing the features of several photoplays which the plaintiff company claims to have exclusive rights to release.

Seabury, Massey & Lowe, counsel for the plaintiff company, were inclined to believe that the defendant had in some way learned of the institution of the court proceedings and removed the alleged infringing films before the arrival of the marshal with the writ of seizure.

Five-Part Triangles

"Up or Down," Amusing Comedy by Linn F. Reynolds Featuring George Hernandez, and "Fighting Back," Conventional Melodrama, with William Desmond and Claire McDowell at the Head of the Cast.

Reviewed by Edward Weitzel.

"Up or Down."

MOST of the situations and the humor of the five-part triangle comedy, "Up or Down," are amusing, but the author, Linn F. Reynolds, must have been in a very whimsical mood when he wrote it. It frequently becomes a burlesque on western screen drama and, if viewed in this spirit, has decided qualities of entertainment. George Hernandez as the reformed house-breaker, is just the right selection for the part. He is funny anyway you want to look at him, and makes Dallas Mike as likable an old jail-bird as ever spent all his vacations in the seclusion of a cell. Mike's one serious failing is his tender heart. It is always getting him into trouble by prompting him to help other people out of theirs.

A young novelist, barren of ideas, runs into Mike just as he

Scene from "Up or Down" (Triangle).

has been let out of prison and takes him west in search of new material for a story. Fate, in the shape of a small boy, causes them to find lodgings on a ranch owned by an attractive young girl, and the literary man starts to write a new story but finds himself running short of exciting detail. Then Mike takes a hand and executes a series of fake adventures that furnish the novelist first hand material and permits him to post as a hero and win the heart of the girl.

Linn F. Reynolds has directed his story to good purpose and, aside from the Hernandez impersonation, able characterizations follow the efforts of Fritzi Ridgeway, Jack Gilbert, Elwood Bredell, Jack Curtis, Graham Pette and Ed Burns.

"Fighting Back."

A familiar figure in fiction, the army officer who has been unjustly convicted of betraying his country comes to the front as the central character in "Fighting Back," a five-part Triangle melodrama taken from a story by Harry Shumate, the scenario by Alvin H. Neitz. Dance hall and ranch life in the west are depicted in the play. When first introduced the officer is staggering painfully across the desert, ragged and footsore. He has escaped from prison and his disgrace has evidently deprived him of all his spirit and manhood. He finds refuge on the ranch of James Newton, where he becomes known as the Weakling and is made the butt of the other cow-punchers. On pay day the boys drag him off to town and force him to enter one of the dance halls. A girl named the Fury is attracted by him but he repulses her. Later on she arouses the hidden courage of the man and he fights and overcomes China Mex, the proprietor of the dance hall, and frees the girl from the man. He then takes her back to his old command, determines to make a desperate attempt to establish his innocence and

finds that a confession by the real culprit has restored his reputation.

In many ways the picture misses fire. Part of this is due to the unconvincing situations, but the acting of William Desmond lacks the stamp of sincerity until he has thrown off the depression that has sapped his courage. Claire McDowell plays the Fury with her usual capability as an actress, but is scarcely the correct type. Jack Richardson, Curley Baldwin, Pete Morrison, William Ellingford, Thomas H. Guise, Thornton Edwards and Josie Sedgwick lent efficient aid. The production, directed by Raymond Wells, calls for commendation. Fancy riding and bronco bustin' are entertaining features of a Fourth of July celebration that takes place during the unfolding of the plot.

Kalem One-Reel Features

Helen Gibson in Two Interesting "Daughter of Daring" Stories, "The Munitions Plot" and "A Race to the Drawbridge."

Reviewed by C. S. Sewell.

IN accordance with its policy of presenting one-reel features announced in connection with the "Grant, Police Reporter" stories, the Kalem Company is releasing two subjects in the "A Daughter of Daring" series, which fully sustain the reputation for thrills gained in the preceding numbers. Helen Gibson is featured, and is assisted by G. A. Williams, George Routh, L. T. Whitlock, and others. The stories, while obviously built around the thrills, are interesting, and the work of the cast is good.

"A Race to the Drawbridge."

This reel is based on the attempt of the railroad detectives to locate bills which have been stolen from a bank, and through Miss Gibson's assistance they succeed. The thrill, which registers well, consists in the star sliding down a rope

Scene from "A Race to the Drawbridge" (Kalem).

from the elevated part of an open drawbridge; and while suspended in the air, rescuing the railroad detective by grabbing him from a hand car just as it plunges into the water.

"The Munitions Plot."

Helen frustrates a plot hatched by foreign spies to destroy two cars of munitions. She reaches the bomb planted between the cars in the nick of time, and hurls it into a field, where it explodes. This number contains several thrilling stunts, including a leap from one moving train to another; good fights with the spies in the railroad station and on top of freight cars, and two instances where Helen, after swinging out over the track, drops on to moving trains.

"The Man Trap"

Five-Part Bluebird Crook Play, Starring Herbert Rawlinson, Weak in Motives and Peopled with Stupid Characters.

Reviewed by Edward Weitzel.

IT IS not enough to string a collection of dramatic incidents together, in order to create a photoplay. There must be convincing motives for the introduction of these incidents, and the men and women in the story should act as if they possessed a reasonable amount of gray matter. Failure to square by these obvious requirements prevents "The Man Trap," a five-part Bluebird written by Waldemar Young and starring Herbert Rawlinson, from creating a favorable impression on persons of discrimination. Compared to the skill shown in writing the previous crook play, acted in by the same star, "The Man Trap" makes but a sorry showing.

It is the story of a falsely convicted man, and the means by which he is railroaded to prison are explained in anything but a satisfactory manner. When the embittered man makes his escape, he at once starts in to even up matters with his enemies. He finds that the girl he loves has accepted the attentions of his rival and has started to elope with him. The girl's guardian is one of the gang of grafters that had John Mull, the wronged man, put behind the bars. Steadman, the guardian, tries to prevent the elopement and is stabbed by the rival. He is found dead on the floor of his library but, when all the facts have been brought out, it is shown that Burton Grange, the rival of Mull, did not kill him. This was done later by a crooked police inspector, who wanted to obtain the evidence that convicted him of the crime charged against Mull. With the clearing of Mull's character he gets his sweetheart back and the happy ending is again in evidence.

There is little fault to be found with the production or the acting of the play. Herbert Rawlinson, Ruby La Fayette, Sally Starr, Jack Nelson, Mark Fenton, Frank McQuarrie, and Hal Wilson, all labor conscientiously to give the story an air of truth, but cannot overcome the handicap imposed by the work of the author.

"The Belgian"

Sidney Olcott Produces a Pretentious and Interesting Subject of Love, Intrigue and Combat.

Reviewed by George Blaisdell.

IN "The Belgian," written by Frederic Arnold Kummer and produced by the Sidney Olcott Players, Inc., we have a picture that will satisfy. It is a patriotic drama with a considerable measure of patriotic propaganda thrown in. It is a question if the picture would not be stronger as a drama if the "flag stuff" at the closing were omitted. The picture seems to reach a definite conclusion when the hero and heroine are united at the close of the battle. What comes after that, the playing of national anthems and the showing of soldiers of those countries on the march, is likely to impress one as being an effort to fortify action that already has told and well told its story—in other words, to that extent to be superfluous.

The story, as the title indicates, is of Belgium, before the war and after its outbreak. Its themes are of love, of German intrigue—clearly and convincingly outlined—and of combat.

Scene from "The Belgian" (Olcott).

Many men and women have been employed in the making, and they have been directed with skill by Sidney Olcott. Walker Whiteside and Valentine Grant play the leading rloes. Mr. Whiteside, in his interpretation of the hero, is handicapped somewhat by reason of the fact that the greater part of his face is covered by a bandage during the period Morenne is under treatment for the restoration of sight damaged in battle. Miss Grant has the role of a patriotic fisher girl whose lover goes to Paris to perfect himself as a sculptor and falls under the spell of an adventuress-spy.

While the work of the two leading players is deserving of praise the acting honors go to Georgio Maperoni, the patron of art and later the French colonel, and Anders Randolph, the Belgian postmaster and most efficient German spy. Sally Crute is the Countess de Vries, Parisian adventuress and also German secret service agent.

The running time of the picture at the trade showing in the Strand was approximately 100 minutes. Present were at least 1,500 persons, the main floor of the house being practically filled. One of the best indications perhaps of the power of the picture was the deep silence that followed its showing. It held continuous and marked interest, even if at no time did it deeply touch the heart. The picture is finely done from the sides of the director and the photographer. Much attention has been given to the exteriors—to make convincing the atmosphere of the Belgian seashore—of craft and dwellings.

One of the most prominent phases of the production is the portrayal of the activities of German agents before the war—the securing of information that in days of hostilities is invaluable. There is no reason to believe that in "The Belgian" this is in any way overdrawn. Judging from eventualities there is reason to believe it is a faithful portrayal.

"Scandal"

First Select Pictures Release, Presenting Constance Talmadge in Five-Part Screen Version of Cosmo Hamilton's Novel, Light and Frothy, But Contains Excellent Entertainment.

Reviewed by Edward Weitzel.

CONTRARY to general belief, "Scandal" is not very serious business—if the screen version of Cosmo Hamilton's novel of that name offers any criterion. The first Select picture in which Lewis J. Selznick presents Constance Talmadge, this five-part photoplay is light and frothy, but contains excellent entertainment. It belongs to the class of story that takes no heed of such restraining influences as the law of probability, but just happens because the author wills it so. At times its heroine cuts figure eights on very thin ice, but the star is such a deft skater and so light on her feet that she cleverly manages to avoid breaking through. Constance Talmadge is another Madge Kennedy in her ability to circle around and leap over a risque situation and arouse no thought in the spectator but admiration for her skill. In feats of this nature personality counts for more than half.

Beatrix Vanderdyke, the heroine of the Hamilton tale, has been given a superabundance of wealth and the smallest possible share of self-restraint. As a consequence she visits the studio of a famous artist one evening unaccompanied, and finds herself involved in quite some scandal. Brought face to face with the unpleasant truth during a house party at her home, she deliberates a moment then announces that she went to the studio building to see a gentleman who lived across the hall from the artist person, and that her visit was perfectly proper because she is now the gentleman's wife. Forced to give the gentleman's name, Miss Beatrice's eye lights upon the most eligible young chap in the room, and she confers the married state upon him without delay. A whispered explanation to the astonished groom finds him willing to oblige a lady; but a somewhat embarrassing situation is put up to the pseudo bride when she is left alone with her newly made husband, and he intimates it is time for them to retire. She attempts to get indignant, but her masterful spouse accompanies her to her bedroom, and withdraws until a maid has wrapped the lady in a nightrobe and she has hopped into bed. Whereupon, he informs her that he would treat her with respect even if they were alone on a desert island, and discreetly departs.

The rest of the story tells of an enforced honeymoon on the supposed husband's yacht accompanied by a chaperon until the resourceful Pelham Franklin manages to put the elderly lady on shore. The expected happens. Beatrix imagines she could never really marry the man whose wife she claims to be.

Scene from "Scandal" (Select).

but Franklin has fallen in love with her and finds a way to win her consent. In bringing this about the author has departed from the prevailing mood of his work. On their return from the honeymoon the haven't-weds find that the tongue of scandal has been asking some quite natural questions about their wedding. Franklin traces the origin of the scandal to the artist. He goes to the studio and learns that an outraged husband has been there just ahead of him and sent a bullet through the ladykiller's heart. This is an effective way out of the difficulty, but it brings in a serious note that does not harmonize with the rest of the story.

Save in one particular, the production correctly mirrors the scenes and events called for by the author. The summer home of the Vanderdykes on the Sound is particularly close to the real thing, but the yacht launch and the manner of its blowing up would never impress a member of the New York Yacht Club. The supporting company are all of recognized worth, and include Harry C. Brown as Pelham Franklin, J. Herbert Frank as Sutherland Yorke, Aimee Dalmores as Ida Larpent, Gladden James as Malcolm Fraser, W. P. Carleton as Mr. Vanderdyke, Mattie Ferguson as Mrs Keane, and Ida Darling as Mrs Vanderdyke. Charles Giblyn directed the picture.

"Weavers of Life"

Six-Part Edward Warren Production Is Clean in Motive, Losely Constructed and Has Several Good Situations and Touches of Character.

Reviewed by Edward Weitzel.

CRITICAL analysis of Edward Warren's six-part production, "Weavers of Life," again demonstrates the need of correct classification for the moving picture. To commence with, the title completely outweighs the subject matter of the story, which deals with phases of modern life that are familiar to the screen, but in this case are never treated so as to raise them to any tragic height. The symbolic interruptions, chief of which are several repeats of the Three Fates spinning the Threads of Life, do not serve to lift the story out of its class, which about equals stage productions known as popular

Scene from "Weavers of Life" (Warren).

drama. It is hardly necessary to point out that there is a large and growing public for this sort of picture; but it is just as well to deal truthfully with it and not attempt to give a fairly interesting but simple story an assumption of dignity that belongs only to works of a much higher grade.

The principal character in "Weavers of Life" is a bright faced little shop girl who finds a masquerade costume on the street and an invitation to an affair at the home of a leader in society. She goes to the masquerade, meets the fickle son of a wealthy father, and very shortly learns that the young chap's family will accept her as his wife if she lives three months as an inmate of the house and neither she nor the boy are of a different mind at the end of that time. The girl's stay is a blessing in disguise for the entire household, although she does not marry the rich chap, but accepts a poor young fellow who gets into bad company, but reforms and goes the limit by becoming an honest taxi-cab driver.

There are various other details to the story; the financial ruin of the rich young chap's father who owns a number of the most unhealthy sort of tenements; the shooting of the boy by a poor wretch bent on killing the father when his child dies from the effect of foul air and want of food. Other material of a like nature is introduced, the construction being occasionally at fault, and never bringing the story up to one really big moment. The motives are clean, however, and the touches of character are often well done. The cast is competent, and includes Helen Hayes, Howard Hall, Earl Schenck, Beatrice Allen, Gladys Alexandria, Kenneth Hunter, Gilbert Rooney, Harry Hatfield, Dorothy Benham, Isabel West, Barney Gilmore, and Edna Hibbard.

"When a Man Sees Red"

William Farnum Has a Fighting Role in Picture of Larry Evan's Story, "The Painted Lady"—Offered by Fox Standard Pictures.

Reviewed by Hanford C. Judson.

THE heart of the recent Fox picture, "When a Man Sees Red," is tremenduously clear when we see the hero, William Farnum, in the character he portrays set off against his antagonist, Marc Robbins, fulfiling the requirements of his individuality. It is a fight to the death between the two, and we size up the situation wih a feeling that blood will boil as soon as the hero knows all that we know: viz., that the "worst captain this side o' hell" has killed the brave and able first mate's sister (Lulu May Bower). The painted lady played by Jewel Carmen is the pivotal character who, attracting both men, will bring them together for the final terrible fight, when the hero will get his revenge. The evil captain's cup is not full till he is found attempting to sell

the girl, the victim of a wreck, to a bunch of beachcombers on a South Sea island. The hero loves her, and finds her being sold to this terrible fate. Then comes the fight, bare handed, till the corpse of the villain lies on the sandy beach.

The appeal of the picture is to the dim human backgrounds in all of us. A picture of the beast in man, it shows the brute as making the human part suffer, so it excites both terror and pity in the spectator. It is wholesome, if a bit raw. It carries a convincing sense of reality in its carefully made

Scene from "When a Man Sees Red" (Fox).

scenes. These are real ships and real South Sea backgrounds. It ably shows the struggle between man and man and between man and woman. We see life on a square-rigged ship and on a rich man's yacht, where the painted lady is mistress without being the master's wife. The beach scenes and the nondescript humanity who live on them also convince. There's a group of scenes showing the wrecking of the yacht that, without the final six seconds, is gripping to a degree. That the optimistic ending nullifies the whole is desirable from a box office standpoint. Frank Lloyd had the direction in charge, and deserves a good deal of credit.

"The Adventures of Carol"

Little Madge Evans the Star of Five-Part World Photoplay in Which This Clever Child Actress Has Excellent Opportunities.

Reviewed by Edward Weitzel.

THE story of how a little child's goodness and sunny nature straightens out the tangled lives of her grandfather and grandmother, "The Adventures of Carol," a five-part World photoplay, with little Madge Evans in the title role, will appeal strongly to the admirers of this clever young actress. The plot is simple but it reaches the heartstrings and makes them

Scene from "The Adventures of Carol" (World).

respond to the better things in life. Carol's grandparents have quarreled over over the child's mother and, after she leaves home, the old lady refuses to speak to her husband. They live in a fine old mansion in the south, but happiness never enters the door. The wife cannot forgive her husband for separating her from her daughter. The old gentleman did not approve of the girl's choice of a lover and forbade her the house. The lovers are married, however; but even the birth of little Carol does not make the baby's mother happy. She cannot forget her own father and mother. When Carol is old enough to carry out the plan, fate conceives a way to heal the breach. It contrives to make the little girl a member of her grandparent's household without letting them know the child's identity. Her artlessness and childish charm has the desired effect, the grandparents patch up their quarrel and Carol's mother is welcomed with open arms to her old home.

The adventures of the little heroine before she reaches the Fairfax home are full of interest. She falls into the hands of an Italian organ grinder and is forced to dance in the street. A wonderfully intelligent monkey is her companion, and Uncle Zeb and Mammy Lou, the old servants of her grandparents, become her firm friends. The lighter moments of the story are very amusing, and the entire production is capitally handled. Little Madge is sweet and winning as Carol and is given fine support by George MacQuarrie as Col. Montgomery, Rosina Henley as his wife, Nicholas Long as Beppo, Jack Drumier as Marse Fairfax, Kate Lester as Mme. Fairfax and Frances Miller as Mammy Lou. The story is by Julia Burnham, and Harley Knoles directed the production. Photographed by Rene Guissart.

Mutual Weekly No. 148

Shows President Wilson Inspecting Liberty Trucks and a Dozen Up-to-the-Minute Events.

DRIVEN by their own power over hills and mountains, across streams, and through valleys, two of the newly-designed heavy service war trucks have successfully completed the journey from the factories where they were assembled to Washington, where they were inspected by the President, the Secretary of War, Thomas A. Edison, the wizard inventor who is now devoting all of his time to the needs of the country, the Council of National Defense, and other government officials. The acceptance of these trucks, which is shown in Gaumont-Mutual Weekly No. 148, released Sunday, October 28, marks the completion of a task which sets a new record in the designing and production of motors. This truck is the joint product of fifty engineers selected from automotive industries, who designed it in less than one month, the complete truck being ready for inspection in three-fourths the usually required time. Like the Liberty aeroplane motor, the different parts of this can be made in different factories, and assembled at any place.

President Wilson is pictured again in this issue of the Mutual Weekly, the second time in the act of affixing his signature to the Food Bill, which will guarantee the success of the United States and its allies in the war.

Many other subjects go to make up the "baker's dozen" of timely topics in this number. At St. Louis, the Secretary of Commerce helps celebrate the arrival of the first shipment of iron ore ever received at that port by water. Barges which carried coal from St. Louis to St. Paul were utilized on the return voyage, thus sparing hundreds of cars for the shipment of war supplies to the Eastern coast. In New York City, a 7-ton flag pole 260 feet high raised at the Eighth Coast Defense Armory. In a forest of waving flags, and cheered by patriotic music sung by Grand Opera stars, the City of Brotherly Love celebrates the entry of her sons into active service. In a setting of entrancing beauty, San Diego society entertains our sea soldiers who are so fortunate as to obtain a few hours shore leave. Fighting men at Camp Upton, Long Island, invest in $780,000 worth of Liberty Bonds in an hour's time. Newspaper men of the Golden Gate stage an old-fashioned rodeo, and the daredevil stunts of the cowboys are witnessed by ten thousand spectators. Thousands witness the making of turf history at Laurel, Maryland, when "Hourless" defeats "Omar Khayyam." Many fine specimens of "blue-blooded" dogs in the Dreamwold kennels of Thomas W. Lawson pose for the Gaumont camera.

There are three subjects in Weekly No. 148, however, which call for special mention. One of these shows the presentation to General Joffre by General Pershing of the "Golden Book Memorial," which contains all press notices published about the hero of the Marne during his recent trip to the United States.

Another shows the transfer from an English battleship in the Hudson River to Central Park of a German U-boat, which was captured sometime ago. This is one of the smaller U-boat mine layers, which has been forwarded to the United States to be used in the second Liberty Bond campaign.

The third of these pictures of unusual interest shows the launching of a French submarine somewhere on the coast of that country. We don't hear so much of the submarines of the Allies as we do of the German U-boats, but they are doing their full duty, just the same.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

A RACE TO THE DRAWBRIDGE (Kalem).—In this episode of "A Daughter of Daring," Helen Gibson slides down a rope from the elevated portion of an open drawbridge, and rescues a railroad detective by grabbing him from a hand car just as it is about to plunge into the river. This thrill registers well. A full view is printed on another page of this issue.

THE MUNITIONS PLOT (Kalem).—The number of the "Daughter of Daring" series contains several thrills, during which Helen Gibson drops on to moving trains, fights on top of freight cars and finally frustrates the plans of foreign spies to destroy two cars of munitions. A longer review appears on another page of this issue.

DEVILLED CRABS (Jaxon).—Pokes imbibes freely and consumes several devilled crabs. He has a fantastic dream in which Jabs appears as the devil and shows him a good time in exchange for his soul. One of the best numbers in which these comedians have appeared.

FROM BAD TO WORSE (Jaxon).—Pokes advertises for a wife. The jail warden's housemaid sends him a photo of the warden's wife as being her own, so Pokes makes love to the wrong party. Jabs is a burglar. They are chased by the warden, land in an anarchists' den, and are finally blown up by a bomb which lands them back in jail where they started. The story involves slapstick, a chase by a bomb and acrobatic work.

THE UNDERSTUDY (Falcon).—A four-reel story of a country girl who takes the place of a society lady to allow her to go to a sanitarium to be cured of the drug habit. Ethel Ritchie gives a satisfactory portrayal of both roles. The story is interesting, although there are two or three "dope" scenes which are not very pleasant, and some of the double exposure work is not well done.

WRONG WRIGHTS (Sparkle).—A comedy in which two traveling salesmen, each by the name of J. Wright, go to the same hotel. Through the scheming of a bellboy, whom one neglected to tip, their wives appear on the scene, and are shown to the wrong room. Obvious complications ensue. A fair number, with some laughs, but no novelty of plot or situations.

BANGS RENIGS (Sparkle).—Dan Mason has the leading comedy part in this one-reel farce. It shows how a brother schemes to marry off his old maid sister to a faithful employee, and is fairly amusing.

WILD INJUNS (Jaxon).—Pokes and Jabs masquerade as redmen in this one-reel farce, and do their usual lively stunts.

THE CLEAN GUN (Falcon).—A screen version of a story by Barr Moses, this four-part picture deals with a mysterious murder. A longer review is printed on another page of this issue.

THE BETTER MAN (Falcon).—There is a strong temperance lecture in this four-part picture featuring William Elghe and Margaret Landis. The story is fairly well told. A longer review is printed on another page of this issue.

LAW AND ORDER (Vitagraph).—Two-part O. Henry Broadway Star Feature, this comedy has a touch of human nature at the finish that will commend it to every one. It is a western story and shows how a sheriff in that part of the country is determined to enforce the law against carrying firearms and using them to shoot down a man's fellow-beings. He goes all the way to New York after a young fellow who shoots up a citizen of Bildad, but decides that the shooting was fully justified when he discovers that the boy is his long-lost son. The picture has its share of O. Henry humor, and is excellently played by Chet Ryan, W. L. Rodgers and the rest of the cast. David Smith directed the production.

Bluebird Photoplays, Inc.

THE MAN TRAP, October 29.—The story of an innocent man's struggle to be revenged upon his enemies, this five-part photoplay is not very convincing. Herbert Rawlinson and Sally Starr are the stars. A longer review is printed on another page of this issue.

THE SAVAGE, November 19.—Monroe Salisbury and Ruth Clifford are the stars of this five-part photoplay which shows how the animal instincts of a half-breed are overcome by the purity of a young American girl. The picture is well done. It is reviewed at length on another page of this issue.

Christie Film Company.

BETTY'S BIG IDEA (Christie Film Co.).—A comedy number, by Jay Belasco, featuring the author, Betty Compson, William Pollard and Harry Rattenberry. Jack is an amateur detective, looking for a chance to make an arrest. The girl gets up a scheme to help him and they unexpectedly trap a real crook. The cast and presentation are pleasing and the plot quite amusing, though not very new. It makes an attractive light number.

HEARTS AND CLUBS (Christie Film Co.).—A one-reel comedy subject, by Robert Hall, featuring Margaret Gibson and Jay Belasco, who appear as newlyweds. The husband wants to have a poker party and tries to evade his wife. She learns of his plans and outwits him. The action in this is farcical and quite amusing. The number is not particularly original in plot, but generally attractive.

ALMOST A BIGAMIST (Christie Film Co.).—A farcical number, by Robert F. McGowan, featuring Betty Compson, Ethel Lynn, James Harrison, Harry Hamm and Eddie Gribbon. A young man, secretly married, has an unexpected visit from his parents, who bring along the girl he was expected to marry. Some laughable situations follow. The action is good and the subject is better than the average.

MORE HASTE LESS SPEED (Christie Film Co.).—A good comedy number, by James Lennon, featuring Ethel Lynn, Jay Belasco and others, including a clever baby. The young married couple do their packing for the vacation trip and they forget the baby. The husband goes back and some amusing incidents occur. A bright and attractive domestic comedy.

Fox Pictures Corporation.

A RICH MAN'S PLAYTHING.—Valeska Suratt has the lead in this five-reel offering with idyllic backgrounds but a plot that favors the realistic. It mixes romance with modern roadhouse atmosphere. It is not offensive nor is it a Sunday evening church picture; it is not intended to be such. It has much that is excellent, including two child players whose acting is sure to make a hit with all audiences. For a longer notice see elsewhere in this issue.

Goldwyn Pictures Corporation.

THE SPREADING DAWN, October 21.—A romantic and sensational drama very beautifully picturing the love story of a proud woman's life and presenting Jane Cowl to better advantage than she has hitherto appeared.

Greater Vitagraph.

THE STRANDS OF DOOM (Vitagraph), October 29.—Episode eight of the serial, "The Fighting Trail" continues to make good the title. Dwyn and Nan are rescued from the peril which was impending at the close of the previous installment, only to be left dangling at the end of another adventure with possible death just beyond. William Duncan and Carol Holloway are showing a fine type of nerve in each successive number of the story.

THE FLAMING OMEN, October 29.—High pressure romance runs all through this five-reel Blue Ribbon Feature by Andras de Sagmola. England and Peru are the scenes of the story, which is well produced and acted. A longer review is printed on another page of this issue.

BOBBY AND COMPANY (Vitagraph).—Master Bobby Connelly becomes a newsboy in this one-part story and befriends a poverty-stricken old poet and his little granddaughter, by borrowing money for the rent and selling one of the old man's poems to a wealthy publisher. It will make Bobby's admirers like him more heartily than ever.

George Kleine System.

THE KILLJOY (Essanay), November 19.—An original and absorbing story of the West, where the rough dwellers in an Eveless camp are won by the artless ways of a child. Little Mary McAlister is the child of the film story, and her winsomeness will be acknowledged by all. The strong cast and fine settings are praiseworthy. See detailed review elsewhere.

Metro Pictures Corporation.

A SLEEPING MEMORY, October 15.—An interesting seven-reel picture, featuring Emily Stevens. There is plenty of action in the story which involves operations in brain surgery which changes the character of the heroine, and by means of hypnotism she reveals the secrets of her previous existences. A review is printed in another column of this issue.

Mutual Film Corporation.

AND ALONG CAME MARY (Strand), October 23.—Not altogether up to the standard of former Strand productions, "And Along Came Mary" has slight comedy moments. Jay Belasco and Billie Rhodes have, as usual, the principal roles and do their best with the opportunities provided them. The story centers about the boast of a young man at the beach that the girls always follow him around. A rivalry between himself and another young man is used to bring about situations where he is obliged to live up to the title of Life Saver, which

appears on the front of his bathing suit. His daring deeds win the girl and his rival is ousted in disgrace.

JERRY'S SOFT SNAP (Cub), October 24.—In this number, which is slightly more entertaining than the usual run of Jerry comedies, our hero arrives at a house where he has been employed as gardener with the wrong letter to the proprietor's wife. In place of the one he should have he is given one intended to be presented by the man's brother. A mix-up occurs which provides considerable comedy.

MUTUAL WEEKLY NO. 147 (Gaumont), October 24.—In this issue the most interesting items are the envoys of the allies being received at the city hall, New York City, French soldiers accompanying the War Mission marching through the streets of Moscow, 800,000 bushels of wheat for the allies being destroyed by fire in Brooklyn and the water jubilee at New York City.

THE LOST EXPRESS NO. 6 (Signal), October 25.—In this number of the serial entitled "High Voltage," there is provided considerable material of a thrilling quality. Helen discovers the asscciated identity of Harelip and Mr. Pitts, and her father is nearly killed through the sly manipulation by Mr. Pitts of an electrical instrument being used on Mr. Thurston by his doctor, causing too great a voltage to be used before the condition of the instrument is discovered. Mr. Pitts has, previous to the accident, extracted from Mr. Thurston power of attorney over his estate.

A DAUGHTER OF MARYLAND (Empire), October 29.—A five-part production featuring Edna Goodrich. The story is romantic in style and has been ably directed by John B. O'Brien. A full review will be found elsewhere.

TWO-CYLINDER COURTSHIP (Strand), October 30.—An amusing number in which the lovers, impersonated by Billie Rhodes and Jay Belasco, cleverly trick the young woman's father and manage to get married. Some of the tricks resorted to, such as letting the gasoline out of the tank of "father's" car, are quite funny. The situation is, of course, old but amusing.

THE LOST EXPRESS NO. 7 (Signal) November 1.—This number, entitled "The Race With the Limited," would be more thrilling than some of the others were it not that the business resorted to here is the same as we have seen many times over. It is interesting, nevertheless, and we are quite as much entertained by Helen's drop from a bridge onto the back of a moving train as formerly. The struggle in this chapter has to do with the Mountain King Mine, for which a race is made by Helen vs. the Baron and his agents.

THE ADVENTURER (Mutual-Chaplin).—Charles Chaplin has the part of an escaped convict in this two-part comedy and steals about all the laughs possible. A longer review is printed on another page of this issue.

Oro Films, Inc.

LOYALTY (Oro Films), October.—A six-reel offering by a new company that will be acceptable generally. It is not a great picture, but it doesn't pretend to be anything but entertainment and will probably make its way. The climax is an effective showing of a man tormented by the lack of opium that he is denying himself for his soul's good. A longer notice will be found elsewhere in this issue.

Paramount Pictures Corporation.

NEARLY A BAKER (Black Diamond), October 15.—A slapstick comedy of ordinary merit, in which the lover of a baker's daughter has considerable trouble with his courtship. Finally he succeeds in getting a position in the bakeshop where, before the close of the picture, a great deal of dough manipulation takes place.

THE PRICE MARK (Paramount).—An Ince presentation of Dorothy Dalton in a characterization well suited to her talents and in a story of intense interest.

Pathe Exchange, Inc.

THE DEATH WEIGHT (Pathe), October 29.—Episode No. 17 of "The Fatal Ring." Pearl's life is endangered several times in this characteristic number. In the first instance Carslake drops the immense weight of a pile driver, which barely misses her. Both Tom and Pearl then struggle with Carslake inside some buildings. The latter again attempts to crush Pearl, this time with an elevator, but Tom rescues her. Carslake then endeavors to regain the diamond by means of a girl accomplice. An entertaining instalment.

MAKING RIFLES (Pathe-International), November 4.—Views taken in a government munition works, employing thousands of people. This traces the process by which the various parts of a rifle are manufactured and assembled. It makes an informing and entertaining half reel.

THE TALE OF A FISH (Pathe), November 4.—On same reel with above. A fresh episode in the career of Happy Hooligan, pictured in animated drawings. He goes fishing, is taken out to sea by pirates and later swallowed by a whale, like Jonah, and cast up safely on land. Amusing and laughable.

THE WARNING ON THE WIRE (Pathe), November 11.—Episode No. 9 of "The Seven Pearls." The principal incident in this instalment is that in which the life of Mayor Winton is endangered by a dentist, who fills one of his teeth with a slow poison and then crowns it. Ilma and Harry get a warning to the mayor by a novel and ingenious, though rather improbable, method. Occasional explanatory subtitles would help the observer to a better understanding of this interesting story as it progresses, and would also heighten the suspense at time.

THE FLIRT (Rolin-Pathe), November 11.—A funny one-reel comedy, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. The scenes are in a restaurant and some laughable eccentric humor develops. Harold drops in for a meal, likes the girl cashier, and takes a job as waiter. He gets into numerous difficulties and finally breezes out again. A good subject of the type.

UNDER THE STARS AND STRIPES IN FRANCE (Pathe).—A two-reel number of particular interest for American people, as it gives a detailed review of our own troops in the war zone. Scenes are pictured in their camp life in the rural districts in France, their training and practice work and all sorts of activities, both at work and play. The troops are reviewed as a whole and no doubt observers will be interested in trying to recognize the men in several close-up views

Sidney Olcott Players.

THE BELGIAN (Sidney Olcott Players).—A pretentious subject, showing the activities of Germany in Belgium before the war and after its breaking. The story was written by Frederic Kummer and the picture was well produced by Sidney Olcott. The subject is reviewed on another page of this issue.

Triangle Film Corporation.

FIGHTING BACK, November 4.—William Desmond has the leading role in this five-part photoplay which is laid in the west and has some good moments. A longer review is printed on another page of this issue.

UP OR DOWN, November 4.—Five-part comedy-drama in which George Hernandez plays the lead. There is considerable fun in this picture. It is well produced. A longer review is printed on another page of this issue.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 94 (Universal), October 18.—Loss of 800,000 bushels of wheat in Brooklyn fire, views on French front after recent drives, Liberty Loan activities in this country, a railroad collision and numerous other features are included in this issue, which closes with cartoons by Hy Mayer.

CURRENT EVENTS 24 (Universal), October 26.—Aviators as Liberty Loan "boosters," dedication of big salt water park in Massachusetts, Southern commercial congress representatives in New York and numerous war features are shown in this issue, which closes with the interesting new cartoon feature from prominent dailies.

A MARKED MAN (Butterfly), October 29.—A strong Western subject, again featuring Harry Carey in his familiar role of "Cheyenne" Harry. The scenic effects are very attractive, the action exciting and the number as a whole a successful one of the type. Certain close-ups in the averted hanging might be cut to advantage. The plot is realistic and entertaining. Molly Malone and Vester Pegg are also in the cast. Reviewed at length elsewhere.

DOUBLE DUKES (L-KO), November 7.—A two-reel comic, featuring Eva Novak, Eddie Barry, Bob McKenzie and others. The action concerns two alleged dukes, who are fond of playing golf. Two hobos, after posing as statues at a lawn party, impersonate the real dukes in order to show up the impostors. There is not much that is new in this plot and the humor is not particularly strong. It is free from offense and makes a subject of fair strength.

UNDERCURRENTS (Universal Special), November 10.—No. 4 of "The Red Ace" series. Virginia, after swimming the lake, dives to evade her pursuers. She is carried by a mysterious current and emerges in the Lost Hope Mine. Winthrop and a half breed get into a saloon fight. The latter is killed and this precipitates interesting complications. The instalment continues the story in a satisfactory way.

World Pictures Corp.

THE ADVENTURES OF CAROL.—The clever child actress, Madge Evans, is the star of this five-part photoplay. The story is bright and entertaining. It is given a longer review on another page of this issue.

MISS ALLEN FEATURED IN "FROM TWO TO SIX."

"From Two to Six," a novel tale by Arthur Stringer, will be the December feature in which Miss Allen stars. The entire action of the play transpires between the hours of two and six o'clock in the afternoon, as the title indicates. It is described as a whirlwind romance with lightening flashes of comedy. Earle Fox appears as a young man of action who marries the heroine fifteen minutes after he meets her. Albert Parker directed the production.

The Cosmopolitan magazine furnishes another contribution to the program in the story, "Cassidy," by Larry Evans. Dick Rosson is featured with Pauline Curley in this production, which was made under the supervision of Allan Dwan. It numbers among the recent program releases.

Although every effort is being made to secure the best fiction of current magazines, it is announced that Triangle will continue to welcome unpublished stories by unknown authors, emphasis being placed entirely upon the merit as screen material.

The titles of stories winning prizes in the recent Photoplay contest conducted by Triangle through the Photoplay Magazine will soon be announced. One has already been selected for production. It is by Katherine Kavanaugh and bears the title, "Betty Takes a Hand." Olive Thomas will be presented in the star role.

State Rights Department

Conducted by A. K. GREENLAND

Organizing Booking Force

U. S. Exhibitors' Booking Corporation Engages Many Well Known Exchangemen.

FRANK HALL and William Oldknow, moving spirits of the U. S. Exhibitors' Booking Corp., are now engaged in organizing their sales forces. No release date for the first production, Thomas H. Ince's "The Zeppelin's Last Raid," has yet been announced, but the sales division already has begun a country wide drive to spread the U. S. doctrine of co-operation among exhibitors.

A number of men who have held important posts with well known picture concerns have cast their lot with the new undertaking. Among the best known, perhaps, is Joseph Partridge, one time general manager of the V-L-S-E exchange in New York. He also served as a special representative in Canada for the General Film Co., and was for two years Canadian manager for the same concern. Later, Partridge served in an executive capacity with the McClure series department of the Triangle Distributing Corporation. He will hold a similar post in the new organization.

William Alexander, who has been with the Fox Film Corporation since the inception of that concern, also will serve in an important capacity with the new corporation. He has had long experience both in the theatrical and motion picture fields, and is particularly well equipped to handle the foreign business of the U. S. Exhibitors' Booking Corporation, having served for two years as foreign representative for Fox in all parts of the world. In that period Alexander established twenty-five exchanges for the Fox Enterprises, and he visited more than 10,000 picture houses in the United States, Canada, South America, Great Britian, and elsewhere. The able manner in which Alexander exploited "The Daughter of the Gods" at the London opera house brought him into prominence, and his experience along these lines will be used to the advantage of exhibitors in connection with the new enterprise.

Another important post will be handled by Lynn S. Card, who sold out his interest in the L. S. Card Booking Corporation, the New Jersey exchange of the First National Exhibitors Circuit, to affiliate himself with the U. S. organization. Mr Card formerly was the Jersey manager for the Mutual Film Corporation and also manager of the Civilization Film Corporation, a New Jersey state rights organization, of which Frank Hall is president. Mr. Card will devote his efforts to the development of the New York territory for the Exhibitors' Booking Corporation.

Louis D. Lyons will represent the new organization in Jersey, in which he has had long experience. Mr. Lyons formerly represented Pathe in New Jersey and served with the Mutual and the Civilization Film Corporation. His wide acquaintance among exhibitors in that territory makes him a valuable acquisition.

"RAFFLES" HANDLED BY HILLER & WILK.

The Hy-Class Producing Company's premiere feature, "Raffles the Amateur Cracksman," in which John Barrymore returns to the screen in the role created by the late Kyrle Bellew, will be released on the state rights plan. In addition to making their features the most artistic possible, the aim of the company is to produce books and plays having esablished publicity value in combination with such stars as John Barrymore and Forbes Robertson.

Hiller and Wilk, the New York state rights brokers, have been appointed exclusive sellings agents for "Raffles." When seen, they said, "We feel certain that the open market buyers have in 'Raffles' a photoplay that stands out because it combines quality of production with publicity value in story and star, at the same time possessing a thrilling finish. It represents months of effort on the part of the producing staff headed by Director George Irving in addition to the investment of thousands of dollars spent in securing a representative cast, the most complete settings and scenes available. As a play 'Raffles' has been an international success, and as a story it has been read in every civilized tongue. Heading the cast is John Barrymore, who departs from the lines which he has usually played and essays a role that will endear him to everyone who sees the picture. Other members of the cast are Frederick Perry, who plays Capt. Bedford; H. Cooper Cliffe, Christine Mayo, Eveleyn Brent, and players of equal merit.

"The selling arrangements have been placed in our hands, and the bids that have been made indicate that 'Raffles' will be sold speedily. Offers for England and Australia show that the prices for these countries will establish records."

Sir Forbes Robertson is on his way to New York to appear in "The Passing of the Third Floor Back," which is to be the second production of the Hy-Class Producing Company.

UNITED EXCHANGES METING.

The plans of the new organization [illegible] the United Exchanges, Inc., have been finally completed and a final meeting will be held on Monday, October 29, at ten-thirty a. m., at the Hotel Astor.

At this time all of the franchise holders who form the membership of the United Exchanges, Inc., will be present, and the election of permanent officers and various committees will take place.

At the present time the temporary officers of the organization are Mr. L. C. Card, acting as treasurer, and Mr. David A. Lourie, acting as chairman.

Immediately following the meeting at the Hotel Astor on Monday next the entire body of members will sit in review to pass upon the merits of ten big [illegible] productions for the purpose of purchasing same.

It is also announced that the United Exchanges Inc., has granted a franchise for Michigan to a group of Detroit financiers who are organizing a company to operate as the Unex Film Service.

From all indications much [illegible] will be heard from this organization after the details are [illegible] consummation.

NAT SPITZER—THE FOCEFUL.

NAT H. SPITZER, whose success [illegible] the state rights of the King Bee comedies as film [illegible] one of the most skillful exponents in the [illegible] of marketing pictures. Previous to his [illegible] King Bee company, he was successfully associated with the sales departments of Wm. Fox, Bluebird, L. J. Selznick and other companies.

More than ten years ago Mr. Spitzer [illegible] a comedian in vaudeville a decade [illegible] time in the [illegible] of motion pic-

Nat Spitzer.

[illegible] the exhibitor [illegible] of the industry [illegible] proceeded to [illegible] the invaluable experience [illegible] gained to [illegible] successful [illegible] have been [illegible] King Bee productions [illegible] months old, [illegible] able to build [illegible] organization that [illegible] it is the superior [illegible] the biggest exchanges in the country. [illegible] interested type of [illegible] Spitzer for his Billy [illegible] for the [illegible] years to come. [illegible] talks modestly of [illegible] as a sales [illegible] and distributor, giving all [illegible] to the product to [illegible] connected with. "In connection with the success of Billy [illegible] I absolutely no credit due me. I merely saw the possibilities of this young comedian, and knew if properly [illegible] he would win favor. He had merit and ability, and I [illegible] brought to the public's notice that the best would [illegible] His talent and mine, brought us the success we [illegible] enjoying. My part was only to get the most out of [illegible]

HOFFMAN NOT TO SHIFT WAR TAX.

Exhibitors who book Hoffman-Fourquare pictures will not be asked to pay anything extra [illegible] the proper booking price for a feature.

"The determination," said P. A. [illegible] sales and advertising manager for M. H. Hoffman, Inc., [illegible] the natural outcome of Mr. Hoffman's impression [illegible] for the exhibitors.

"When President Wilson signed the [illegible] war tax bill it was evident that the exhibitor would [illegible] added burden unless distributors were willing to [illegible] in sharing the load.

"While the decision means that [illegible] must sacrifice heavily during the approaching [illegible] by assuming the expense attendant upon this positively final war tax, he feels that this task should be cheerfully [illegible] His contention is not alone that it is a [illegible] fair, but that the loyalty shown Hoffman-Fourquare [illegible] by exhibitors commands such reciprocation."

Oro Orates Concerning Its Policy

Grossman and Bernstein Outline a Plan That Bestows Benefits Upon Both Exhibitor and Exchangeman Through Co-operation.

H. [illegible] general manager of the Oro, formed the Universal Film service that he has been the recipient of a certain number of inquiries relative to its co-operative plan whereby the burden of the extensive publicity campaign will not be the exhibitor. In answer to these inquiries Mr. Bernstein has given out the following statement:

The Oro Film Co. [illegible] to avoid the confusion and the problems for the consideration of the exhibitor in the matter of these two figures in the modern picture business. The Oro pictures stand on their merits, and no picture shown in such a theater as this ever fails with the management's approval. The Oro Film is also part of an agreement of co-operation between exhibitor and distributor whereby each of these parties assists a considerable percentage, and very much.

Under the Oro Film plan, [illegible] and theaters up to [illegible] pictures. One of the principal [illegible] beginning of the Oro Film of Universality will be a decision by the exhibitor. This decision may sometimes [illegible] publicity and advertising in charge of the Oro pictures, but will [illegible] a direct-to-you advertising to practically every exhibitor in the country. This form of co-operation [illegible] necessary and democratic will result in satisfactory results for your theater and will contribute [illegible] to longer patronage on each Oro production.

The Oro Film Co. [illegible] is really based upon a business foundation, given to the independent exhibitor, who [illegible] of a combined power. The businesses will be conducted on a high plane of efficiency, and a dollar's worth of film will be looked for every dollar spent.

Studio Personnel. The Oro personnel everywhere stands the proposition, has proved that [illegible] can be made more [illegible] more dramatic and interesting than the problem. His years of experience with the Universal Film Manufacturing Company in the capacity of managing director of productions, his experience with the Equitable and World Film Corporations as director general of those companies give an intimate knowledge of practically every phase of production, qualifying him for the post of director general of the Universal Film. His program for the Oro Film for the "best-minded" has been planned on the [illegible]

PERRY ORGANIZES FILM D'ART CORP.

Lynn F. Perry has opened offices for the newly formed company, Film D'Art Corporation, at 4[illegible] W. 42d street, New York. He will be recalled as the recent head of the New Art Film Co., which produced "The Blackbird Spy," "The Old Swimmin' Hole" and "The Village Blacksmith."

Two of the forthcoming Film D'Art comedies, [illegible] in length and entitled "Andrew's Trial" and "Cheese," are ready for the market, though their release of distribution has not as yet been made public by president Perry, who has directed them. Two more are practically completed except for titling. These bear the titles "Four Days' Ted" and "Peace." Mr. Perry himself appears to one short-mentioned to be old fashioned role, where, [illegible] his ideas of a smile at all times and respect for gray hairs. Others in the cast include Albert Bunnell, Jeanne Hall, Audrey Wells and Charles Wilson. To assist in ensure these and all other future Film D'Art comedies secure the best, in size, manager Lewis will turn his new [illegible] will be under the personal supervision of Lynn F. Perry, who has the most experience in the business under Dr. W. Griffith himself in the days of Florence Lawrence's ascendancy. Previous to this Perry appeared on the spoken stage in support of Madam Fiske Warren, the pantomimist, in "London Tradition." Perry also produced dramatic stock and repertoire companies throughout the country.

ENNIS JOINS McCLURE.

Bert Ennis, for the past two months with the General Enterprises, Inc., as director of exploitation and publicity, has resigned from the Selwyn-Lubin organization to become the same [illegible] with McClure Picture Corporation. For some time this pair [illegible] have handled the exploitation for George Loane Tucker's production "Mother," which McClure is selling to the trade. Herbert Frederick Collins, general manager of the latter organization, [illegible] Mr. Ennis' new office, and Bert is sure to be found at 21 W. 42d street. His successor at General Enterprises has not yet been appointed.

RUSSELL IN ILIODOR PICTURE.

Herbert Brenon has added an interpolation into "The Fall of the Romanoffs." It consists of the introduction of a [illegible] political crook in Petrograd and is built around the visit of the Root Commission to the Russian capital [illegible] Williams Russell, who was one of the American commissioners under Elihu Root, posed in person and reproduced the address before the Russian Duma. Sections of the [illegible] dress were inserted and edited with a peculiar Brenon [illegible] banquet after the camera was through its rolls.

Sales of the Week.

Here Below a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days

The Select Pictures Corporation [illegible] of the [illegible] "The Lure of the Land."

A contract was [illegible] Lawrence B. Sharp of Oklahoma City, for the exploitation [illegible] for the territory of Oklahoma, Kansas and Arkansas. The Selwyn [illegible] the seven pictures in the territory and has already booked a [illegible] and exhibitions [illegible] a record of which will rank [illegible] advertising of the big [illegible] to the territory already [illegible] by the public.

A contract was also closed last week with Myron Selznick, of Selznick, [illegible] for the exploitation for the territory of Minnesota, Northwestern, and North Dakota. Selznick is the president of the Liberty Film Booking Company.

After [illegible] negotiations Anthony Brady [illegible], of the Globe Feature Film Corporation, of Boston, and James P. Dolan, [illegible] of the Empire Producing Corporation, a contract was finally [illegible] with the Liberty Feature Film Corporation [illegible] the rights to the production for the six New England States for [illegible] booking that policy.

It is the intention of the Globe Feature Corporation [illegible] to release an [illegible] each [illegible] every [illegible]. The rights of Ohio, [illegible] the entire territory on "The Lure of the Land" and [illegible] booking of [illegible] will [illegible] with the [illegible] of the Ogden Picture Corporation on "The Grain of Dust." The [illegible] has already been [illegible] booked up [illegible] a [illegible] week.

The Turner & Dahnken Circuit have just completed a deal [illegible] Friedman Enterprises of Minneapolis, whereby they take over [illegible] Dakota, Montana, Lake Shores and Midget theaters in northern California and Nevada. Mr. Tally of Los Angeles, [illegible] the southern portion of the state. Both [illegible] are members of the First National Exhibitors' Circuit.

Hiller and Wilk announce that they have sold the Pennsylvania and West Virginia rights on "Fighting to Prevent" to the Specialty Film Co. of Pittsburgh.

The Mary Pickford Feature Co. of Knoxville, Tenn., has purchased, through Hiller & Wilk, "Fighting to Prevent" for

Florence Reed in a Scene from "The Struggle Everlasting" (Harry Raff Production)

[illegible] Florida, Alabama, Miami and South Carolina. Hiller & Wilk also [illegible] of the [illegible] Pennsylvania and southern New Jersey rights to "The Mad Lover," a [illegible]

Mr. Frank Wolfe, general manager of the Producers Distributing Corporation, has sold the Virginia-Carolina rights on "The Price She Paid," a five reeler starring Mary Pickford, to the Washington Theatrical Enterprises, Inc., of which Harry Crandall is president. The Washington [illegible] is to be released [illegible] the Mary Pickford [illegible] Co. [illegible] in connection with the [illegible] against Boston Producing Exchange for use in the latter and [illegible] rights.

KEITH GETS KING-BEE COMEDIES.

The Keith Circuit through Tom Dunn has contracted with Mrs. H. Lehman, sales manager of King-Bee Comedies, for a twenty-three showing of King-Bee two-reelers. The first picture will be "The Fly Cop," which King-Bee released October 1.

Ginsberg Joins Oro

Resigns as Manager of Short Features Exchange to Take Up Post of Assistant Manager of Sales.

HENRY GINSBERG, for several months connected with the Short Features Exchange in the capacity of manager, has tendered his resignation to the owners of the exchange, and on Monday last took up his new duties as assistant manager of sales with the recently formed Oro Pictures, Inc.

Ginsberg comes to Oro after fifteen months of actual selling experience with the exhibitors of New York State and with state rights buyers throughout the country. His affiliation comes as the result of a careful analysis into the Oro plan of distribution. His new duties will give him broader scope and a much wider field in which to apply his selling methods. His new duties will also give him direct responsibility for all advertising and publicity emanating from the offices.

Ginsberg's association with the motion picture industry covers a period of more than a year. He entered the game a novice, connecting at that time with the Mutt and Jeff exchange, of which H. Grossman was general manager. As a salesman with that firm it was evident that he had made good, for, after a few months with the company, he was made manager of the firm's operations in New York State. In this capacity he increased the firm's business many fold, and earned for himself a reputation as a man for business.

When the A. Kay company was formed to market state rights productions the officials of said company were looking for a young man who would be capable to fill the post of assistant to the president and general manager of the company. It happened on one particular occasion that Ginsberg was introduced to the president, and the latter was so impressed with him that he immediately offered the position as his assistant, which has been accepted.

While with the A. Kay company he toured the country in the interests of his concern, and sold much of the company's product to state rights buyers. Up to about this time the A. Kay company had not as yet found a market for its product in New York, when Ginsberg conceived the idea of opening an exchange to handle its own product.

This was the start of the Short Features Exchange, which not only released the product of the A. Kay company, but of independent producers as well. Perhaps this exchange is the only one of its kind in the country today, for it only specializes in the distribution of short subjects. As sponsor for the Short Features Exchange, Ginsberg decided to devote all of his time to its operations, and in its six months of existence it has outgrown its original offices. He even now still retains an interest in the affairs of the company.

ANOTHER SCOOP FOR PETER PAN.

For the first time in the history of Hawaii, a moving picture cameraman has descended into the crater of the volcano of Kilauea and photographed the boiling, sputtering lava of fire, with its terrible inferno spitting great chunks of molten lava and sulphuric fumes.

The cameraman who did this was William F. Aldrich, who is a member of the expedition sent out by the Peter Pan Film Corporation headed by H. H. Van Loan for the purpose of photographing the world, and on October 5 he took his paraphernalia, and with a gas mask and heavy cap which covered his face, with the exception of his eyes, he left the rim of the outer crater and started for the trip.

It is three hundred feet from the rim of Kilauea to the edge of the lava lake, and, because of the almost sheer cliffs, the journey had to be made slowly.

There have been several attempts on the part of moving picture companies to obtain an accurate reproduction of Kilauea on the film, but for various reasons, with but one or two exceptions, they have been failures, according to Van Loan. One of the principal reasons for these failures has been due to the fact that Kilauea is a very obstinate old lady, and for weeks at a time will scatter smoke all about herself, thus hiding her crater from the eye of everyone. The other is that the light is very powerful, and this has resulted in overexposure, and, as the majority of the cameramen who have been here have come with limited amount of raw stock, they have been compelled to leave before they actually should and take chances on getting some returns from what they have taken.

I only know of one photographer who has succeeded in getting a god picture of old Kilauea, and he is R. K. Bonine, a Honolulu photographer, who came to the Hawaiias about ten years ago while on a trip around the world for the Edison company, and who became so infatuated with the islands that he never journeyed further. He managed to get a pretty fair picture of the volcano a few months ago, and though it consisted of only a few hundred feet he received $7,000 for it, and it was recently shown in the Strand theater in New York City.

But even Bonine admitted to me recently that he didn't get what he wanted. However, the pictures he took were said to be the best ever taken of the "eighth wonder of the world."

FOUR PYRAMIDS READY.

The trade is shortly promised an announcement from the offices of Charles F. Abrams in the Candler building concerning the distribution and disposition of the Abrams Pyramid Comedies, which feature Ray Hughes. Four of these productions have already been completed.

MORE HOFFMAN-FOURSQUARE APPOINTMENTS.

The growth of M. H. Hoffman, Inc., has necessitated the extension of its exchanges. Planning to limit during the first year the number of Hoffman-Foursquare Exchange to ten, it has been found imperative to meet the demand by establishing additional branches.

To that end, therefore, Jerome Abrams has been promoted from the position of division manager in Pennsylvania and adjacent territory to assistant general manager of exchanges. Jack Greenberg, formerly assistant manager of the Fox Philadelphia offices, succeeds Mr. Abrams in charge of the Hoffman-Foursquare Exchange at 1325 Vine street, Philadelphia.

Mr. Abrams, whose qualifications and experience fit him for his new post, leaves immediately to get the Atlanta exchange in shape, and to proceed similarly in other cities where Hoffman-Foursquare offices will shortly be made ready for operation.

San Francisco will be operating Hoffman-Foursquare product within a very short time, and Portland (Oregon) starts next week. With these exchanges in operation the total Hoffman-Foursquare offices will number eighteen. Those now running in full blast and the managers in charge are:

New York, 729 Seventh avenue, Hy Gainsborg, manager; Boston, 16 Piedmont street, Samuel Rubenstein, manager; Philadelphia, 1325 Vine street, Jack Greenberg, manager; Washington, D. C., 903 E street, N. W., Ben Abrams, manager; Pittsburgh, 127 Fourth avenue, T. C. Bronstetter, manager; Buffalo, 47 West Swan street, Harry Marsey, manager; Cleveland, Sloan building, Prospect street, G. Erdmann, manager; Cincinnati, 301 Strand Theater building, Paul Krieger, manager; Detroit, 908 Peter Smith building, George Weeks, manager; Chicago, 207 South Wabash avenue, Frank J. Flaherty, manager; St. Louis, 301 Empress Theater building, S. J. Baker, manager.

E. T. Lux, whose motion picture experience has been very large, takes the position of division manager in charge of Ohio, Indiana, and Kentucky.

The three Hoffman-Foursquare Canadian exchanges are located at Montreal, 8 McGill College avenue; Toronto, 163 Yonge street, and St. John, N. B., 87 Union street. These Canadian offices, established in conjunction with the Metro Picture Service, enjoy the supervision of J. J. Unger and M. C. Hughes.

NOBLE GIVES FIRST PEEP.

On Tuesday night, October 23, John W. Noble's new production, "Shame," was projected for the first time in its completed form to a select gathering at Joseph Miles' projection room in the Candler building.

Mr. Noble's special picture runs sixty-eight hundred feet in length, and includes prologue which tells a complete story of different style from the drama proper, according to Sales Manager Jules Burnstein. While the prologue and main story combine in making an exceptionally strong offering, both could be presented separately and score as distinct dramas. Together they form a production which promises to attract attention and give much food for thought and valuable discussion.

The photography, which is the work of Herbert Carleton, is reported as excellent throughout, while the acting of Zena Keefe, the star of "Shame," and her supporting company, which includes Niles Welch, Joyce Fair, Jack Dunn, Lionel Belmore, Paul Daucet, and Dell Boone, is of recognized merit.

Jules Burnstein left New York for Chicago following the showing, but promises to announce a special performance of the new picture at an early date. A review of "Shame" in our columns will be given, doubtless, in one of our November issues

KING-BEES IN HOLLYWOOD.

Last Tuesday, October 24, all the members of the King-Bee Films Corp. comedy makers arrived in Hollywood via the Santa Fe flyer, "The Sunset Limited."

During the few hours they were in Chicago they were entertained by the members of the Standard Film Corp. of that city. Billy West and Arvid E. Gillstrom, who left later than the rest, joined the party in Chicago. At the Kansas City branch of the Standard Films Corp. they had the newspaper men down at the train to photograph the entire party.

Starting Monday, October 30, the Christie studio was turned over to the King-Bee company for one year. About January 1, Billy West will be seen in the first five-reeler made by the King-Bee company entitled "King Solomon."

Nat. H. Spitzer, sales manager and vice-president of the company, had to remain in New York to close some important deals. It was his intention to accompany the party, but now will join them for the Christmas holidays.

GOLDBURG TOURS LAKE TERRITORY.

Jesse J. Goldburg, general manager of the Ogden Pictures Corp., has returned from a four-day trip to the Great Lakes section of the country. Detroit and Cleveland received his special attention. He left New York on Tuesday and was back at his desk in the Times Building Saturday evening past.

TWEEDLEDUM TO TWEDE DAN.

William Steiner has changed the brand-name of his comedies from "Tweedledum" to "Twede Dan." These are the productions in which Tweedledum, the comic and Nilde Babette are featured. An important announcement from the Twede Comedy Co., as the Steiner concern is officially titled, is expected shortly.

Manufacturers' Advance Notes

HAYAKAWA IN SPY PICTURE.

A Paramount picture as first aid to the Government in the apprehension of a German spy—such is the basis of an interesting story told in Los Angeles by a Federal official recently. For obvious reasons his name can not be given.

During the filming of "The Secret Game" at the Lasky studios in California, the picture in which Sessue Hayakawa, celebrated Paramount Japanese star, will be seen shortly. The official was a visitor and watched with interest the work on Marian Fairfax's clever story.

For some time the Federal agents in Southern California had

Scene from "The Secret Game" (Paramount).

had under suspicion a German known as Hugo Pfefferman or Henry Pfirman, a rancher living near Ontario, a short distance from Los Angeles. He was suspected of being in league with a powerful clique of German agents, some of whom were convicted in Los Angeles several months ago and placed in Federal prisons. No tangible evidence had been obtained against the man, however, and it was only when, through having witnessed part of the production of "The Secret Game," the Government man was given a clue to work upon that the result was accomplished.

"The Secret Game" will be a December Paramount release.

SUPPORTING STAFF FOR SECOND PETROVA PICTURE.

Madame Petrova, having completed "Daughter of Destiny," the first Petrova Picture, is now engaged in the making of the second of her personally supervised productions. The scenario for the second Petrova Picture was written by Mrs. L. Case Russell, author of several of Mme. Petrova's previous successes. It deals with the romance of Laurel Carlisle (played by Mme. Petrova), a nurse who has become famous for her research work. The theme is startling and dramatic in the extreme and presents Mme. Petrova with a wonderful opportunity for the display of her emotional powers. The Biograph studio will be used for the production of this picture.

Madame Petrova has personally selected the following supporting cast: Thomas Holding, leading man, will play the part of the manly young doctor who wins the young nurse after many twists of fortune. Mr. Holding was Mme. Petrova's leading man in "Daughter of Destiny," and also played with Clara Kimball Young in "Magda" and with Pauline Frederick in "The Moment Before."

Lumsden Hare will play the part of Clinton Durand, a middle-aged millionaire of an aggressive, domineering disposition with whose life Laurel Carlisle's is seemingly inextricably woven. Mr. Hare was the leading man in the World production, "Friday the 13th," and in the Pathe production, "The World's Crucible."

Others in the cast are Clarence Hermitage, who plays the part of Wesley Raines, a lawyer; Fred Jones, who takes the part of an Italian chauffeur; Evelyn Dummo as Rosa, wife of the chauffeur; and Freddie Verdi, a six-year-old boy who plays the part of the young son of Clinton Durand. Mr. Larry Trimble has been selected by Mme. Petrova to direct this second Petrova Picture. Mr. Trimble directed the recent Goldwyn film, "The Spreading Dawn," and also directed several successful pictures for Vitagraph. Mr. Robert North will continue as studio manager. Mr. Philip Rosen will be cameraman, and Mr. Henry Meurmessier will be technical director.

JULIAN STARTS NEW BLUEBIRD.

With Miss Ruth Clifford and Monroe Salisbury, his leading players, and a large company, Director Rupert Julian of Bluebird Photoplays, left last week for the San Bernardino Mountains in Southern California, where he will film the exteriors of a new picture of the rugged West. The story is by Elliott J. Clawson, but its title has not yet been decided upon.

Director Julian himself will appear in this picture, playing a strong role, that of a miner who has many trying experiences in his dealings with his fellowmen. Miss Clifford has a very congenial role in the forthcoming Bluebird photoplay, and Monroe Salisbury who plays opposite this charming little leading lady, has been cast for a part that Director Julian says will be certain to add to his screen laurels.

The company will be away from the studios for at least three weeks working in a new region of the San Bernardino Mountains never before invaded for motion picture purposes, and Director Julian declares that the attractiveness of the scenes will be added to materially by the scenic beauties that will be transferred to the film.

"THE MYSTERY SHIP" (Universal).

A one-man armorclad cruiser is a novel feature of the new mystery serial, "The Mystery Ship," which is being filmed at Universal City. This craft, which roams the seas alone, is forty feet in length and completely inclosed in armor plate and was built especially for the productions from plans prepared by Milton Moore, technical director of the Universal company. It is propelled by electrical current, and is controlled entirely by a single operator in the observation cupola rising above the deck. The pilot is a mysterious figure whose identity is concealed in a helmet of curious design. His control station also serves as a turret for a rapid-fire gun. The operator has at his finger tips the steering wheel, motor switches, wireless key, and all the instruments necessary to keep every piece of mechanism in the ship within his command at all times.

"The Phantom" skipper is a master scientist. The helmet which he has invented intensifies his senses a hundred-fold, so that he can hear people talking in an ordinary tone at a

Scene from "The Mystery Ship" (Universal).

great distance or see things that are not visible to the ordinary eye. He also has at his command a powerful light ray capable of making walls transparent, melting steel plates or dealing death at his will.

Nigel DeBrullier, who has a part in Universal's serial thriller, "The Gray Ghost," appears in the role of the scientist, and is said to have created the most unusual characterization of his career. His makeup is one that will linger along in the memories of all who follow his adventures through the episodes soon to be released.

JUNE CAPRICE IN "MISS U. S. A."

A stolen inheritance, a closed and shuttered house of mystery, a deserted child, her adoption by an uncle in the South, rivalry for her love, a German spies' wireless plant in nearby mountains, a federal concentration camp, the discovery of a traitor, the traitor's discovery of the discovery, a fight, the springing of a forgotten trap door, a fall, an inheritance restored, and then a wedding.

These furnish some of the incidents and color for William Fox's red-white-and-blue drama, "Miss U. S. A.," in which

Scene from "Miss U. S. A." (Fox).

June Caprice is declared to have the best opportunity and to do the best acting of her career. The picture is one of the regular Fox Special Features—the 52-a-year series—and is to head the October releases (October 4) following "The Scarlet Pimpernel."

The action centers principally about five characters: Capitola (June Caprice); a neighbor, Herbert Grayson (William Courtleigh, Jr.); a villainous uncle, Gabriel Lenoir (Frank Evans); a fatherly uncle, Major Warfield (Tom Burroughs), and the latter's son, Clay Warfield (Al. Hall). The production was directed by Harry Millarde and the scenario is by Randolph C. Lewis.

WHAT ESSANAY HAS IN STORE.

Two comedy-dramas, two George Ade fables, and another of the Essanay Chaplins complete Essanay's releases on the Perfection Pictures program for the current period.

"Two-Bit Seats," Taylor Holmes' third Essanay production, is said by critics who have seen advance showings to be the best of the trio. The scenario was adapted from the magazine story written by Gladys E. Johnson. Marguerite Clayton plays

Scene from "The Fable of the Girl Who Took Notes" (Essanay).

the leading feminine role. The picture has a screen time of sixty-five minutes.

Little Mary McAlister is the star of the second comedy-drama entitled "Young Mother Hubbard." The cast is composed chiefly of children. "Young Mother Hubbard" has a screen time of sixty-five minutes.

Most everyone will remember the original Essanay Chaplin comedy, "By the Sea." At the time of its original release this picture made phenomenal booking records, and is sure to be a winner again.

The George Ade subjects are "The Fable of the Girl Who Took Notes and Got Wise and Then Fell Down" and "The Fable of the Backtrackers from the Hot Sidewalks."

The fables and the Chaplin picture have a screen time of twenty-five minutes.

"FEET OF CLAY" A DETECTIVE STORY.

The most thrilling and powerful detective story yet found in the delightful Falcon Features released through General Film Company makes "Feet of Clay," the twelfth story in the series, excellent entertainment for all.

In story form "Feet of Clay" proved a magazine hit. The adaptation for the screen has retained all of the virile action and strength of the original story. The efforts of Brandby Mordant, a brilliant Scotland Yard detective, to extricate his nephew from the grip of a gang of crooks and his own implication in a theft committed by the gang provides the foundation for the rapid dramatic action of the film.

R. Henry Grey as Richard Armstrong, the juvenile lead, and Margaret Landis as Dorothy Glenister, the heroine, have especially sympathetic parts. Barney Fury portrays Mordant with strength and realism. They are ably supported by Bruce Smith, Frank Erlanger, Charles Edler and others. H. M. and E. D. Horkheimer supervised the making of this feature attraction.

Kathleen Kirkham and R. Henry Grey are featured in the next Falcon release, "Brand's Daughter," another story of thrills and fast action.

"THE LITTLE PRINCESS" (Artcraft).

In "The Little Princess," the Artcraft release of November 5, Mary Pickford again portrays a delightful role of child life as Sara Crewe, the heroine of Mrs. Frances Hodgson Burnett's famous book. Miss Pickford has scored a tremendous hit in

Scene from "The Little Princess" (Artcraft).

"Rebecca of Sunnybrook Farm," and those whose hearts were captivated by her performance in that familiar story will see her in another role equally pleasing.

For nearly half a century Mrs. Burnett's books have been widely read. Her story of "Little Lord Fauntleroy," published in 1886, established her as a foremost writer of intimate stories of child life.

As Sara Crewe in "The Little Princess," Mary Pickford plays the part of a girl who is suddenly plunged from wealth to poverty. She has been reared in India, where her father was a captain in the British army, and when misfortune overtakes her and she becomes a scullery maid in the fashionable boarding school where she has been a favored pupil she accepts her fate with pathetic stoicism, and finds comfort in the companionship of Becky, the little slavey of the institution. The film abounds with terse, epigrammatic sayings.

In the first part of the picture Sara tells the girls stories of Arabian nights, which are shown on the screen, and display lavish Oriental settings. Frances Marion wrote the scenario and Marshall Neilan directed the production.

"JACK AND JILL" WHOLESOME.

It is confidently believed by those who have seen the production in the making that the forthcoming Paramount picture, "Jack and Jill," co-starring Jack Pickford and Louise Huff, will rank with the best films in which these two popular young people have appeared.

In the cast appear Leo Houck, Don Bailey, J. H. Holland, Hart Hoxie, who is a real puncher of the western plains; Col. Lenone, and Beatrice Burnham. The picture throughout is wholesome and cheery in tone, with the melodramatic moments carefully interwoven.

Pathe Features War Subject

"France in Arms" Heads Program for Week of November 11—Regular Box Office Stars, Too.

THE feature of Pathe's program for the week of November 11 is "France in Arms," the Official French Government War Film, which is hailed as even bigger and better than "In the Wake of the Huns," the former French picture which scored such a big success. Hitherto unseen pictures of General Pershing, Marshal Joffre, President Poincare and other famous men are shown, together with remarkable views, including the shooting down of a German aeroplane by a French one and a successful attack at dawn on a German trench.

"France in Arms" is in five reels, and it was produced by the Cinematographic Division of the French Army. Every member of the Pathe Film Committee gave this picture the highest rating possible, and it is the only film of any kind that has ever been unanimously accorded such an enthusiastic reception.

The box office stars on this program are Mollie King, Pearl White, and Harold Lloyd.

Mollie King stars in the 9th episode of "The Seven Pearls" serial entitled "The Warning on the Wire," with Creighton Hale and Leon Bary supporting. It is produced in two reels by the Astra Film Corporation.

Thrills abound in this chapter, the climax of which is one of the strongest yet seen in the serial. After a series of thrilling incidents, Ilma and Harry learn of a plot to kill the mayor. He is at his lodge in the mountains. They see an electric wire in a ravine. Ilma ties a rope around herself, and much against Harry's wishes has him lower her. She reaches the wire, sends a message to the mayor, and suddenly she receives a shock, twists convulsively, and hangs limp.

Pearl White stars in the 19th episode of "The Fatal Ring," produced in two reels by the Astra Film Corporation.

This chapter has more thrilling fights and one of the most unusual stunts ever seen in a motion picture serial. The first reel shows a running fight which has punch after punch. The second shows how the Spider traps Carslake and the priests with their followers in a Mystic Maze. The Priestess outwits them all, however, and obtains the diamond and the setting, determined to leave immediately for Arabia, while, as the picture fades out, Pearl is placed in deadly peril.

Harold Lloyd's vehicle is "The Flirt," a one-reel comedy produced by Rolin.

This is a high powered laugh producer, with Harold Lloyd, Harry Pollard, and Bebe Daniels. There is something doing every minute. Harold follows a queen who passed him in the park into a restaurant, where they need a waiter and incidentally where the girl is cashier. He gets the job, insults most of the customers, puts the place generally "on the bum," and discovers that his queen is married after all.

"Japan Under Snow" and "The Babies' Home at Porchefontaine" form a split reel, travel and educational. The first half of the subject shows some very beautiful scenes in the land of the Rising Sun. It is particularly timely in view of the visit here of the Japanese Commission. The second shows the institution near Versailles where, with the untiring and efficient assistance of loyal French women, more than five hundred children whose fathers are fighting at the front are being taken care of.

An International cartoon and scenic split reel and Hearst Pathe News No. 92 and 93 complete this strong program.

ESSANAY TO ISSUE SCENICS.

Essanay has just announced the titles of its new series of scenic pictures. These pictures are single reels, and are of such a nature that they may be used in connection with any sort of program, whether the feature picture be comedy, comedy-drama or tragedy. The fact that they are short also is an advantage.

The first series of pictures covers a range of territory all the way from Canada to the Southwest of the United States. The photography is excellent, showing the wonderful scenery to the very best advantage. The pictures show many of the scenes familiar to tourists, but also get away from the beaten path and give many glimpses of out-of-the-way places of rare scenic beauty.

The subjects will be released weekly beginning about December 1. The titles of the first ten are "Salmon Fishing in New Brunswick," "Lake Louise," "Banff Nation Park," "The Great Natural Industries of Canada," "Water Powers of Western Canada," "Through Canada from Coast to Coast," "How Canada and the Farmer Co-operate in Grain Raising," "Agricultural Opportunities in Western Canada," and "Scenes Among the Navajos."

Other titles will be announced later.

"THE JUDGMENT HOUSE" A POWERFUL STORY.

The story of "The Judgment House," which will be released by Paramount November 19 as the first of J. Stuart Blackton productions of Sir Gilbert Parker's famous novels, is one that is particularly powerful, and the producer has followed the lines of the story with great fidelity.

There is tremendous dramatic intensity in the picture which involves battle scenes of the most exciting description and moments of emotional power that would be hard to excell.

Wilfred Lucas will be seen as Byng, Conway Tearle as Stafford, Violet Heming as Jasmine, Paul Doucet as Fellowes, Crazy Thunder as Krool, Florence Deshon as Al'mah, and Luciel Hamill as Lou, the coster girl.

FRANCIS FORD IN BUTTERFLY PRODUCTION.

Francis Ford is the star of "John Ermine of the Yellowstone," the Butterfly production of Frederick Remington's favorite novel of frontier days, which will be released November 5. This story, the last important work by the greatest of all Western artists, has long awaited adequate screen presentation. When it is stated that Ford has succeeded in reproducing the tale in all its essential features exhibitors can be assured that

Scene from "John Ermine of the Yellowstone" (Butterfly).

in acting and direction the feature ranks with the best Butterflys that have been put on the market.

As a baby, John Ermine is stolen from an emigrant wagon train by a band of Crow Indians, and, having won the good will of the warriors by his childish pranks, is adopted by Chief Fire Bear, and grows into manhood without knowing that he is white. This fact is finally disclosed to him by "Crooked Bear," a white hermit who lives in a distant part of the Yellowstone country on friendly terms with the Crows. Crooked Bear undertakes to teach John Ermine the language and customs of civilization, and at the same time impresses upon the youth his sacred responsibility to keep peace between the whites and the Indians. Some time after this Ermine is sent to the Yellowstone Army post on a scouting mission, and while there is instrumental in rescuing the daughter of Colonel Searles from a perilous situation. This arouses the jealousy of Lieutenant Butler, who has long cast covetous eyes upon the girl. When the opportunity arises, Butler makes an effort to convict Ermine of treachery, but pays with his own life for his knavery.

Ford is capably supported by Mae Gaston, William Carroll, Marc Fenton, Duke Worne, John Darkcloud, Burell Hamrick, and several hundred real Indians. Maud Grange picturized the Remington novel.

GOLDWYN BOOSTED BY NATIONAL ADVERTISING.

Quick to realize the tremendous patron power enlisted by the Goldwyn Pictures Corporation through its campaign of full-page advertisements in a leading weekly magazine, the branch offices of the Goldwyn Distributing Corporation and the management of the theaters fortunate enough to have already contracted for Goldwyn productions are co-operating enthusiastically to capitalize every angle of this publicity move.

A particularly interesting example of this co-operation comes from California, where the Goldwyn branch office has instituted a slide service to drive home to theater patrons the message conveyed in the advertisements. Branch Manager Simmons addressed letters to all his contracted exhibitors announcing a special slide which they could secure to link the national advertising to their local publicity efforts. Manager Simmons reports an immediate and formidable response from exhibitors all over his zone.

MANY LAUGHS IN "ANTICS OF ANN."

The adventures of a harum-scarum seminary girl form the basis of Ann Pennington's forthcoming Paramount production, "The Antics of Ann," which is scheduled for release November 5. This will mark the first appearance of the little Ziegfeld Follies star in some time, and the new picture has been awaited with much interest by exhibitors and public. Edward Dillon directed the production, and a strong supporting cast was supplied the star. The scenic effects will be notable, including a cabaret interior, beach scenes, dance interludes, a football scrimmage, and in fact almost everything that could be imagined of an unusual nature. There are many amusing incidents in the course of the story.

Harry Ham has one of the principal roles. Others in the cast are Ormi Hawley, Crauford Kent as Gordon Trent, the villain; W. T. Carleton, and Charlotte Granville as Miss Broadwell. The story is by Frederick Chapin.

Rothacker to Print Chaplin Releases

Contract Signed Which Gives Large Manufacturing Order to Chicago Concern.

ONE of the most important contracts in the history of motion picture printing and developing has been signed and entered into by and between the First National Exhibitors' Circuit of New York and the Rothacker Film Manufacturing Company of Chicago.

By virtue of this document, the million-dollar Charlie Chaplin pictures, and other releases controlled by the First National Exhibitors' Circuit, will be made by the famous home of "Perfect Developing and Printing" at Chicago and shipped from that point to all parts of the world.

The contract was awarded the Rothacker Company, after careful analysis of the situation made by J. D. Williams, manager of the First National Exhibitors' Circuit, and a Committee of First National Exhibitors' Circuit members, composed of Aaron Jones, Chicago; Robert Lieber, Indianapolis, and H. Schwalbe, as president and secretary of the First National Exhibitors' Circuit, and Watterson R. Rothacker and H. J. Aldous, as president and secretary of the Rothacker Film Manufacturing Company.

Details of this big transaction will be announced to the trade at a later date.

NOVEMBER RELEASES OF L-KO.

Director General J. G. Blystone, of L-Ko Comedies, has submitted his program for November, and the delivery of these two-reel mirth-makers to Universal exchanges has been accomplished. Four comedies, promising in repute, will introduce all of L-Ko's leading players in lively accomplishments, Archie Mayo, with two; Frank Clark and James Davis being the directors of November outcomes. Here are the details:

Nov. 7.—"Double Dukes," directed by Archie Mayo; featuring Eva Novak, Eddie Barry, Chester Ryckman and Bob McKenzie.

Nov. 14.—"Hula Hula Hughie," featuring Hughie Mack, late of Vitagraph's forces, in a travesty on a certain forbidden dance; directed by James Davis.

Nov. 21.—"The Joy Riders," a motor comedy with a balloon finish; featuring Lucille Hutton and Billy Bevan, with Bob McKenzie supporting. Frank Clark directed.

Nov. 28.—"Cute Kids and Kidsnatchers" arrives in time for Thanksgiving. Archie Mayo directed. Gladys Varden and Eddie Barry are featured. Julius Stern, president of L-Ko, is authority for the assurance that exhibitors will have every reason to be satisfied with their comedies as listed above.

RAY FINISHES "HIS MOTHER'S BOY."

There has been no delay in production work for Charles Ray, the young Thomas H. Ince star, whose current and first Paramount production is "The Son of His Father." "His Mother's Boy," from Rupert Hughes' story, "When Life is Marked Down," picturized by Ella Stuart Carson, directed by Victor Schertzinger, is the second production scheduled as a December Paramount release.

This is the picture wherein the Texas oil fields are presented as a natural background for a story that teems with interest. Charles Ray will have a role that fits him to the last degree,

Scene from "His Mother's Boy" (Paramount).

according to report; a role in which, beginning as a youth lacking apparently in the qualities that make a man, wins out with flying colors when put to the test. While the same basic idea is involved in his first picture the whole story is so entirely different that it might be seen immediately after the initial production with entire enjoyment.

Exhibitors report great interest in the Ray pictures on the part of their patrons. "His Mother's Boy" is finished, and now Mr. Ray is at work on the third production under the new regime.

"PRINCESS VIRTUE" (Bluebird).

The medium through which Mae Murray will be introduced as a star on the Bluebird program is announced for distribution Nov. 12—"Princess Virtue," the work of Louise Winter, prepared for the screen by Fred Myton and directed by Robert Leonard. The scenes are fixed in French society, and range from the interior of Parisian salons to episodes at famous shore resorts where the exclusive set go for the Summer season. Thus are involved a degree of fashionable dressing that promises to reveal gowns of brilliancy and originality that will make the fair sex unusually interested in the costuming.

Scene from "Princess Virtue" (Bluebird).

Miss Murray has designed her own gowns and has closely watched their construction under her personal supervision. Gretchen Lederer leads Miss Murray's support and a large company of extra women contribute in personal charm and sartorial splendor to the scenes of fashion and social revelry involved in the progressing story. Wheeler Oakman and Paul Nicholson play leading parts, and Robert Leonard is said to have brought new and original ideas in direction to bear on the production. Bluebird has, in short, made every possible effort to advance Miss Murray in her introduction to the program to the very best advantage.

While Nov. 12 is the program date for "Princess Virtue," the Mae Murray feature is being pre-released as the second attraction in the Bluebird season at the Broadway theater during the current days. This showing is expected to be an advantage to exhibitors throughout the country, who will thus be able to cite a Broadway display of the feature as an advertising proposition in bringing "Princess Virtue" to the attention of their patrons.

NEW "DAUGHTER OF DARING" (General Film).

"A Race to the Drawbridge," the first and current release in the new Kalem series of "A Daughter of Daring," released by General Film, is replete with the sort of action made famous by Helen Gibson, the "Danger Girl," in her earlier pictures. In this picture Helen is instrumental in helping the authorities run down a gang of bank robbers, and saves the life of a detective in one of the most thrilling of stunt pictures. The angered robbers place the detective on a hand car and send him flying down a steep hill toward an open bridge. Helen receives warning, mounts a horse, and races for the bridge. With the aid of a rope she lets herself down from an open span, and, swinging in mid-air, grabs the detective from his perilous seat just as the car dashes into the river.

Helen Gibson is ably supported by George Routh and G. A. Williams. Her next appearance will be in "The Munitions Plot," in which the "Danger Girl" goes through new perils to prevent a disaster to a munitions train.

"SHIRLEY KAYE" COMPLETED.

Clara Kimball Young, who is said to be the only person, man or woman, to own their own producing company outright, has just completed her second picture, "Shirley Kaye," under her own management, which will be seen on the screen in a few days. In elaborate settings it is said to far exceed her first picture, "Magda." In the cast are Corliss Giles, who makes his initial appearance on the screen; George Fawcett, George Backus, John Sunderland, Claire Whitney, Nellie Lindrich, Frank Otto, and F. O. Winthrope. Joseph Kaufman, the director, it is said, has surpassed even the high standards set by him in his Billie Burke productions.

Miss Young will immediately begin work on "The Marionettes" under the celebrated French director, Emile Chautard, who is putting the finishing touches to Mme. Lina Cavalieri's company release in Fort Lee. Mr. Chautard will continue as director with Miss Young in future productions, including "The Claw" and "The Savage Woman," both of which will be made in Jamaica and other West India Islands.

PUBLIC GIVES DECISION, SAYS MISS NORMAND.

When a cheering group of authors and directors emerged from the projection room of the Goldwyn Studio at Fort Lee, N. J., the other day it signalized something more than the advent of another successful production, it marked the rise of a great farceuse of the screen to the ranks of high comedy. The photoplay was "Joan of Plattsburg," and the farceuse was Mabel Normand. For a number of seasons Mabel Normand has been identified with the broad and rapid type of comedy,

Scene from "Joan of Plattsburg" (Goldwyn).

and through expertness with it laid the foundations of her art.

Miss Normand prefers not to discuss her achievement just yet. "The public always gives the final decision," she said after this first showing of "Joan of Plattsburg," "and while I am certain that everyone is going to love 'Joan,' I would rather not boast until her popularity is assured.

"A great many persons have the idea that I am doing a different kind of work in this new Goldwyn play from anything in which they have previously seen me. Of course this is true, just as it is true that I have always striven to make each new part better than the one before; but I like to think of the past as a long apprenticeship from which I have just graduated."

NEXT EMPIRE ALL-STAR PRODUCTION.

The Empire All-Star Corporation announces that its next picture is to be Clyde Fitch's famous play and tremendous success, "The Girl and the Judge." When Annie Russell—under Charles Frohman's management—carried the play to such sensational success, it was little thought then that it would ever be played before a camera! However, a good story is a good story, hether it is in a book, play or motion picture, and human nature is the same, whatever the medium through which it is expressed.

Olive Tell—Empire's newest luminary—is to play the part created on the stage by Annie Russell and, as in "The Unforeseen" and "Her Sister," David Powell will have the leading male role.

John B. O'Brien, whose clever direction is one of the notable features of the above-mentioned plays, will have charge of the story, which is equivalent to saying that all the good points of the play will be strongly brought out, and many touches that are his alone will be added for good measure. The scenario has been prepared by Marc Edmund Jones.

"THE ENCHANTED KISS" RELEASED.

"The Enchanted Kiss," the thirtieth O. Henry story to be filmed, is the current release in General Film's popular Broadway Star Features subjects. It is one of the most charming and delightful of the two-reelers issued to date. Featured are Chet Ryan and Frances Parks, who have been appearing in nearly all of the O. Henry Western stories.

The producers have made good progress in picturizing the fourth series of ten O. Henry stories, thus insuring that the ever increasing demand for these subjects will be satisfied for some time to come. O. Henry subjects selected for early release are:

"The Renaissance at Charleroi," featuring J. Frank Glendon and Agnes Eyre, four reels; "One Dollar's Worth," Chet Ryan and Frances Parks, two reels; "The Skylight Room," Jean Paige and Carlton King, four reels; and "Two Renegades," Chet Ryan and W. L. Rodgers, two reels.

FUN FILMS FINISH FIRST COMEDY.

Fun-Art Films, Inc., have just completed their first two-reel comedy in which the Dooleys, Ray and Gordon, are being featured. It is called "A Rag, a Bone, and a Hank of Hair," and was written and produced by Vincent Bryan, who was partially responsible for many of Charlie Chaplin's successes, including "Police," "The Vagabond," "The Floor Walker," "The Fireman," and many others. Announcement of release will be made soon.

"VOODOO" IN METRO PICTURE.

Two hundred Georgia "darkies," picking cotton in the cotton-fields, will be seen in the Metro Super-Feature, "The Voice of Conscience," starring Francis X. Bushman and Beverly Bayne. The life of an old Southern plantation will be reproduced in the Metro picture, showing both work and play in the negro cabins.

In producing "The Voice of Conscience," Director Edwin Carewe took advantage of the natural acting proclivities of the colored race, and secured all his colored players from the neighborhood of Savannah, with the exception of three of his principal characters, who were obliged to show marked dramatic ability. These were Pauline Dempsey, who plays Mammy Jinny in the support of Mr. Bushman and Miss Bayne; Walter Broussard, who plays Crazy Pete, and Anthony Byrd, who has the part of Uncle Mose, "the most onluckiest nigger on the plantation."

The voodoo charms of Mammy Jinny add color and mystery to some of the strongest scenes in "The Voice of Conscience." The power of superstition has never been more graphically brought out than in this picture.

ESSANAY SUBJECTS IN DEMAND.

"Young Mother Hubbard," an Essanay comedy-drama featuring Little Mary McAlister and a group of other children, has proved its popularity with exhibitors already, reports from George Kleine service say. The success of "Pants" and other recent McAlister pictures has done much to create a demand among both exhibitors and public for Little Mary McAlister's work, reports indicate.

"Fools for Luck," a comedy-drama featuring Taylor Holmes, and "The Fibbers," with Bryant Washburn and Virginia Valli, are continuing in brisk demand, the Kleine offices state.

General Film Company branches report that the weekly releases of George Ade fables and the monthly Chaplin releases are growing in popularity. Many exhibitors say the Essanay Chaplins are better than his more recent work, and that a majority of their patrons seem to think so.

"A RAG, A BONE AND A HANK OF HAIR."

Work is progressing rapidly at the Thanhouser Studio in New Rochelle, on the first comedy release by Fun-Art Films, Inc., in which the Dooleys, Ray and Gordon, are being featured. The first feature will be called "A Rag, A Bone and a Hank of Hair," instead of "Sunny-Side Up." The picture was written and is being directed by Vincent Bryan.

"HULA HULA HUGHIE" (L-Ko).

Hughie Mack, who has made a fine record as a comedian in other brands, comes to L-Ko with the release for Nov. 12, to be called "Hula Hula Hughie." General Director J. G. Blystone assigned James Davis to Mr. Mack as the responsible director of "Hula Hula Hughie," and it is declared by those who have had early views of the comedy that the work has been well done.

The action of the farce takes a large company to the sea shore, shows scenes on the Cannibal Islands and demonstrates

Scene from "Hula Hula Hughie" (L-Ko).

how the high cost of living is cut by the epicureans of the South Seas. There is a large company of bathing girl assistants who escape the "melting pot" during their sightly appearances on the beach.

Director Davis has introduced some new methods of creating laughs without too much application of the impossible and photographic trickery adds to the complexity of numerous ridiculous situations. Hughie Mack, all in all, will get a favorable introduction to L-Ko exhibitors and fun-lovers in their audiences.

Triangle Secures Magazine Stories

Saturday Evening Post, Cosmopolitan, Good Housekeeping, and Others Furnish Material.

IN KEEPING with a policy already announced, Triangle will issue in the next few months several film versions of popular stories by well-known authors that have appeared in publications of national scope. The first of these to be released is "The Man Hater," by Mary Brecht Pulver, which appeared in a June issue of the Saturday Evening Post. Its was produced under the supervision of Allan Dwan, with Winifred Allen in the title role, and is scheduled for the program published this week.

H. O. Davis, vice-president and general manager of the Triangle Film Corporation, has purchased several stories that have apepared recently in the magazine of two million subscribers. "The Alley of Flashing Spears," by Donn Byrne, will be shortly converted into a seven-reel feature for the regular program.

Jack Cunningham, of the Culver City scenario department, is now completing the picturization of "The Prince for Tonight," by Eugene Manlove Rhodes, an author well known to all readers of current magazine fiction.

The latest story to be secured by Mr. Davis is "Gown of Destiny," a Saturday Evening Post story, scheduled about December 30, and will be listed as a holiday program treat. Alma Ruebens will be featured in the production, which will be made on a lavish scale.

A costume, christened the Gown of Destiny, has been designed especially by Hickson, Inc., 661 Fifth Ave., for Miss Ruebens to wear in this play and is now on display at the Unique, one of the fashionable shops of Los Angeles. It is a new style of bustle frock that promises to herald a fashion vogue.

Winifred Allen will appear during November and December in two plays adapted from widely read stories. The first on the schedule is "For Valour," picturized from "Melia No-Good," by A. R. Wylie, published a few months ago in Good Housekeeping. The screen title is taken from the inscription on the Victoria Cross, which figures prominently in the action. Richard Barthelmas, a young player who is said to have registered some remarkable work during the filming of the scenes, has the leading role opposite Miss Allen. He appears as a young Canadian "slacker," who is regenerated through the ardor of his little sister and goes forth to fight for England. His heroic action earns him the Victoria Cross, which he offers to 'Melia, his sister, as a recognition of her bravery and self-sacrifice in setting him on the road to honor.

Mutual Studios Busy

Many Particular Stars Are Giving Their Best Efforts to Feature Productions.

STUDIOS on both sides of the continent are busy turning out feature productions for release on the Mutual schedule. At least a score of five-reel features are already completed and twenty more are well under way. Margarita Fischer, who recently joined the forces at the studio of the American Film Company, Inc., Santa Barbara, Cal., has completed "A Daughter of Joan," the first of her Mutual-Americans. Miss Fischer is working on her second production. She is under the direction of Lloyd Ingraham, who has been directing the Mary Miles Minter pictures.

William Russell has finished "Snap Judgment," a five-reel picture built on a story of a man and his double and is at work on "Aladdin's Night," a five-reel production based on New York's gay life. Both productions are under the direction of Edward S. Sloman. Miss Mary Miles Minter is engaged on her first sea picture, "The Mate of the Sally Ann," a five-reel drama, scheduled for release on November 26.

At the Empire studio, Glendale, L. I., Miss Ann Murdock has completed "My Wife" and "Please Help Emily," her latest stage success, and is at work on "The Richest Girl," a Frohman stage play. Miss Murdock is working under direction of John B. O'Brien.

Miss Olive Tell is now producing the second of her pictures, "Her Sister," a picturization of the Frohman stage production. Miss Tell's success in "The Unforseen," the first of her pictures, indicates big things from her in the future.

At the Horkheimer studio Miss Anita King has finished "Petticoats vs. Pants," and is at work on "The Princess Incognita," a story of would-be society. Miss King's first production under the Mutual banner was "The Girl Angle," a five-reel western, which has been exceptionally successful from the box-office standpoint.

Edna Goodrich, whose first three productions for Mutual, "Reputation," "Queen X" and "A Daughter of Maryland," have proven highly popular with the great American public, has finished "American Maid" and is busy on "Her Second Husband," a story of society and business.

"DAYBREAK" FOR EMILY STEVENS.

Metro Pictures Corporation has acquired for the use of wonderful Emily Stevens the photoplay rights of "Daybreak," the drama written by Jane Cowl and Jane Murfin, which had a Broadway engagement earlier in the season, and is now enjoying a prosperous tour through the country.

Albert Capellani, the most recent addition to Metro's directing staff de luxe, will direct Miss Stevens in "Daybreak," and work will be begun on the production at the Metro studio as soon as the star completes her work on the Blair Hall story, "Alias Mrs. Jessop." Mr. Capellani and June Mathis are adapting "Daybreak" for the screen.

Julian L'Estrange will play the leading male role, opposite Miss Stevens. Mr. L'Estrange, a distinguished figure on stage and screen, has been seen in Famous Players and Pathe releases.

NICHOLAS POWER CO. RECEIVES LARGE ORDER.

The export department of the Nicholas Power Company report shipment of seventy-five of their "Excelite" Incandescent equipments to Paris, France. Before the order was placed an exhaustive test was made by projection engineers, who attested the superiority and economy of the "Excelite" cameragraph. The machines referred to have been shipped to the National War Council of the Y. M. C. A. at Paris.

The Power Company further report a very large number of installations of the Cameragraph No. 6A in governmental work, the most interesting of the recent installations being Aviation School, Mineola, L. I.; Camp Merritt, Tenafly, N. J.; Camp Zachary Taylor, Louisville, Ky.; U. S. Naval Training Station, Pelham Park, New York City, and Fort Mott, Salem, N. J. The largest theatrical installation made by the Power Company during the past week has been made in the Lyric theater, Broadway and 42d street, New York city, with 6B cameragraphs.

NOVEMBER WILL BE AUSPICIOUS MONTH FOR FOX.

November should prove one of the most auspicious months in the history of Fox Film Corporation because it will mark the advent on the screen of a new spectacular film, "The Babes in the Woods," of the Sunshine brand of William Fox-Henry Lehrman comedies, and of Mme. Sonia Markova, William Fox's sensational Russian star, whose engagement in films was announced last week.

Besides Mme. Markova's initial production there will be released by Mr. Fox three of the feature pictures. Markova's photoplays will be placed among the one-a-week, 52-a-year releases. The titles and the dates of the new Special Features are: November 11, Sonia Markova in "The Painted Madonna"; November 4, June Caprice in "Miss U. S. A."; November 18, Virginia Pearson in "All for a Husband"; November 25, Gladys Brockwell in "A Branded Soul."

FILM ASSOCIATES ATTEND PREMIER.

When Florence Reed opened Monday night, October 22, at the Manhattan Opera House in "Chu Chin Chow" she had as her guests thirty photo-players who have been working with her in the film version of Edwin Milton Royle's "The Struggle Everlasting." Among the players were: Milton Sills, Irving Cummings, E. J. Radcliff, J. Albert Hall, Wellington Plater, Edwin Hoyt and Fred C. Jones. Miss Reed has been "doubling in brass" for several weeks, dividing her time between "Chu Chin Chow" rehearsals and the picture in which she will star under the management of Harry Rapf. Mr. Royle, Director James Kirkwood and Mr. Rapf were also in the party.

While several of the "stills" taken of Florence Reed in Harry Rapf's production suggests that the costumes were furnished by Thorley, the florist, it is a fact nevertheless that Miss Reed has contracted a heavy burden in the fifty-seven varieties of costumes that are necessary to carry her through the manifold scenes of Edwin Milton Royle's play.

Miss Reed perhaps establishes a record, for she makes no less than fifty-seven changes, and the quality of her gowns is suggested in the label of the celebrated Mme. Frances. Gorgeous, in most instances, is the qualifying word. Miss Reed, indeed, knows how to wear clothes. Incidentally, a modiste is at Miss Reed's side continually at the studio, and no time is lost.

TYPHOON COOLING SYSTEM AT NEW RIVOLI.

The big new Rivoli theater at 49th street and Broadway, New York, is rapidly nearing completion. All that remains to be done now is the interior work. The Typhoon cooling and ventilating system is also already in place. This comprises a set of four mammoth Typhoon fans for cooling the big house in hot weather. It is the same type of system which for two years has been giving the owners such eminently satisfactory results in their famous Rialto theater.

The Rivoli theater will, in cold weather, be heated in a particularly efficient and economical manner—and here, too, a Typhoon system plays its part. On the roof will be placed a set of Vento heat coils, through which a smaller Typhoon equipment will draw fresh air.

A Typhoon equipment in the basement, to draw the heated air down, completes a perfect heating and ventilating system.

VITAGRAPH MAY PRODUCE ARSENE LUPIN.

As a result of the dismissal of the suit filed by the Societe des Films Menchen against the Vitagraph Company of America the latter company is now enabled to produce film dramatizations of the Arsene Lupin stories for exhibition in the United States and Mexico without interference by the former company.

In dismissing the action Judge Mayer, in the United States District Court, decided that the rights of the plaintiff company were not vested in an actual assignment of copyright as claimed, but virtually were limited to the rights of a licensee.

Paralta Activities

Work Progressing on Productions at Hollywood Studios—Many Subjects Under Way.

WORK on the stages on Paralta's new studio location at Hollywood, Cal., is being pushed forward as rapidly as possible to afford the necessary space to accommodate the companies now engaged in making feature productions. One of the 60x150 stages has been completed and two others are progressing so rapidly that they can be used inside of the next week. Work on the fourth will be begun as soon as the stage floors of the two now being built are fully laid. To gain time all the stages will be put in use before the glass roofs and side walls are constructed.

J. Warren Kerrigan had the honor of doing the first work on the first new Paralta stage and completed the final scenes of "Turn of a Card" on it on Saturday, the 20th inst. This production is now going through its final editing and will be forwarded to New York as soon as it is completed.

Technical Director R. Holmes Paul also mounted a number of sets for the Henry B. Walthall company on the first of the new stages and is installing on the second stage sets for the production in which Clara Williams is now engaged under the direction of Reginald Barker. To protect all of these sets and their properties from inclement weather till the new glass stage houses are built Manager Brunton has had temporary scene docks and property houses erected along the entire east end of two of the stages.

The production plans of Paralta necessitated quick work in rushing these new stages to completion. Mr. Walthall will have completed his first picture as an independent producer, "His Robe of Honor," this week, and will immediately begin a new piece to be called "Humdrum Brown."

Rhea Mitchell, featured with Howard Hickman in a special production made under the executive direction of Paralta, called "The Golden Thread," is to be starred in a new piece now named "On the Level." This is the story of a young girl, born of dishonest and dissolute parents, who endeavors to rise above her environment and lead a decent life through the help of a decent man.

Howard Hickman is to appear in a special production called "Blue Blood," in which this sterling young actor will be given the greatest opportunity of his career on the screen. Hereditary insanity will be the theme of the story of this picture.

The production in which Clara Williams is at work under the direction of Reginald Barker is now called "Carmen of the Klondike." It was written by Monte M. Katterjohn, of the Paralta scenario department.

Mr. Kerrigan will begin his third Paralta production within the next week, when a choice will be made of one of three important stories which have been purchased and adapted to the screen for his use.

Bessie Barriscale will be engaged for several weeks longer on Monte M. Katterjohn's story of Bohemian life in Paris and New York, "Within the Cup," which will be a very important and pretentious photoplay, telling a novel story and dealing with a much-discussed theme. Mr. Katterjohn is credited with doing very original work in the story of this play.

The titles announced in connection with the productions now being made by Miss Barriscale, Miss Mitchell, Miss Williams and Mr. Hickman are working titles. New titles may be substituted when these productions are released.

Bessie Barriscale's New Play a Great Love Story.

Bessie Barriscale believes that in Monte M. Katterjohn's original story, "Within the Cup," which she is now producing at the Paralta studios in Hollywood, Cal., she will have one of the most powerful emotional dramatic roles she has ever played, notwithstanding her exceptional record of doing big things on the screen.

There will be war in this drama—not physical war with its horrors, but war of mind and heart; war between right and wrong; war with the fate which condemns the character she plays to a loveless life because of a mistake of youth into which she is unwittingly led.

Casts in Two Paralta Plays.

Paralta announces the cast of principals in two of its new productions. Supporting Bessie Barriscale in "Madam Who," Edward Coxen, Howard Hickman, Joseph J. Dowling, David M. Hartford, Fanny Midgley, Nicholas Gogley, Eugene Pallette, Wallace Worsley and Clarence Barr head the cast.

Supporting J. Warren Kerrigan in "Turn of a Card" the leading players are: Lois Wilson, Eugene Pallette, David M. Hartford, William Conklin, Eleanor Crowe, Roy Laidlaw, Clifford Alexander, Albert J. Cody, Wallace Worsley and Frank Clark.

LOCKWOOD COMPLETING NEW PICTURES.

The production of Harold Lockwood's next starring vehicle for the Metro, "Love Me for Myself Alone," is now nearing completion. A little longer time was required to make this picture than ordinarily by reason of the fact that it was the first production Mr. Lockwood made in the East and consequently unusual preparatory arrangements had to be made. The time given over to making these arrangements was well spent, however. Appearing in support of Mr. Lockwood are Pauline Curley, Dick L'Estrange, Betty Marvin, William Clifford, Dora Mills and Kathryn Hutchinson.

"FOR THE FREEDOM OF THE WORLD" (Goldwyn).

Goldwyn offices throughout North America are reporting heavy bookings and sending in exhibitor contracts for the great war photodrama, "For the Freedom of the World," made during the past few months by Ira M. Lowry and associates.

Every phase of the nation's activity, all of the preliminary stages of preparation for war, and then war in all of its actuality are depicted as a part of the vital drama which forms the story of "For the Freedom of the World."

Exhibitor enthusiasm has been aroused by the trade showings of this picture held in the Goldwyn offices, and the

Scene from "For the Freedom of the World" (Goldwyn).

spectacular accessories and lithographs prepared on the production are commented on everywhere as being ideally chosen for the promotion of the picture.

Nurses under fire attending the wounded, soldiers performing acts of bravery and self-sacrifice, thousands of men and boys being trained at the great camps in the United States and Canada—all of these things are depicted in "For the Freedom of the World."

"THE QUEEN OF SPADES" (Pathe).

"The Queen of Spades" is announced for release November 18 as the second of Pathe's series of Russian Art Films, and is described as even better for the American market than the first picture, "The Painted Doll," which was received very well by critics and exhibtors. Like "The Painted Doll," the star of "The Queen of Spades" is Ivan Mozukin, undoubtedly the greatest exponent of Russian drama.

The tragic note is not so accentuated in this picture as in the previous offering. The predominating features of the story are found in scenes showing Russian court life and gambling halls of Versailles. These scenes lend an attractive color to the picture and the sincere, intense acting carries the interest along without cessation.

"The Queen of Spades" is a striking example of the manner in which skilled acting and the playing upon a single situation, a man's overwhelming passion for money, can carry the interest through from start to finish without once faltering. Much has been said regarding the ability of the Moscow Art Players appearing in these pictures and here in this they prove that the praise heaped upon them is far from undeserved. The picture is an adaptation of a work by Pushkin.

"The maner in which the director has built up the suspense from the time that Herman heads the story of the secret cards until the finale is little short of marvelous," said one critic. "The tension is high from this minute on and never once is there the slightest suggestion of a let-down. The unusualness of the Russian production which might possibly detract from the interest in a story of less strength is never obvious in "The Queen of Spades," unless for the betterment of the situation. The scenes are well staged and the photography sharp."

AUTHOR SEES HIS STORY BEFORE CAMERA.

Director George Melford has had the benefit of Frank Spearman's personal attendance during much of the work of directing Paramount's "Nan of Music Mountain," which Mr. Spearman wrote and which will be a Paramount picture starring Wallace Reid, with Ann Little as his leading woman.

In novel form, Mr. Spearman's story is a success. Wallace Reid will be ideal in the role for which he has been selected, while Miss Little, with her ability to ride, will lend splendid support.

Mr. Spearman watched the work recently at the western studio, and expressed himself as delighted with the way Director Melford was turning his brain child into a screen play. The author also congratulated him upon the cast chosen, and said he could not have done better himself.

Triangle Program

"Fighting Back," Story of Man Fighting to Regain His Flag and Country, and "Up or Down?" With George Hernandez on Triangle Bill for Nov. 4.

"FIGHTING BACK," with William Desmond in the role of a U. S. officer who struggles to clear his name of military disgrace, and "Up or Down?" relating the adventures of an author in pursuit of an idea, are the two subjects for the Triangle program for the week of November 4.

Desmond appears in the opening scenes of "Fighting Back" as a strange weakling without a flag or country. He becomes a pariah among his fellow men and a wanderer in the desert country on the Mexican border, where he had been stationed with U. S. troops before his military dishonor. He is picked up one day by some herders and taken to a nearby ranch. His cringing demeanor makes him the target for ridicule and abuse, which he accepts with dogged submission. "The Fury," dominating spirit of the dance hall, perceives a spark of manhood still alive in him and realizes that he is struggling through a tragedy. Through her faith in him, he regains his fighting nerve, and wins back the right to serve the flag, which had been denied him through circumstantial evidence of disloyalty.

Supporting William Desmond are Claire McDowell, Jack Richardson, Josie Sedgwick and other prominent Triangle players. Alvin H. Nietz picturized the story by Harry Shumate, and Raymond B. Wells directed the production.

An ex-convict with five dollars, a suit of misfits and a shaved head is the central figure in "Up or Down?" written and directed by Lynn F. Reynolds, with George Hernandez in the featured role.

Jack Gilbert appears in this play as a young author in pursuit of an idea. He is unable to track down a plot sufficient even for a pot-boiler. He meets Dallas Mike, who has just finished a stretch in the penitentiary, and conceives the plan of engaging this "gentleman with a past" as a collaborator on a novel. With this curious partnership perfected, the two set out for the West to obtain the local color Gilbert desires. The first draft of the story is returned by the publishers with the statement that it does not contain enough color and atmosphere. The author is despondent and on the point of abandoning the task when a series of the most daring outrages ever known in the Verde country provide him with new inspiration. He is not aware at first that Dallas Mike is the "terrible bandit" or that the deeds of outlawry are staged for the good of the novel. The young writer and the daughter of the ranch owner figure in the episodes so carefully arranged by Mike. The climax of the novel is likewise the climax in the lives of the author and the girl he loves.

Fritzi Ridgeway is the heroine of both the novel and the actual occurences. Others in the company supporting Hernandez and Gilbert are Jack Curtis, Elwood Bradell, Graham Pette and Ed. Burns.

Keystone Comedy.

"Haunted by Himself" is the Keystone comedy for the week. It presents Blanch Payson, the Amazonian star of comedy, as a champion shrew who assists her husband in conducting a gymnasium. Dale Fuller, Maude Wayne and Eddie Gribbon assist in the riotous action. The story is built about the wife's continual fear that her husband will lose his life while indulging in his wild escapades. When she receives a telegram reading, "Body being shipped today," she goes into violent hysterics, dons mourning and 'phones for a hearse. Everything is in preparation for the funeral when the body of a brand new flivver arrives by express, followed soon after by the errant husband.

The Triangle Komedies.

"A Hero's Downfall" and "An Interrupted Honeymoon" are the Triangle Komedies supplementing the features on the November 4 program. Harry Depp, Jay Dwiggins, Blanche Phillips and Rae Godfrey are the chief participants in "A Hero's Downfall." Harry Depp and Rae Godfrey are also featured in "An Interrupted Honeymoon," assisted by Earl Rodney and Tom McFarlin. Charles Avery directed both productions.

CHRISTMAS BLUEBIRD STARS ELLA HALL.

Last year Bluebird issued as its Christmas release the Rupert Julian production of Dickens' immortal "Christmas Carol" under the title of "The Right to Be Happy." The announcement is now made that Mrs. Rupert Julian (Elsie Jane Wilson) has prepared a special Christmas release based on Elliott J. Clawson's story, "Uncle Oliver's Christmas."

"My Little Boy" will be the screen title of the work, and Ella Hall will be presented as the star, with a special supporting cast including Little Zoe Rae, Emory Johnson, and Gretchen Lederer, when release date arrives December 24. The theme combines the Dickens traits of character in Scrooge, with the juvenile hero of a favorite poem that will be widely recognized.

Although the regular schedule lists "My Litle Boy" for December 24, it is very likely that the subject will be prereleased during the current Bluebird season at the Broadway theater. But to all intents and purposes it will represent Bluebird's timeliness in presenting an attraction especially fitted to Christmas week showings, while being serviceable all the year 'round.

Gail Kane Leads Mutual

Schedule for the Week of November 5 Features Mutual Favorite in "A Game of Wits."

GAIL KANE tops Mutual's release schedule for the week of November 5 in "A Game of Wits," a five-reel comedy-drama produced by the American Film Company, Inc., under the direction of Henry King. The schedule carries two comedies, a topical and a two-reel serial.

"A Game of Wits" is a clever story well told in the picture and showing Miss Kane to advantage. It is said to be a superior production even to "Souls in Pawn," Miss Kane's most pronounced screen success.

Supporting Miss Kane in the picture are Spottiswood Aitken, George Periolat and Louis J. Cody, best known and most capable of the stock company at the American studio. Mr. King has put the best efforts into the production and Miss Kane does some remarkably fine bits of work.

The story is built around the successful effort of a pretty girl, who frustrates the efforts of an aged and rich admirer to marry her and save, at the same time, the family fortune which he has threatened to destroy unless she becomes his bride. Before he gets through the veteran lover is quite sick of his bargain.

The comedy releases of the week are "Mary's Merry Mixup," a one-reel Strand, and "Jerry and the Vampire," a one-reel Cub. Pretty Miss Rhodes is cast as a flirting bride in "Mary's Merry Mixup." Jay Belasco is the suffering husband, banned by Mary's pa, who sneaks into her house as a butler and is exposed in the arms of a vampish maid by his own wife.

Mutual Weekly hereafter goes to the screen on Monday instead of Thursday. The release of the week of November 5 is No. 149, which will be composed of photographs of current events up to the hour of the shipment of prints.

"The Mountain King" is the title of Chapter VIII of "The Lost Express," the fifteen-chapter Mutual-Signal serial. The chapter introduces another mystery into the sensational photoplay, the Thurston gold mine, known as "The Mountain King." The conspirators begin a struggle to prevent the Thurston estate from working the property and, failing in that, attempt to steal the gold which has already been smelted.

MARY GARDEN RETURNS FROM FLORIDA.

Mary Garden is back at work in the Goldwyn studios at Fort Lee after her hurried trip to Florida. She journeyed to St. Augustine for the filming of twenty scenes in "Thais," in which she is to make her first appearance in motion pictures.

The Goldwyn studio staff regards the diva's long jump as a record one for the number of scenes involved. Had the weather been favorable, Miss Garden and her party would have been but one day on the desert she went so far to seek. As it was she spent but two days in St. Augustine and put in but six hours in actual work. In this time she and her leading man, Hamilton Revelle, the Paphnutius of the film, were photographed in a dozen or fifteen scenes highly important in the story.

Twenty-five hundred feet of film were exposed. Despite the brilliancy of the sunlight it was deemed wise to use reflectors to insure proper lighting effects.

Miss Garden laughingly observed after two or three hours' work in this blazing brilliance that the studio lights she had been warned to regard with awe could never try the eyes as did the intensified Florida sunshine.

HOBART HENLEY JOINS PATHE.

Pathe announces that Hobart Henley, who made a sensation with his picture "Parentage," which played to sensational success at the Rialto, New York, and other big houses, has been engaged by Astra and has immediately started work on a picture with Gladys Hulette and Creighton Hale.

This is a story by Agnes C. Johnston, and it marks the first appearance of Miss Hulette and Mr. Hale together. It is also the first Pathe feature to be made by the Astra Film Corporation under any other director than William Parke. Mr. Parke remains with Astra and will shortly begin work with one of the biggest of the Pathe Plays stars.

The combination of Gladys Hulette and Creighton Hale is expected to prove a very strong one, and Hobart Henley's remarkable results with "Parentage," probably the first picture on which he ever had absolutely free rein, convinced Mr. J. A. Berst, vice-president and general manager of Pathe, that he will prove one of the biggest finds in the directorial field.

PARAMOUNT SERIAL CAMPAIGN IS UNIQUE.

Paramount's campaign on its first serial, "Who is 'Number One'?" is unique in that it is built with one purpose in view—to get big business for every exhibitor that shows the picture. All of Paramount's activities have been with that one objective.

Paramount has proceeded upon the theory that the exhibitor must be assured that "Who Is 'Number One'?" will be a success in his house. The billboard and newspaper campaigns have been devised entirely for the benefit of the exhibitor, scheduled so that the advertising will sell the picture to the motion picture fan. It is not arranged, like many advertising campaigns, which sell the picture to the exhibitor and then leave to him the task of making the picture a success in his theater. Paramount's campaign follows up throughout the run of the serial.

Pathe Policy for 1918

"The Best for the Least" Is the Slogan and Something for Every Theater.

PATHE'S new feature policy for 1918 is completely set forth in a statement just issued to the big organization by Mr. J. A. Berst, vice-president and general manager. "This announcement," said a Pathe official when asked for a statement to the trade at large, "contains news of expansion of the organization and sums up in complete sequence what we are to have in our feature line up for the new year and presents a big thought as to selling. The facts presented are therefore as interesting to the exhibitors of the country as to our own men.

"Our policy for the coming year will be the same as it has always been: 'The best f r the least.' We do not want it all, and we do not overlook the fact that if we charge the exhibitor such exorbitant prices for film, that he cannot make money, we will drive him out of business.

"We have at our head a man who is unquestionably one of the greatest in the industry. He is modest, unassuming, fair-minded, and absolutely capable. He stands unqualifiedly for the 'Square Deal' and every exhibitor knows this—that is why they have faith in Pathe.

"Our organization is rapidly rounding into shape and soon it will be running like a well oiled piece of machinery. We have just about finished extensive preparations for expansion and are ready for the Big Drive.

"Our program for the coming year will contain something for every theater. We are taking care of the big and the little fellow alike, and don't forget we are going to charge them prices they can afford to pay, and make a living. You cannot lay too much stress on this point. We are going to help the exhibitors protect their investments.

"This is the age of specialization, and we intend to specialize in film distribution until it is 100 per cent. perfect. We cannot accomplish this if we are occupying ourselves with the exhibiting end of the business. No one man can conquer the entire world. Some have been foolish enough to try, but they have 'Bitten off more than they could chew.' So it is in the film indsutry. To-day we are the leading distributing organization. We are working to build up the producing and manufacturing end of our business, so that it will be the equal of any there is. We will leave it to some one else to handle the exhibiting end, which is another field entirely.

"We want the name of 'Pathe' to mean the best and most in motion picture, so that when a person mentions 'motion pictures' he will think of 'Pathe' just as today every one thinks of Pathe when they mention 'News Film' or 'Serials.'

"Our features for 1918 will be: Pathe Plays, Gold Rooster Plays and Russian Art Films.

"The pictures of all the Pathe Plays stars, Mrs. Castle, Fannie Ward, Bessie Love, Pearl White, Frank Keenan and Bryant Washburn will be booked under the star series plan. There is no joker in this; each star will be booked on his or her own merits and an exhibitor does not have to take one series to get another. No Pathe Plays subject is to be booked individually, they must all be booked in series.

"There will be eight each for Bessie Love, Fannie Ward, Frank Keenan and Bryant Washburn series. The dates on which each of the pictures of these series will be released will be announced in due course. The Pearl White series will contain about three pictures, the release dates of which will be announced presently and the Castle series will contain six.

"After the week of October 14, the Gold Roosters are released only intermittently. The stars that will work under this brand for the present are Gladys Hulette and Baby Marie Osborne. Pictures featuring these two stars will be released at intervals of about five weeks. There will be other stars for the Gold Rooster program that will be announced later.

"We have announced that we have secured for release twelve of the famous Russian Art Films that have been so widely advertised. These pictures are remarkable in every respect.

"At the present time there is much interest in all things Russian. The exhibitor who will advertise these pictures big will make money. They lend themselves to unusual advertising and all we ask is that an audience see the first one. They will come back for the rest.

"These pictures will be released on the basis of one every four weeks, following 'The Painted Doll' released October 21. They will generally be in five reels, but a few of them are in six. They can be booked either individually or in series, though the latter is the best for us and for exhibitors because this means cumulative publicity.

"On 'Pathe Plays' to exhibitors who post five or more, we will soon give very handsome twenty-four sheets, and from now on we believe our paper will show an amazing increase in quality. We have established an art department of our own, headed by John Paleologue, a man who is known as the greatest poster artist in this country, and we have just seen some of the sketches turned out by this department. They are wonderful."

Miss Farrar Calls on Miss Garden

Singer and Screen Player Visits Her Sister Artist, Now Engaged in First Picture Work.

GERALDINE FARRAR and Mary Garden, twin stars of opera and photodrama, met at the Goldwyn studio in Fort Lee, N. J., where Miss Garden is making her debut in motion picture work with the filming of "Thais."

"Met" is hardly the word, for it was the renewal of an old operatic acquaintance. Miss Farrar, who has just returned

Geraldine Farrar, Samuel Goldfish and Mary Garden.

to New York for her season's work at the Metropolitan Opera House after a summer in the Pacific Coast film studios, has long known Miss Garden, and it was a sincere desire to renew an old acquaintance and to compare notes on screen work which caused Miss Farrar to determine on paying her sister-artist a call.

Since it was Samuel Goldfish, now president of the Goldwyn Pictures Corporation, who first persuaded Miss Farrar to enter upon screen work two years ago, she naturally turned to him to make smooth her path to Goldwyn's Fort Lee studio. Miss Farrar's mother completed the party.

Before Miss Farrar left the "Thais" set she expressed the warmest admiration of the settings and costumes with which Goldwyn's artists have surrounded Miss Garden. For a few moments Miss Farrar watched Miss Garden at work on the scene that she had left unfinished at her friend's entrance. Then Miss Farrar and her mother departed for a brief tour of the busy Goldwyn studio.

MAGDA NOT MUTILATED IN CHICAGO.

Despite the fact that the Chicago Board of Censorship passed Clara Kimball Young's star production, "Magda," without a single elimination, rumors were circulated in Chicago and in at least one instance were published elsewhere after it was telegraphed from Chicago that "Magda" had been roughly handled and badly mutilated by the Chicago Censor Board.

Not only is it totally untrue that the Chicago censors made any eliminations in this production, or otherwise condemned it, but the very reverse of this is shown in the fact that a white permit was issued on "Magda." In Chicago the white permit is the highest form of permit issued, and indicates that the production is judged a suitable attraction for children to see.

JOE KING ENGAGED FOR TRIANGLE PLAY.

Joe King, well-known leading man of the screen, has been added to the Triangle playing force at Culver City and will be presented as an officer of the Royal Northwest Mounted Police in "Until They Get Me," which is being produced under the direction of Frank Borzage. Pauline Starke has the leading role opposite King, and Jack Curtis is cast as the heavy.

Lehrman Pleases Fox

Director's Clever Handling of Animate Things Discounts Custard Pie Comedy.

IN SUNSHINE Comedies, William Fox believes he has struck a new note in the comedy field and one which will be appreciated, not only by the public, which is, after all, the supreme judge, but by exhibitors as well.

Instead of relying upon the ancient and time honored product of the bakery—custard pies—for comedy situations, Henry Lehrman, who is producing for Mr. Fox, has set out to build these laugh making situations through natural sequences of events. Mr. Lehrman works upon a comedy just as does the producer of a dramatic feature. His scenarios are worked out in advance. He does not make his comedies on the helter-skelter basis.

Some of the funniest situations in Sunshine Comedies are secured through the introductions of animals, both wild and domestic. Lehrman's handling of these additions to American comedy is most remarkable. The laughable situations in which these animals appear are not forced, but are natural and might happen in actual life.

"Take for instance Mr. Lehrman's handling of three lions in the first Sunshine Comedy release, 'Roaring Lions and Wedding Bells,'" said Mr. Fox. "In this comedy there is real humor and farce. Two porters are lying asleep in bed. The lion jumps upon the foot of the bed in which the men are sleeping and awakens them by tickling their feet by switching his tail. Ridiculous, of course, but when seen it is excruciatingly funny to watch the scene."

Mr. Lehrman has not confined himself to using lions, but has a flock of emotional ostriches, trained ducks, dogs, elephants, monkeys and even an ambitious bee.

He has demonstrated that grotesque make-ups are not essentials to comedy making, but that pretty girls are, and in all his productions he uses these liberally.

Sunshine Comedies have attracted the attention of the managers of many of the vaudeville houses as well as those of motion picture theaters.

These comedies are to be the evolution of comedy production—the modern method of amusing and entertaining audiences.

MUTUAL WEEKLY CHANGES DATE.

Mutual Weekly, the one-reel news feature released through the Mutual Film Corporation, will hereafter be available to exhibitors on Sundays instead of on Wednesday as heretofore. Mutual Weekly is produced by the Gaumont Company. It is made up of current news pictures, assembled at the latest possible moment before shipment to exhibitors.

"PEGGY LEADS THE WAY" (Mutual).

Mary Miles Minter wears her good clothes first instead of last in "Peggy Leads the Way," her latest Mutual-American production, scheduled for release October 29.

Miss Minter is cast as a finishing school miss who returns unexpectedly to spend a vacation with her dad and finds him

Scene from "Peggy Leads the Way" (Mutual).

instead of a prosperous merchant, the owner of a run-down, inefficiently managed country store at a stage coach four-corners.

The story deals with the way in which Peggy put the business on a cash basis, routed the cracker eaters and cheese munchers and became a leader among the men and women of the isolated community. The production was directed by Lloyd Ingraham. It was produced by the American Film Company, Inc.

"THE BELGIAN" GIVEN TRADE SHOWING.

Sidney Olcott's production, "The Belgian," from the story of Frederic Arnold Kummer, author of "The Brute," "The Painted Woman," and other popular novels and successful plays, was shown to a select audience at The Strand, Thursday morning, Oct. 25. Featured in "The Belgian" are Walker Whiteside and Valentine Grant.

Mr. Olcott is remembered as the producer of the Kalem masterpiece, "From the Manger to the Cross," and director of many Famous Players' subjects, among them Mary Pickford in "Madame Butterfly" and "Poor Little Peppina," Margaret Clark in "Seven Sisters," Valentine Grant in "The Innocent Lie" and other successes.

"The Belgian" is a dramatic document vitalizing social, military and economic conditions of that stricken country. Belgium has stirred the imagination of the world's great writers, who have made it a shrine of universal sympathy. Mr. Olcott's production of the Kummer story has received the general approval of the Belgian authorities in this country.

"The Belgian" is the first of four big productions planned by Sidney Olcott for the coming year, and in the light of his previous work it is safe to assume that his coming production will be of undoubted worth.

Mr. Olcott has received many flattering offers both from the state right buyers and the larger distributing corporations for the world rights.

EDMUND BREESE ENGAGED BY RAVER.

Edmund Breese, the able character actor, was engaged last week to star in a forthcoming mystery story, to be produced by Harry Raver. As the leading character of the new production, he will have a role which permits of the exercising of the full scope of his dramatic technique.

Edmund Breese has been conspicuously successful as a stage star, having appeared at the head of companies during the past few seasons, presenting such recognized attractions as "The Lion and the Mouse," "The Third Degree" and "The Master Mind." He duplicated his stage success on the screen as the star of "The Spell of the Yukon," produced by Metro; "The Walls of Jericho," a Fox picture, and in the leading role of the screen version of "The Master Mind."

Alma Hanlon and a carefully selected company of picture players will be associated with Breese in his first Raver production. The picture, which as yet has not been named, will be directed by Burton King, who staged several of Petrova's best vehicles and more recently visualized "The Public Defender" for Harry Raver.

Work on the Breese production will start immediately in studios in Yonkers. Further details regarding the production will be announced next week.

EVA TANGUAY TRUE TO FORM.

Eva Tanguay, whose first screen production, "The Wild Girl," is now being released through Select Pictures, is maintaining the reputation for eccentricity which on the stage gained her the soubriquet of "The Eccentric Comedienne." Miss Tanguay while on a recent trip to Chicago in connection with the production of "The Wild Girl," indulged the whim of a pet bulldog to the tune of $800, the bill for which trifling amount was stoically O. K.ed by her philosophical manager, Harry Weber.

Suddenly called to a conference in Chicago, Miss Tanguay, with no time to make reservations, ordered a special car hitched to the Limited, and this she took possession of with her Boston bull, Stokie. In the morning, however, she discovered that no stops would be made along the way, and as Stokie's daily schedule called for a morning walk, it became apparent that something must be done.

Miss Tanguay summoned the conductor, but he had a soul ingrained with time tables, and refused to lay over even to give the poor dog a walk. Whereupon the little star ordered that she and her special be dropped at Pittsburgh. The railroad official expostulated with her and pointed out that such a course would cost her several hundred dollars. "I don't care!" sang Miss Tanguay, and Stokie had his walk.

TRADE SHOWING FOR "THE NATURAL LAW" THIS WEEK.

"The Natural Law" will be given a trade showing on Wednesday morning, October 31, at the Broadway theater. This seven-reeler is the first presentation of Charles H. France, as an independent producer, who, under the banner of France Films, Inc., is planning to make three, or at most four, standard features each year. "The Natural Law" features Marguerite Courtot. This nineteen-year-old beauty played stellar roles with the Kalem Company when she was only fifteen and will be remembered by thousands for her work in "The Barefoot Boy." Later she had a year under the Gaumont banner, whence to the Famous Players where she played opposite Owen Moore in "The Kiss," "Rolling Stones," and several others. Fair Marguerite seems to have caught the very spirit of the play and certainly portrayed the part with a wealth of feeling and a depth of emotion which one would not expect in a young girl. Her work certainly points to a most brilliant future for her.

"The Natural Law" is written by Howard Hall, who played the part of Dr. Webster during the eight months' run of the play at the Republic theater, New York.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Goldwyn Pictures Incorporate in New Jersey

Articles Filed at Trenton October 13 by Big Producing Company—Authorized Capital Stock Is $3,000,000—Officers of the Company.

By Jacob J. Kalter, 95 Branford Place, Newark, N. J.

TRENTON, N. J.—Articles of incorporation were filed October 13 by the Goldwyn Pictures Corporation of New York. A certificate of incorporation was granted giving the concern permission to transact business in New Jersey. The concern has an authorized capital stock of $3,000,000. The object of the concern is to produce and deal in motion pictures. The offices of the producers are at Maine street and Jones Road, Fort Lee. The officers of the Goldwyn firm are given as follows: Samuel Goldfish, president; Edgar Selwyn, vice-president; Gabriel L. Hess, secretary; Crosby Gaige, treasurer.

Buglers Call for Enlistments.

Newark, N. J.—Another patriotic service performed by local exhibitors last week was their aid in securing enlistments by means of bugle calls. The calls were sounded in the various playhouses, and between the calls a recruiting officer explained what each call meant and incidentally appealed for recruits. Recruiting officers were also stationed in the lobbies to answer questions.

The theaters included in the itinerary of the buglers were the Sun theater, 84 Montague street; Strand theater, 116 Market street; Fox's Carlton theater, 140 Market street; Art theater, Sixteenth avenue and Twenty-first street; Victoria theater 257 South Orange avenue; Grand theater, 647 Springfield avenue, and Court theater, 17 Brientnall place.

Associated Amusement Co. Formed.

Newark, N. J.—The Associated Amusement Company has been filed as the trade name of their concern by Thornton Allen, of 881 South Seventeenth street, and Joseph J. Garren, of 204 Mount Prospect avenue. The firm will do a general amusement business at the offices, which are situated at 790 Broad street.

"Italian Battlefront" at East Orange.

East Orange, N. J.—The authorized moving pictures of the "Italian Battlefront" were shown October 18, 19 and 20 in the auditorium of the East Orange High School. The pictures were for the benefit of the American Red Cross.

Adel Holland at Crawford.

Newark, N. J.—Adel Hólland appeared personally October 19 in conjunction with the showing of the Pioneer production "Hate," in which she is now starring. She appeared at the Crawford theater, Broad and Orange streets, and received a rousing welcome.

"Aladdin" Picture at Terminal.

Newark, N. J.—The premier in Newark of the William Fox kiddie production, "Aladdin and the Wonderful Lamp," took place October 21 at the Terminal theater, Park place. The picture continues all week. Moe Kridell, the manager, reports a capacity house at each performance.

Irvington Has Theater Speakers.

Irvington, N. J.—This town last week formed a four-minute speaking committee to talk in the moving picture theaters for the purpose of stimulating interest in the second Liberty Bond. The showhouses visited by the touring committee were the Palace theater, Clinton avenue; the Art theater, Sixteenth avenue; the City theater, Springfield avenue, and the Liberty theater, also in Springfield avenue.

Goldwyn Pictures at Goodwin.

Newark, N. J.—Dring the week of October 14 Maxine Elliott, in Goldwyn's "Fighting Odds" was the attraction. Another Goldwyn feature was shown during the week of October 21, Jane Cowl being featured in "The Spreading Dawn." Both of these productions were enthusiastically received by the Newark playgoers.

Newark Theater Donates Receipts.

Newark, N. J.—Half of the receipts, it is announced by the management of the Newark theater, 195 Market street, during the week of October 21, will be donated to the fund for recreation purposes for the soldiers at Camp Dix. The Woman's Political Union is also interested in this recreational fund.

Lyons Family Incorporates.

Morristown, N. J.—The Lyons Theater Company, with registered offices at Park place, has filed articles of incorporation. The concern, which has an authorized capitalization of $25,000, will operate theaters. Former Assemblyman James J. Lyons, Adele Lyons and William F. Lyons are named as incorporators.

New Jersey Notes of the Trade.

Belleville, N. J.—William Thaller, manager of Hillside Park, Washington avenue, just returned last week from a delightful motor trip through northern New York state.

Orange, N. J.—Pictures showing the life of Martin Luther, the German reformer, were exhibited October 19 in the Central School auditorium of Orange, the occasion being the four hundredth anniversary of the Protestant Reformation.

Newark, N. J.—The exhibitors of the state, ready as they always are to do their bit, have promised their support in the matter of food conservation to the food administration. Dr. H. Charles Hespe, of Jersey City, president of the New Jersey State Exhibitors' League, has been appointed a member of the food administrators' executive committee, of which former Governor Fielder is the head. Special films from Washington will soon be distributed among the exhibitors for screening at their respective showhouses.

Maritime Provinces Letter

By Alice Fairweather, St. John Standard, St. John, N. B.

Legitimate Plays Coming.

ST. JOHN, N. B.—Manager W. G. Golding, of the Imperial theater, who has returned from New York, has made an important announcement. St. John has been lost from the theatrical map for some time, but the Imperial theater has decided to adjust its policy so that the best things are now likely to come into this territory. An entertainment will be given there which will suit a large percentage of St. John people who like a good varied show at a reasonable price. What is more, Klaw and Erlanger and the Shuberts, so say the gossips, have made application for this territory. The opening of the St. John house makes it possible for them to come in.

The big Morosco production, "The Brat," has been booked by W. H. Golding, and will be seen here at the Imperial, Nov. 7 and 8. There is every possibility that the great war play, "Over There," will be seen before Christmas.

Pathe Serials Popular.

St. John, N. B.—Anothr item about Pathe serials. Five out of the seven theaters in the city of St. John are running Pathe serials, and of these five one house runs three, another two.

Empress Theater at Amherst Open.

Amherst, N. B.—The Empress theater at Amherst was opened on Friday, Oct. 19, with "Womanhood," and had a very successful opening. F. G. Spencer, owner of the theater, and S. C. Hurley were present. On Oct. 29 a patriotic opening will take place which is to be attended by several guests from St. John.

Popular Manager Resigns.

St. John, N. B.—S. C. Hurley, who has been manager for the two houses in St. John, Lyric and Unique, for F. G. Spencer, for eight years, has resigned and is leaving shortly. Mr. Hurley has been very popular with the theater patrons and film exchange men alike and it hoped that new duties will not take him away from the city where he would be very much missed. Mr. Hurley is a talented entertainer as well as a clever man of business and has the gift of a ready pen as well as a bright and friendly manner which has made him many friends in his theatrical career for the past eight years.

Abe Smith Will Manage Famous.

St. John, N. B.—Abe Smith, who was formerly connected with the Metro in Montreal and Winnipeg, has changed over to the Famous Players and will be office manager at their St. John exchange.

Prices at the Roseland Go Up.

New Glasgow, N. B.—N. W. Mason, of New Glasgow, has been on a visit to New York, to look over stock companies for his theaters. Mr. Mason intends to engage a complete ladies' orchestra for the Roseland theater at New Glasgow and to raise the price of admission to twenty cents.

Philadelphia Filmdom Comes Across Well

Liberty Loan Committee Picks Up a Matter of $25,000 for Uncle Sam in Five Hours —Max Milder Covers the Exchanges to Excellent Purpose.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—Mrs. Stanley V. Mastbaum, Mrs. E. Gimbel and Mrs. Cass, who are members of the Liberty Loan Committee of the Emergency Aid, secured over $25,000 worth of subscribers from the local film district last Monday. It was about 10 o'clock when the above committee made their first call and entered the offices of the Select Pictures Corp., of which Max Milder is the manager. After their mission became known, Mr. Milder persuaded the committee to place their confidence in him with the assurance that by 3 o'clock he would cover the other exchanges for them, and turn over a handsome amount for the Liberty Bonds. Mr. Miller immediately went forth and put his salesmanship to the test. He made a whirlwind campaign, the results of which netted him, all told, over $25,000. Needless to say, when Mr. Milder presented Mrs. Mastbaum with the checks, he was received just as any hero should be after the performance of such noble work.

Private Showing of "Stranded in Arcady."

Philadelphia, Pa.—A. Osborne, manager of the local Pathe exchange, gave a private review of "Stranded in Arcady," the first of the Mrs. Vernon Castle releases, to a group of newspaper men and exhibitors, last week. The production was highly commended upon by those who were present. The story was of exceptional interest, and the daring performances of Mrs. Castle were wonderful.

Earl Sweigert Daddy of a Girl.

Philadelphia, Pa.—Earl Sweigert, local representative of the Fatty Arbuckle comedies for Paramount, became the proud father of a beautiful baby girl last Saturday night. Mr. and Mrs. Sweigert are at present receiving congratulations from all their friends. "Of course, we cannot expect little Miss Sweigert to appreciate Fatty Arbuckle's screen humor at present, but wait until she grows up," says Papa.

New Theater Planned for Camp Dix.

Wrightstown, N. J.—Plans for the building of a modern motion picture theater at Camp Dix, have been prepared by a new company, who proposes to break ground for their enterprise at once. There will be approximately 75,000 soldiers here in the near future, and the project looks promising. The men behind this company are Kays Morgan, J. H. Turner, attorneys, Asbury Park; Halsey Polhemus, editor of Asbury Park's Morning Press, and Albert C. Lewis, a big builder, and owner of the Colonial, Seaside Park, N. J., and the Lorraine in Bayhead, N. J.

A Resourceful Woman Exhibitor.

Philadelphia, Pa.—Lancaster boasts of having at least one woman exhibitress in Mrs. W. H. Snyder, who is to be admired for her ability and resourcefulness in the successful management of the Grand theater. Despite the competition of a theater charging 5c. admission, which is reported to have a tendency of demoralizing business in general, Mrs. Snyder displayed her showmanship by presenting Mary Pickford in "Rebecca of Sunnybrook Farm," during the week of October 22, with excellent results. The town is inhabited mostly by wealthy farmers of a retiring nature and a religious sect known as the Quakers, who are chiefly adverse to all sorts of amusements. It has been by the careful study of these conditions and a woman's tact that just naturally made Mrs. Snyder succeed.

Connie Mack Theater Raises Prices.

Philadelphia, Pa.—The Connie Mack theater, of Germantown and Lehigh avenue, has raised its price of admission to 15c, every Friday and Saturday following the inauguration of the Artcraft and Paramount program.

Chester Exhibitor Prospers.

Chester, Pa.—Conditions in this section are reported to be flourishing in the exhibiting line. In evidence, we hear about a new car which Gilbert Bernstein of the Grand theater recently purchased, following a successful week's engagement of "Joan, the Woman."

Wallace Reid to Pay a Three Days' Visit.

Philadelphia, Pa.—Wallace Reid, the Paramount star, who is on his way East, will shortly stop here for a three days' visit. Upon his arrival he will be the guest of the management of several neighborhood theaters who are preparing to give him a royal welcome.

Edgar Moss Promoted.

Philadelphia, Pa.—Edgar Moss, head salesman of the Paramount, has been promoted to manager of the short-reel and serial department.

Orpheum at Reading to Run Films.

Reading, Pa.—The Orpheum theater, which has been running stock companies, will inaugurate a new policy by showing motion pictures, beginning on Monday, October 29. This theater has a seating capacity of 1,200 and the pictures will be presented under the direction of George Carr. Wilmer and Vincent, the owners of the Orpheum, promise to establish their identity along this line further by erecting another theater in Allentown on the present site of the Hamilton Hotel, which they have recently purchased.

Pan-American Film Opens Headquarters.

Philadelphia, Pa.—David B. Gally, director of Pan-American Film Company, has opened headquarters at 1337 Vine St., which he will equip with an up-to-date projection room for a special and a new purpose.

Gustave Elms Weds.

Philadelphia, Pa.—Surrounded by a group of intimate friends, Gustave Elms, 710 East Willard street, and Miss Mary Myrtle McConyngham, 3840 Fairmount Ave., embarked on the high seas of matrimony last Sunday afternoon. Elms is a member of Moving Picture Operators' Union, Local 307, of which body he was one of the originators. After their return they will temporarily reside at 710 East Willard street.

Philadelphia, Pa.—William Karrer, a pioneer in the film business, representing the Masterpiece Film attractions, closed 102 contracts during the past week on Billy West comedies. Mr. Karrer has previously been in the state rights' business and is well known throughout this territory.

Philadelphia, Pa.—The Artcraft and Paramount million-dollar advertising campaign is reported to have been a boon to local exhibitors. Many live managers are taking advantage of the big announcements which appear in the newspapers by buying extra space to be inserted alongside of them.

Philadelphia, Pa.—J. F. Gill broke records last week with booking on Charlie Chaplin's comedy, "The Adventurer." Nineteen prints are now working, and still some exhibitors could not accomodate all the patrons at their theaters who came to see Chaplin's latest comedy.

Pittsburgh News Letter

C. F. Schwerin Gets National Circuit Branch.

PITTSBURGH, PA.—The interesting announcement is made that Charles F. Schwerin, for some years a foremost figure in the local film trade and recently manager af the Select Pictures exchange here, has assumed charge of the distributing agency for this section of the country of the releases of the First National Exhibitors' Circuit, Inc., and several other features for which the firm of Rowland & Clark holds the territorial rights. Headquarters have been established in the offices of the Rowland & Clark theaters, Westinghouse building, Penn avenue and Ninth street.

The appointment of Mr. Schwerin to manage the Pittsburgh branch of the First National Exhibitors' Circuit meets with much approval in the trade, as he is considered a brilliant executive and one of the most able film men in the country. Mr. Schwerin's experience has been extensive, his entrance into the moving picture business being in 1907, when he became an exhibitor in Chattanooga, Tenn. Later he engaged in another line of business for a time and then became affiliated with the General Film Company in New York City. He resigned that position to act as special traveling representative for William Fox, and following that he became manager of a chain of theaters in the metropolis. He came to Pittsburgh several years ago to take charge of the local branch of the World Film Corporation. About ten months ago he assumed his late position as general manager of the Select Pictures in this city.

Mr. Schwerin took up his new duties October 21 and he reports that the initial business of the First National Exhibitors' Circuit has been exceedingly gratifying.

N. S. Carroll Made General Manager.

Pittsburgh, Pa.—Norman S. Carroll, one of the best known of the younger film men of this city and for the past few months manager of the Pitt theater, has been appointed general manager of the Fort Pitt Theater exchange, Penn avenue and Seventh street, Pittsburgh, succeeding Lewis Newman. Mr. Newman goes to the New York office of the organization, where he will supervise the bookings of the company for the entire country, in association with Joseph M. Gaites.

Manager Carroll states that additional salesmen are being added to the force of the local exchange in order to care for the rapidly increasing business of the office by personal contact and co-operation. He also reports that additional prints have had to be obtained on "The Garden of Allah," "The Italian Battlefront," "Twenty Thousand Leagues Under the Sea," "Civilization" and "The Bar Sinister."

Mr. Carroll will not only have charge of the local branch of the Fort Pitt Theater exchange, but will also act as business executive of the Pitt theater, handling all financial affairs of the house under the direction of William Moore Patch, president and managing director.

H. B. Day Heads Select Exchange.

Pittsburgh, Pa.—The Select Pictures exchange, Seltzer Film building, Liberty avenue and Twelfth street, Pittsburgh, is now under the management of Harvey B. Day, formerly personal representative of Stanley V. Mastbaum, of Philadelphia. He succeeds Charles F. Schwerin, who has resigned to become manager of the local office of the First National Exhibitors' Circuit.

Mr. Day is a Pittsburgher, being a pioneer in the film trade of this city one of the oldest exchange managers in point of service. He established the William Fox branch here three years ago and even before that conducted one of the first

of the big exchanges in this territory when he opened the first George Kleine office in Pittsburgh. Mr. Day is an old showman, having been identified with leading theatrical interests for many years prior to entering the moving picture field. He has been associated with the Stanley Company at Philadelphia for some time past and his return to this city is welcomed by a host of old friends.

A New Film Distributor.

Pittsburgh, Pa.—The United Business Association, a new film distributing company, which will also conduct moving picture theaters in this section, has been established here, with offices in the Sauer building, 804 Penn avenue, Pittsburgh. C. F. Michaels is manager of the new concern.

The United Business Association Film exchange has purchased the negatives and U. S. rights on "Ignorance," a six-reel drama featuring Earle Metcalf, and negotiations are under way for other features to be handled on a state rights basis.

In the exhibiting field the new company at present conducts the Verdi theater, Wylie avenue, Pittsburgh, and the Comfort theater, Sharpsburg.

Morgan Grand Theater Changes Hands.

Sharon, Pa.—The Morgan Grand theater, a leading picture house of Sharon, Pa., has been purchased by Messrs. Rainer, Krouse and Gursch, of Youngstown, O. The theater was formerly owned by A. T. Shaughnessy, of Sharon, and Robbins Brothers, of Youngstown. C. W. Lawson continues as manager of the Morgan Grand.

Western Philadelphia Film Notes.

Pittsburgh, Pa.—Arthur S. Daud, sales manager for the Universal Annimated Weekly, Current Events and Screen Magazine, spent four days recently at the Pittsburgh Universal office, the Independent Film exchange, boosting the Universal news reels among local exhibitors.

Pittsburgh, Pa.—Leon Victor, formerly with the Fox Film Corporation here, handling "A Daughter of the Gods," has become booking agent for "Intolerance" in Western Pennsylvania and West Virginia. Mr. Victor was also formerly connected with "The Birth of a Nation" for two years.

Tarentum, Pa.—The Star theater, Tarentum, Pa., has been remodeled and redecorated under the direction of Manager F. J. Krepley, and the house presents a very attractive appearance. A new lighting system has been installed, also new seats and other equipment.

Creekside, Pa.—An attractive new theater is nearing completion at Creekside, Pa., and will be opened about November 1. The owners are Messrs. Capano and Valenti.

Wilmington, N. C., Notes.

By D. M. Bain.

WILMINGTON, N. C.—Marx S. Nathan, manager of the Great Atlantic Feature Film Company, is making a personal trip through the Carolinas and Virginia in the interests of his productions. He will visit Atlanta, Washington, and New York before his return, and is looking for some new state rights productions to handle in this territory.

Wilmington, N. C.—C. U. Melvin, of Fox Film Corporation Washington exchange, was a visitor in the city the past week.

Columbia, S. C.—Manager George C. Warner is making extensive alterations to his Ideal theater, and by the addition of a balcony will materially increase its seating capacity. While the work is in progress, Manager Warner is engaged in the herculean task of endeavoring to run the show without interruption.

Buffalo Exhibitors Praised for Patriotism

Local Liberty Loan Committee Takes Note of What Theaters Have Been Doing for the Cause—J. R. Oishei Is Chairman for Theaters.

By Joseph A. McGuire, 152 N. Elmwood St., Buffalo, N. Y.

BUFFALO, N. Y.—The Liberty Loan committee has found that the co-operation of the Buffalo theater managers has been notably hearty in the advertising and publicity work for the sale of the Liberty Bonds. The managers of both the Star and Teck theaters have erected large painted signs on their main stage curtains reading "Have you bought second Liberty Bonds?" and have also placed electric signs bearing the words, "Buy Liberty Bonds," in prominent locations at the theater entrances and exits.

Shea's theater, the Olympic, the Lyric and the Majestic are displaying on the main drop curtain of the stage setting, in view of the audience at all times during performances, large painted signs three feet wide by 12 feet in length bearing Liberty Bond slogans. They also have erected electric signs advertising the Liberty Loan campaign.

H. B. Franklin, of Shea's Hippodrome, besides erecting a Liberty Loan stage setting at his theater, has been giving much time to working out the details of the United States treasury building being erected on Lafayette Square by the publicity department of the Liberty Loan committee.

John R. Oishei, manager of the Teck, was chairman of the Liberty Loan committee for theaters, including moving picture houses, and exchanges, and had the co-operation of a large corps of workers. In fact, every exchange man and every exhibitor, large and small, "did his bit" in connection with the campaign.

Cold Weather Comes With Little Coal.

Buffalo, N. Y.—The exhibitors of Dunkirk, Niagara Falls and Batavia, who complained of the humid weather during July and August, are now wishing this was the "good old summertime," because a serious coal shortage is threatened in these cities and may extend late into the winter. They know that if they want to give their theaters all the comforts of home, heat is one of the requisites. Realizing, therefore, that the gas supply is also very meager at times in the winter months, the managers say they may have resort to the old-fashioned woodpiles. Even these, according to one exhibitor, whose only bad habit is the use of similes, are as scarce nowadays as—well we'll continue.

Jottings in Western New York.

Buffalo, N. Y.—Manager Rogers, of the Select Pictures Corporation, Buffalo, reports excellent business on their stars, Clara Kimball Young, Norma Talmadge, Alice Brady and Constance Talmadge, throughout the territory. Among the large exhibitors who have signed contracts for the yearly output on these stars are the Strand theater, Buffalo; Regent, Rochester; Strand, Syracuse; Avon and Park, Utica; Symphony, Binghamton and the Regent, Elmira.

Western New York Notes.

The Rudolph Wurlitzer Co. has installed a theater orchestra, style U, in the Broadway moving picture theater, Buffalo. The Buffalo store of the Wurlitzer Co. is being remodeled. W. P. Tanney is manager of the branch.

The local film trade was represented at the Affiliation meeting of advertising men at Rochester on October 27. Among the speakers was William H. Taft, former president, whose topic was "After the War—Everlasting Peace."

H. E. Lotz, manager of the Triangle, Buffalo, was in New York last week.

Walter Kruger, manager of the Arcade theater, Newfane, N. Y., reports that the new Pathe film, "Her New York," is drawing the crowds.

Manager Filkins, of the Pathe, Buffalo, is in receipt of a letter from W. G. Catlin, of Montour Falls, asking for a film for a no-license campaign. Mr. Catlin forwarded "The Warning" to Mr. Catlin.

"Picture No. 4," the free film put out by all exchanges in support of the Second Liberty Bond, is in demand.

The George Kleine Pictures of Buffalo reports that there is a great demand for Perfection pictures, especially in the outlying sections of the big cities. This exchange is sending out to all exhibitors who have Perfection contracts beautifully oak-framed Perfection certificates.

All employes of the George Kleine office have purchased Liberty Bonds.

Exhibitors are co-operating with local exchanges in an effort to ease up the tension caused by the freight congestion. They are following a definite plan of sending film back and forth by certain trains agreed upon.

The Wm. S. Hart and Douglas Fairbanks re-issues are in such demand in this territory that the Triangle Exchange is getting far more bookings than when these pictures were first released. Some of the theaters showing these are Strand, Buffalo; Colonial, Rochester; Strand, Syracuse; Avon, Utica.

Capitol City News Letter

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

Exhibitor Coleman's Son a Birdman.

WASHINGTON, D. C.—M. Coleman, who operates the Grand theater, has learned that his son, Henry L. Coleman, will soon be one of America's birdmen flying in France. Young Coleman was recently commissioned a second lieutenant, assigned to the air service, and was sent to Atlanta, Ga., where he was an assistant instructor of flying. He later received a promotion, becoming a first lieutenant. He was sent to Fort Wood, N. Y., a few weeks ago and from there he went abroad.

Interesting Notes of the Trade.

Washington, D. C.—A. Bernstein is in charge of Loew's Columbia theater on F street, during the absence of Lawrence Beatus, house manager, who was sent by Mr. Loew to Cleveland, Ohio, to open the Stillman theater in that city. Mr. Beatus has opened a number of houses in this way and has been very successful in giving them a good start. It is expected that he will be absent from the Columbia for a month or six weeks.

The productions secured for this territory by the Hy Art Masterplays Company, including the "Garden of Allah," "Battle Cry of Peace," "Pavlowa," and others, will hereafter be marketed by the Super Films Attractions, Inc., of 903 E street, Northwest.

W. F. Ballenger is back on the job again as a salesman with the V-L-S-E exchange. Mr. Ballenger has severed his conection with that concern to enter the employment of the Select Picture exchange upon its organization in this city. He will return to his old territory, Virginia.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Marguerite Clark Sells Liberty Bonds

Famous Player Puts Enthusiasm Into Liberty Loan Campaign in Cincinnati—The Whole City Greets Her and Hustles Sales.

By Kenneth C. Crain, 307 First National Bank, Cincinnati.

CINCINNATI, O.—The visit of Marguerite Clark, the Cincinnati-born stage and moving picture star, was one of the pleasing events of the city's campaign for the second Liberty Loan, as well as one of the most interesting things which has occurred in photoplay circles in the Queen City for a long time. Miss Clark's visit, which was on October 23 and 24, was in direct response to an invitation extended by the Cincinnati Moving Picture Exhibitors' League, whose co-operation had been asked by the local Liberty Bond Committee in a movement to secure the presence in the city of famous Cincinnati people to help raise the $35,000,000 quota assigned to Cincinnati. Miss Clark promptly accepted the invitation, breaking a personal precedent to do so, on account of her interest in the patriotic angle of the situation, and great preparations were made to make her visit all that it should be, from every standpoint.

L. W. Foster, the local Paramount manager, who assisted the general reception committee, ousted H. Serkowich, secretary of the Moving Picture Exhibitors' League, from his office in the Chamber of Commerce, and this was turned over to Miss Clark, splendidly furnished for the occasion. Special Liberty Bond application blanks, bearing the star's picture, were sent out to thousands of prospects, and were also used exclusively during her presence in the city in taking applications in her office and elsewhere, while each purchaser, through Miss Clark, received a tag, thousands of which were proudly worn, stating, "I am helping Marguerite Clerk Sell Liberty Bonds."

On her arrival on the morning of October 23 from New York, Miss Clark was met by a large reception committee, a detail of Cincinnati police, and a band, with a guard of honor, consisting of two companies of the Home Guard, armed and uniformed. She was taken at once to Fountain Square, and got down to business selling bonds. The day was specially designated as Marguerite Clark Liberty Bond Day by the general Cincinnati committee of bankers and business men in charge of the sale of the bonds, and all worked to make it a tremendous success in honor of the distinguished little visitor. Selling on the trading floor of the Chamber of Commerce was another interesting feature of Miss Clark's work, meeting with great success. In the evening a reception in the ballroom of the Hotel Sinton was held, with leading society women presiding.

On Wednesday, October 24, Miss Clerk continued her work at her office, with a session at noon on the Fountain Square esplanade, and at one o'clock attended the luncheon of the Cincinnati Advertising Club at the Hotel Gibson, being enthusiastically received. Incidentally, the club resolved itself into a special Marguerite Clark selling committee before her arrival, and presented her at once with over $50,000 of subscriptions. Her final report to the assembled Cincinnati Liberty Bond Committee was made early in the afternoon, following the luncheon, and Miss Clark then departed for New York. Accompanying her were her sister, Miss Flora Clark, Al. Kauman, general director of the Paramount, and John C. Flynn, Paramount publicity agent.

Marguerite Clark Runs Liberty Bond Selling Campaign in Cincinnati, Ohio.

Rotarians See War Films.

Cincinnati, O.—Rotarian Charles Wiegel, who manages the Alhambra theater, helped along the second Liberty Bond issue at a recent meeting of the Cincinnati Rotary Club by showing some war pictures, designed to give the members a vivid idea of the things which this country may expect if the war ever gets over on this side, instead of being finished where it was started. The pictures helped materially in inducing the Rotarians to subscribe liberally to the bonds.

Thieves Damage Vitagraph Exchange.

Cincinnati, O.—Thieves who visited the quarters of the Vitagraph exchange, at 129 West Seventh street, were rather poorly paid for their enterprise, although they accomplished damage which the management would have gladly paid them to refrain from. The marauders tore out part of a brick wall in the rear of the building in order to obtain entrance, and their booty consisted entirely of gas and electric fixtures, valued at about $100, with some of the company's advertising matter.

Manager W. R. Johnson Now at Work.

Cincinnati, O.—W. Rhea Johnson, manager of the Cincinnati branch of the Harris P. Wolfberg Attractions, is getting his office here, which was established only a short time ago, well straightened out, and is already in touch with exhibitors to an extent which is having profitable results. He is doing all of this work personally, although later he expects to build up a selling staff. Mr. Johnson desires it to be understood clearly that his office is a branch of the Harris P. Wolfberg Attractions of Pittsburg, and is not an independent proposition, as he feels that there may have been a wrong impression on the subject. The attractions which the company controls, including "The Crisis," "An Trial," "Hate," "The Deemster," and others, are of a caliber distinctly unusual for handling by state's rights, and account for the company's success.

Marion Bertling Will Manage Theater.

Piqua, O.—It has been announced that Marion Bertling, who was one of the first exhibitors in Piqua, will be connected with the Favorite theater under its new owner, Frank Clark, who recently purchased the house from Yount Brothers. Mr. Bertling is to be active manager of the Favorite, and has already made arrangements for some bookings which will keep the high standing of the house unimpaired. Redecorating and other improvements, including the installation of a new pipe organ, are in progress.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Dayton, Ohio, News Letter

By Paul J. Gray, Alhambra Theater Bldg., Dayton, Ohio.

New Theater Ordered for Camp Sherman

CHILLICOTHE, O.—The new theater which was announced in all the trade papers last week has been officially ordered by the Government. The new theater will be constructed in Section F at Camp Sherman. Authority for the construction of the theater was received Friday by Captain Ward Dabney, the quartermaster of construction. The theater building will be 120 feet by 143 feet and will cost an aggregate amount of $27,000. The theater will be operated under the supervision of the local branch of the Fosdike Training Camp Activities Commission. The new house will be equipped with moving picture machines and will present the silent drama as well as the legitimate. There is much joy in the hearts of the 60,000 men now stationed at Camp Sherman, for Chillicothe is not over plentiful with theaters of any kind.

Theaters Open Sundays in Chillicothe.

Chillicothe, O.—Owing to the enforcement of an old State law which prohibits the opening of theaters on Sunday there has been, up to the time of writing, no performances allowed in Chillicothe of any kind. Theater managers have suffered for time immemorial, owing to a small majority of the populace demanding that the law be enforced, when in reality most of the people in Chillicothe would prefer letting the theaters stay open.

Such a condition of affairs has been changed, however, and it was decided to open all places of amusement last week, moving picture theaters as well as the one vaudeville house which operates in Chillicothe. General rejoicing prevails over the town, which is an indication that a majority of the people prefer the theaters to be open on Sunday. All managers in Chillicothe report business above the average and say that the camp has been a means of bringing an extra amount of business.

New Auditorium Raises Prices.

Dayton, O.—Before remodeling, the New Auditorium here always charged the nominal sum of ten cents for some of the market's best pictures. This policy was rigidly adhered to and it has only been since the reopening that the admission price has been changed to fifteen cents, with companion loges going well at twenty-five cents. No one has complained of the rise and the Auditorium is doing better business than ever before. Mr. Gil Burrowes is a firm believer in giving the

public the best of the market and this would be impossible, he states, at the old scale of prices.

Notes of the Trade in Dayton.

Dayton, O.—The Auditorium, this city, has booked all the Goldwyn pictures for this city and opens with "Polly of the Circus" this week. The feature has been advertised heavily and a turnaway business is expected.

The Columbia, Dayton, O., has broken the spell and booked the big Fox picture, "When a Man Sees Red." This picture was presented at advanced admission prices. For the first time in two months Dayton has seen their first new Fox picture and it was evidently appreciated.

The Strand is about the only large theater in Dayton, O., that has not advanced prices at some time. It still plays first-run Paramount and Artcraft pictures at ten cents. Two managers of neighborhood houses informed the writer that they intended to advance their prices in the next week, owing to the fact that they had booked Paramount and Artcraft pictures for their patrons.

Rudolf Yost, again assistant treasurer of B. F. Keith's theater, Dayton, O., recently underwent a serious operation on his eye. The operation did not interfere with his work at the theater, however, and he is still working despite the fact that at least three operations will be necessary before any relief is promised. Mr. Yost's many friends hope that the operations will be successful.

John Lyons, manager of the Orpheum at Dayton, O., will stick to a straight five-cent policy from now on, owing to the new war tax.

Cleveland News Letter

By M. A. Malaney, 218 Columbia Bldg., Columbia, Ohio.

Manager J. N. Roberts Marries.

CLEVELAND, OHIO.—J. N. Roberts, manager of Wertsner, Wild and Company, was married last week and in celebration of the event, he gave a party to his many friends. Music, vaudeville and refreshments helped to make a very merry party. In sending out his notices of the event, Mr. Roberts sent a unique card, which naturally drew a large crowd of jolly fellows.

Fred Schramm Will Sell Goldwyn.

Cleveland, Ohio.—Fred Schramm has sold out his interests in the Exclusive Features Company, Cleveland, and is now a salesman for the Goldwyn Company. Fred has many friends who wish him the best of success. The quality of the salesman, when considered with the quality of the material sold, makes a long list of bookings coming in a pretty sure thing.

Fred Schramm.

J. J. Laughlin Made Special Representative.

Cleveland, Ohio.—The latest addition to the selling force of the Harris P. Wolfberg Attractions, operating in Cleveland, Cincinnati, and Pittsburgh, is J. J. Laughlin, who has been appointed special representative for the Cleveland office in the North Ohio territory. Mr. Laughlin will confine his attention to "To-day" and "The Mad Lover."

The Cleveland office is in charge of Thornton M. Eckert, who has made such remarkable headway with the Hall Caine story, "The Deemster," and also "The Crisis," that he has been given full charge of the First National Exhibitors' first release, "On Trial," for the entire state of Ohio.

Canadian K-E-S-E Has Been Reorganized

Charles A. Garner Appointed General Manager and Will Open New Headquarters in Toronto—Several Additions to the Staff Announced.

By W. M. Gladish, 1263 Gerrard Street East, Toronto.

TORONTO, ONTARIO.—On top of the news that the Regal Films, Ltd., had absorbed the Triangle interests in Canada, comes the information that the Canadian K. E. S. E. has been reorganized. In announcement made on October 23, Charles A. Garner, formerly Toronto branch manager of the Mutual, told of his appointment as Canadian general manager for the K-E-S-E with headquarters in Toronto. Garner succeeds D. Copper in the management of the Toronto branch and he will have general charge of the service throughout the whole country. The manager of the Montreal K-E-S-E has also been changed, Billy Allen of Toronto succeeding A. J. Reddy, who has joined the Independent Film Supply Company, distributors of Art Dramas.

Six K-E-S-E Branches.

General Manager Garner announces that six branches of the K-E-S-E would be in operation in the Dominion before next February. This means the opening of offices in St. John, Winnipeg, Calgary and Vancouver. Garner recently held an important conference here with D. H. Berg, personal representative of George Kleine. One of the first steps will be the securing of larger premises in Toronto for the Canadian headquarters, a feature of which is to be a private screen room. The present office is located at 39 Adelaide Street West.

Garner takes with him to his new staff three employes of the Mutual, Jack Nelson and Frank Mulhall, salesmen, and J. Butler, booker. Garner declares that considerable of the K-E-S-E releases have never been seen in Toronto or in Canada.

Travis Will Manage Mutual Office.

James Travis, formerly Pathe manager here, has become the manager of the Mutual exchange in sucession to Mr. Garner, who was formerly of Cleveland.

Returned Soldiers Will Be in Demand.

Toronto, Ont.—Both exhibitors and exchange managers of Ontario are worrying about the conscriptive draft which will make it necessary for a great many young single men and widowers to join the Canadian colors on December 10. It is feared that quite a number of projection machine operators and other theater employes will be taken when there is already a scarcity of experienced men. The draft may also take some valuable employes from the exchanges. In very few instances, it is pointed out, can female labor be used to relieve the situation. The Ontario government has frowned on the proposal to use women in the projection booth while exchange managers have found that women are unsuited for the inspection of film. The Military Hospitals Commission has already decided, however, to train returned soldiers as projection machine operators, as there has been a demand for qualified operators for some time.

Film to Boost War Loan Free of Charge.

Toronto, Ont.—A. S. Aranson, of the Regal Films, Ltd., recently superintended the taking of a 700-foot trailer to boost Canada's latest war loan, which has been called the "Victory Loan." To secure one of the many prints of this release, an exhibitor has only to address the nearest branch of the Regal. The co-operation of every exhibitor in Canada has been requested. The film is free of charge.

Hitch Over Films Censored in Montreal.

Toronto, Ont.—Otto Elliott, chief moving picture inspector for Ontario, recently seized a number of current releases in Ottawa because there was no censors' approval tag in the reel boxes. The explanation for this was that Ottawa theaters are served by Montreal exchanges because of the proximity of Ottawa to Montreal. Similar prints of the pictures had been passed at Toronto by the Ontario Board of Censors for Toronto exchanges and the Montreal exchanges assumed that they could proceed with the release of the prints to Ottawa which is in the Province of Ontario.

In view of the seizure, the suggestion has been made that when pictures are examined and approved by the Ontario censors here, that duplicate tags be made out for the Montreal prints of the same pictures unless numerous cuts are desired. With this arrangement, it will not be necessary for Montreal exchanges to send their prints all the way to Toronto for examination before they are shipped from Montreal to Toronto. In this way considerable time, expense and inconvenience can be avoided.

Interesting Pathe Notes.

Toronto, Ont.—W. H. Smerald, special representative of the Pathe, passed up Toronto on his trip from Montreal to Vancouver, but President L. E. Ouimet, of the Specialty Film Import, Ltd., of Montreal, Pathe distributors, visited the Toronto branch of the company on October 23. Announcement is made that James Davidson, brother of the late Wally Davidson, has succeeded the latter as manager of the Toronto branch.

Although Manager Clarence Robson, of the Strand theater, Toronto, swore that he would adhere strictly to the policy of changing shows twice each week throughout the season, he has booked first Toronto run of the Pathe special, "Les Miserables," for the whole week of November 12.

A few nights ago Roland Bottomley, male star in the Pathe serial, "The Neglected Wife," made an appearance at two of Toronto's theaters. Bottomley is new a recruit in the Canadian Army, and when he "came on" in his Canadian uniform he received a tremendous ovation. He appeared at the Imperial, Queen Street East, and also at the Playtorium, entirely of his own accord and without remuneration—just to help the exhibitors a bit.

Tracks on Street Near Theaters.

Toronto, Ont.—Here's a tip for exhibitors in small towns. In publishing some automobile notes, the Montreal Star advised tourists to avoid the vicinity of moving picture theaters because the theater proprietors were in the habit of sweeping poster tacks into the roadway. Punctures were blamed for this alleged fact. If this is so, the small town exhibitor is probably driving business from his door.

Regal Films Get Re-Issues.

Toronto, Ont.—Announcement is made that the Regal Films, Ltd., will distribute five Clara Kimball Young re-issues in Canada. These have new titles and added scenic effects. These are being offered to exhibitors as an addition to the regular Regal service. The Regal is also handling the official war release, "On the Italian Battle Front."

N. L. Nathanson, managing director of the Regal, recently made a business trip to the Maritime Provinces.

Toronto, Ont.—So great was the crowd which tried to surge into the Colonial theater, Toronto, during the week of October 15, to view the last episode of "The Gray Ghost," that the new poster frames in the lobby were smashed. Manager MacMillan reports that "The Gray Ghost" drew better business than any other serial he had used.

In South Films by Express Are Uncertain

Abominable Traffic Conditions Have Been Cause of Canceling Many Programs—Exchanges Are Forced to Sidestep Responsibility for Delay.

By J. L. Ray, The Nashville Banner.

NASHVILLE, TENN.—Moving picture exchanges in the South are experiencing delays in the handling of films at various points. Numerous complaints have been filed with the express companies, and while it is believed that the express management is doing a great deal to alleviate the abnormal condition of slow transit many programs are being canceled on account of not receiving the films on time.

All express companies are accepting shipments of films and accessories subject to delay, which prevents any suit arising from their inability to deliver the goods on time. One of the largest exchanges in the South, for instance, is putting a bulletin notice on all correspondence to the effect that they are unwilling to assume any responsibility for non-delivery of films further than proof of their having left under shipping papers in sufficient time to reach their destinations.

Shipments of merchandise, produce, etc., by merchants together with the heavy demand for express cars to transport army kitchens has been responsible for the present state of affairs. According to express officials much of the rolling stock for express service comes via Cincinnati, which is an important express junction point, and owing to the fact that they have been unable to secure enough cars to meet the South's demand traffic has necessarily been affected to a material extent.

Memphis Sunday Tangle.

Memphis, Tenn.—In the suit of the city against James B. Amis, manager of the Majestic theater No. 2, an uptown theater, in which the defendant is charged with the illegal operation of a moving picture house on Sunday, Judge J. P. Young, of the First Circuit Court, has granted the application of A. L. Hieskill, representing the city, for a writ of certiorari in the Sunday closing case. This is the suit growing out of the test case instituted by Memphis theater men as to the legality of Sunday operation provided profits were donated to charity. Three cases are pending against Amis, each for the mere sale of a ticket, one following the other; however, this case is merely a fragment of the Sunday closing muddle which came to an abrupt halt when P. W. Lanier held that it was not legal for shows to operate on Sunday under the conditions set forth above.

Nothwithstanding the fact that Judge Young gave peremptory instructions to the jury which heard the case to assess a fine of from $1 to $50, the jury could not agree on the amount, and the judge was forced to discharge them and declare a mistrial. The suit in Judge Young's court was to return the amount of the fine and costs without any bearing on the present operation. Nine of the jurors favored a fine of $12.50, while three of them hung out for a $1 fine for each offence.

Eight similar cases will be consolidated and tried together by Judge Young this week, leaving about forty others arising at various times in the Sunday mix-up and pending in other divisions of the court.

Lyric Theater at Length Opens.

Chattanooga, Tenn.—On account of delay by the contractors who have been remodeling the old Lyric theater the rejuvenated playhouse opened a week later than was anticipated and advertised by the management. The house opened Monday as the Loew theater after some fast work by the interior decorators and others engaged in renovating the building. Through the personal attention of General Manager E. A. Schiller, of the Loew circuit, the work was carried through with only a week's delay.

There was some question regarding the lease in connection with the theater. Mr. Schiller recently said that the Signal Amusement Co. had a lease on it, but that his people had an arrangement by which they were to operate separately, although it had not been subleased by them.

Operators Hold Annual Feast.

Chattanooga, Tenn.—Moving picture operators held a banquet and get-together meeting in Central Labor hall last week in observance of their seventh anniversary. Matt Robinson, representing the American federation, was the toastmaster. R. H. Johnson, president of the organization, delivered an address. A talk was made by Ed. Healy, one of the oldest members of the operators' union. Elbert Lowry was chairman of the committee in charge of the occasion.

Two Nashville Theaters Sold.

Nashville, Tenn.—The Excel and Lincoln theaters, two negro moving picture houses on Cedar street, have again changed hands, and are now under the management of A. J. Wharton, a Nashville negro exhibitor. First class pictures will be shown at the Excel, while pictures and vaudeville comprise the Lincoln bill. Wharton says he will put the houses on a paying basis this time.

Louisville News Letter.

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Company Formed to Operate the Walnut.

LOUISVILLE, KY.—The Sturdo Amusement Co., with an authorized capital stock of $30,000, divided into shares of $100, and a debt limit of $50,000, has been incorporated to take over and operate the Walnut theater. The incorporators are Joseph L. Steurle, Fred J. Dolle and Walter L. Lapp. Mr. Dolle and Mr. Steurle are connected with the Broadway interests, which in turn are interested in half a dozen or more local picture theaters, including the East and West Broadway theaters, the Ideal, Baxter, Crown, Rex, Casino and Alamo. The new company has had the Walnut theater done over and recently opened with "The Manxman." The theater was formerly operated by the same interests, but has been closed for several weeks.

Lipschitz Had to Buy a Bond.

Louisville, Ky.—M. Lipschitz, manager of a moving picture theater at Covington, Ky., received rather rough treatment on Sunday, October 21, when he interfered with a Liberty Loan speaker. It is alleged that Lipschitz had been discourteous to the speakers, and was denounced by Commonwealth's Attorney Stephen L. Blakley, the speaker of the day. The house manager made his way to the stage and ordered the speaker off, but at this point in the proceedings the audience became enraged and dragged the manager to the street. Cooler heads saved the man from the hands of the mob, composed of men and women, but forced him to take the stage and make a public apology for interfering with the speakers. The manager then agreed to buy a Liberty Bond and to decorate his theater with American flags and in the future allow the speakers the use of his theater without interference.

Strand's Benefit Nets $100.

Lexington, Ky.—The management of the Strand theater recently presented the board of managers of the Old Ladies' Home with a chcek for $100 to be used in erecting a new building, the check representing a commission promised by the theater for the sale of 3,000 admission tickets to the picture playhouse.

New Loew House Promised Louisville.

Louisville, Ky.—Marcus Loew, of New York, well known theatrical manager, is expected to arrive in Louisville shortly to close a deal whereby a large moving picture theater will be erected either in Louisville or close to the entrance of Camp Taylor, the federal cantonment. Loew was here several months ago and stated at that time that he was figuring on a big theater.

Interesting Notes of the Trade.

Winchester, Ky.—The present supply of good machine operators is so short that Minor & Bloomfield, managers of the Pastime theater, recently had to go as far as Gadsden, Ala., to locate a good operator, and arranged with Earl Ferguson to take charge of the booth.

Louisville, Ky.—A. C. Farrel, manager of the Central Film Service Company, of Louisville, a branch of the Universal Company, was called to Indianapolis on Saturday, October 20, on account of the death of his mother.

Louisville, Ky.—L. J. Dittmar, manager of the Majestic Amusement Company, has gone East and will spend about ten days in New York.

Louisville, Ky.—Stage attractions have added greatly to the business handled by the Star theater, at Fourth and Jefferson streets, and Manager Johnson Mussellman is much pleased with the improvement in business. Cheap musical comedy and vaudeville attractions have drawn a good volume of the large transient business in Louisville at this time.

Pineville, Ky.—Clyde Gaines, who controls a chain of theaters in the Eastern Kentucky district, has just reopened the old Lyric, which is now known as the Gaines theater. Erney Younkin is in charge of the playhouse. Gaines dropped out of theatrical circles for a while to look after his large oil interests.

Paducah, Ky.—The Arcade theater has discontinued its amateur night performances, but it running De Luxe vaudeville on Monday, Tuesday, Thursday and Friday, the vaudeville being in addition to seven reels of film.

Forsyth Can Continue Showing Pictures

Court Decides Film Shows Are High Class Entertainment and Injunction to Keep House to Old "Legitimate" Policy Is Denied.

By Alfred M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, GA.—In a decision handed down Saturday, October 20, Judge George L. Bell, of Fulton Superior Court, refused to grant an injunction against the George Theater Company, which would compell it, as the lessee of the Forsyth theater in Atlanta, to stage vaudeville or other "legitimate" attractions rather than moving picure exhibitions as at present.

Under Judge Bell's decision the Forsyth theater may continue to show motion pictures notwithstanding the determined effort on the part of Asa. G. Candler, Inc., owners of the building, to prevent such use of the theater.

Some three weeks ago Asa G. Candler, Inc., filed application for an injunction and restraining order against the Georgia Theater Company and Amusements Operating Company, claiming that the Forsyth theater was not being operated as a first class play house, in that moving pictures were shown rather than first class vaudeville or theatrical productions.

The contract between the owners of the building and the lessee of the theater stipulates that the Forsyth shall be run as a "first class" theater, and the basis of the suit was constituted in the claim that motion picture exhibitions are not first class theatrical productions.

A the hearing held Saturday on the general demurrer filed by the defendants in answer to the application exhaustive arguments were delivered by counsel for both sides, and Judge Bell, after considering the case, denied the injunction prayed for.

J. Withers Will Open Headquarters in New Orleans.

Atlanta, Ga.—J. Withers, representative of the Algoma Feature Film exchange, Charleston, S. C., spent several days this week in Atlanta en-route to New Orleans, where he will make his headquarters while handling his territory of Louisiana, Arkansas and Mississippi.

Mr. Withers has been manager and film representative for eleven years, covering cities in New Jersey, New York, and Connecticut. From his New Orleans headquarters Mr. Withers will distribute feature films of the highest class.

Metro Branch Opened on Marietta Street.

Atlanta, Ga.—Arthur Dickinson, of Chattanooga, Tenn., opened this week at 146 Marietta street a district distributing office for the Southern Metro Film Co. This was made necessary by the Metro's rapidly increasing business in this territory.

Odeon Begins Two-Day Runs.

Atlanta, Ga.—A change of policy is being put into effect at the Odeon theater this week. In place of the old program of one show a day it has been decided to present three photoplays each week, each one to show for two days.

The class of pictures and companies presenting them are promised to be of the best, and the management is confident the people of Atlanta will appreciate the offering.

Girl Ushers at the Criterion.

Atlanta, Ga.—On account of the war girl ushers have succeeded boys at the Criterion theater. The change came about Monday, October 22.

First one man went into the army, then another, and still another until Willard Patterson, manager of the theater was put to his wits end to find others to take their places; Saturday night finds the ranks still further depleted, and it was decided as long as the women were taking the places of men in other lines of business the Criterion might as well recognize the new order of affairs, and a hurry call was sent out for girls to serve as ushers.

Plenty responded, and from the number Mr. Patterson selected a corps which will serve until further notice.

Need of Taking Time by Farelock.

Atlanta, Ga.—Southern exhibitors and exchangemen are finding express deliveries slow. Some Southern exchangemen are using rubber stamps on letters and literature advising that all orders should be rushed to them quickly to avoid congestion, which is bound to grow worse from day to day.

Many Shows Are Using Longer Runs.

Atlanta, Ga.—Some exhibitors in Atlanta are showing the same films as often and as long as possible. In some cases the price of admisison has increased. This, coupled with poor facilities and high cost of transportation to and from Camp Gordone of its soldier population, always steady patrons of moving pictures, is not crowding Atlanta theaters at present.

Detroit Talks Measures to Meet New Tax

Many Exhibitors Feel That Exchanges Are Not Just in Imposing the Fifteen Cents a Reel Charge—Music Tax Also Opposed.

By Jacob Smith, 718 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—This is proving a rather exciting week for the Detroit and state exhibitors, so many new phases of the moving picture industry being brought about by reason of the war.

First of all there is the matter of collecting the tax on admissions. There seems to be no uniform method decided upon, and exhibitors are all wondering how the other fellow is going to collect. Some have threatened to raise the price, say, five cents, and stand the tax themselves. Others contemplate installing separate ticket offices and selling a special tax coupon—in fact, although it is only a week or less to the first of November at this writing, even the managers of the largest theaters in Detroit have come to no definite decision as to just what procedure to take in the matter.

Second, there is the 15 cent tax on film. This has caused a lot of objection on the part of exhibitors, many of whom contend that the exchange cannot put this tax per reel on pictures already contracted for at specified amount. Some are absolutely refusing to pay it. One exhibitor, an attorney, says that legally he does not see how any exchange can enforce the 15 cent per reel tax where there is a contract. Of course the exchange can cancel and then make the exhibitor resign at a price that will include the tax.

Third, the tax on music. This is being vigorously opposed by exhibitors. Their stand of opposition is a firm one, and they will play no music that is copyrighted or that is represented in the association. John H. Kunsky, operating ten theaters in Detroit, is among those opposing the license or tax by the music publishers. "We have put in a music library costing many hundreds of dollars, and it is absolutely unfair that we should now be called upon to pay a tax," said Mr. Kunsky to the World correspondent. "Furthermore, the idea of a license is wrong anyway, as I see it. Who makes music popular, anyway? It's the theaters. Who creates the demand for music at the retail stores? The theaters. For years the music publishers have paid vocalists a good cash sum to sing their songs, and I presume many are today still doing it—yet the theater who pays for the score is asked to pay a tax every week in the year. We will positively not do it. We have plenty of music not represented in the association that we can and will play." Mr. Kunsky has the support of most of the theaters in Detroit in his ultimatum—they feel exactly the same as he does.

The Detroit and Michigan exhibitors held a meeting in Detroit Thursday, October 25, to take up all of these matters. James J. Brady, collector of internal revenue at Detroit, was the chief talker, his remarks being confined to the war tax on admissions. He explained the law fully and thoroughly. The Detroit exhibitors met at the Hotel Statler and the State exhibitors at the Hotel Tuller.

Watch next issue for full report of both meetings.

J. O. Brooks Now With Goldwyn.

Detroit, Mich.—One of the best known film salesmen in the state of Michigan is J. O. Brooks, and it is a victory for Goldwyn to announce that they have associated him with the Detroit office. Mr. Brooks will work in conjunction with A. I. Shapiro, branch manager at Detroit, devoting his entire time to selling.

For the past ten months "Ollie," as he is better known, was manager of the Madison Film exchange, handling such pictures as "On Trial," "The Crisis," "Enlighten Thy Daughter," "Idle Wives," etc. Previous to that time he was manager and salesman for two years with Paramount at the Detroit exchange. Before that he sold George Kleine productions out of Pittsburgh. He has spent his life in the theatrical business, having been ahead, back and with road shows of all descriptions, and for a number of years managing theaters in Utica, Albany, and Syracuse.

Goldwyn offices at present are in the Peter Smith building, but later will be in the New Film building, 59 E. Elizabeth street.

Fred Patterson, Exhibitor, Dead.

Detroit, Mich.—Fred Patterson, operating the New Lincoln theater in Owosso, Mich., died on Thursday, Oct. 18, after a five months illness. Mrs. Patterson will continue the management of the playhouse. Fred had been in the show business for a good many years, and his death is sincerely regretted by all who knew him.

Adds to Chain of Theaters.

Detroit, Mich.—When Blair McElroy, of the firm of Fitzpatrick & McElroy, of Chicago, was in Detroit last week he confirmed to the World correspondent that he was enlarging his chain in Michigan. At the present time this enterprising concern has a total of seventeen theaters, of which seven are in Michigan. The new theaters are the Princess in Big Rapids, and the New Lyric in Cadillac, work on which will be started immediately.

Edgar Garson Is House Manager.

Detroit, Mich.—Edgar Garson, brother of Harry I. Garson, president of the company, is house manager of the Broadway-Strand theater, Detroit. Phil Gleichman is managing director. Edgar formerly sold film for the Harry I. Garson Productions, Inc., and the Broadway Feature Film Co.

United Takes Gardiner Screen.

Detroit, Mich.—The United Theater Equipment Corporation has taken over the selling rights to the Gardiner Velvet Gold Fibre Screen made by L. J. Gardiner, at 61 Jefferson avenue, Detroit. The screen will be sold herafter in all of the United branches, which is a great compliment to the Detroit product. Mr. Gardiner was recently appointed manager of the United branch in Detroit.

Jesse C. Fishman Married.

Detroit, Mich.—Just a line to extend congratulations to Jesse C. Fishman, manager of the Standard Film exchange in Detroit, who was married to Miss Jean Charnas, at Findlay, Ohio, on Sunday, October 21. The happy couple left immediately for an eastern trip for two weeks. Meanwhile, Harry Charnas, president of the company, is handling the Detroit exchange. Mrs. Fishman, by the way, is his sister.

Big Attractions in Villages.

Centerville, Mich.—After all its the attraction that counts no matter how small or how big the town. "Civilization" recently played the Cumminty theater in Centerville. The town has a population of 700, and the total admissions in the day were 541.

Important Bookings in Detroit.

Detroit, Mich.—"The Whip" plays the Washington theater, Detroit, the week of October 28. "The Woman God Forgot" will shortly play the Majestic theater, Detroit. The Broadway-Strand will play all of the Clara Kimball Young and Norma Talmadge pictures out of the Select exchange.

Fine New Paramount Exchange in St. Louis

Kansas City Feature Film Company Takes Building Recently Used As a Bank and Makes Ideal Film Exchange—Some of Its Conveniences.

By A. H. Giebler, 4123 Westminster Pl., St. Louis, Mo.

ST LOUIS, MO.—The new exchange of the K. C. Feature Film Co., distributers of Paramount and Artcraft features for the St. Louis territory, which has just become occupied by Manager G. E. McKean and his staff, is about the last word in film offices. The building, formerly used by the Vandeventer Trust Company, could not have made a better film exchange if it had been erected for the purpose. The building is at 3927 Olive street, just a block from the Olive and Grand end of Film Row, and within easy walking distance of the other exchanges.

There are two floors to the building, each with a space of thirty by ninety feet. The ground floor is used for a reception room, cashier's office and booking department. In the second are the executive offices, three in number, a wide reception lobby, and the poster, slide and advertising departments.

The exchange is especially well equipped with vaults, there being one on the first floor, two on the second, and one in the basement. These are commodious and fitted with the very latest safety fire devices. If the entire office force should go away and leave the vaults wide open and a fire should break out the vaults would all close automatically as soon as the temperature of the room where they are located rose to a fixed point.

Mr. McKean is as proud as Punch of his new quarters, and he may well be, as there is not another exchange in the city so well lighted, well located, and well equipped with everything necessary for the quick and easy distribution of films.

Barney Rosenthal Promoted.

St. Louis, Mo.—Barney Rosenthal, manager of the Universal exchange at 2116 Locust street, has been appointed district supervisor over the Kansas City offices and territory of the Universal. This will make the district controlled by Mr. Rosenthal very large since it takes in parts of Oklahoma, Kansas, Arkansas, Kentucky, Missouri, and Illinois. Mr. Rosenthal will still continue to make St. Louis his headquarters, and the exchange at 2116 Locust street will be executive offices for the entire district. Mr. Rosenthal is one of the oldest film men, in point of service, in this district. He started in with the old Swanson-Crawford Company as salesman, and has occupied every position from that of salesman to manager since that time.

The McKinley Under New Head.

St. Louis, Mo.—Robert Miksicek has opened the McKinley theater at Jefferson avenue and Accomac street. Mr. Miksicek is an old time exhibitor in St. Louis, but has been inactive since he sold the Maryland on South 13th street to William O. Reeve more than a year ago, and announced that he had retired from active business of all kinds. Mr. Miksicek said that he really thought he was going to retire, but after traveling around for a while he found time hanging heavy on his hands, and decided to re-enter the picture business.

Goldbaum Manages Cairo Exchanges.

St. Louis, Mo.—Milton J. Goldbaum, traveling representative for the Universal exchange in St. Louis, has been made the manager of the Cairo, Ill., branch of the Universal in place of H. W. Talbot, who was sent to Kansas City to be assistant manager of the office. Mr. Goldbaum, or "Goldie," as he is known to a large circle of friends, is known and well liked by all of the film trade of St. Louis, where he has been active for a number of years. He was in the state rights and special feature business for a long time, then manager of Warner's Features for the St. Louis territory, and afterwards traveling representatives for the Universal for over two years up to the time of his present promotion.

Cecil Mayberry With Foursquare.

St. Louis, Mo.—S. J. Baker, manager of the Foursquare exchange, has added Cecil Mayberry to his selling force. Mr. Mayberry, who has been identified with the picture industry in St. Louis since its infancy, understands all phases of the business from the exchange man's as well as the exhibitor's point of view. He has a large number of friends among the trade.

Minneapolis News Letter.

By J. L. Johnston, Film Exchange Bldg., Minneapolis, Minn.

Among Twin City Exhibitors.

ST. PAUL, MINN.—Manager Gilosky, of the Alhambra theater, has been awarding prizes to photoplay fans for the best reviews on O. Henry pictures, which he has been running recently. The scheme has brought many film followers into the Alhambra, and it has proved very interesting.

Minneapolis, Minn.—Manager James A. Keough, of the New Lyric, has booked "Rasputin the Black Monk" for showing four day beginning October 21 and "The Spy" for a run beginning October 28.

Minneapolis, Minn.—Manager Charles G. Branham, of the Strand, will present "The Man Without a Country" to Minneapolis the week of October 28, with the feature backed by a strong publicity campaign in all the newspapers, especially the Minneapolis Journal, which will, with the Strand, share honors of being host to the several thousand grade school children of the city ranging from 10 to 16 years of age.

Minneapolis, Minn.—Manager Calvert will present his third Goldwyn feature, "Spreading Dawn," for three days following the close of a four-day run of Geraldine Farrar's "The Woman That God Forgot" Wednesday, October 24.

Minneapolis, Minn.—Manager Koch, of the New Aster, displayed Charlie Chaplin's last Mutual release, "The Adventurer," to good house the first half of the week of October 21.

Grand Forks, N. D.—H. B. Mogridge, formerly exhibitor at Thief River Falls and Aitkin, Minn., has bought the Photoplay theater here.

Staples, Minn.—W. Ellis has taken over the management of the Palace theater at Staples, Minn.

Litchfield, Minn.—The United Theaters Co.'s local house, recently purchased, has been opened to the public.

Shakopee, Minn.—Frank Viegel has sold his Gem theater to W. A. Shelton, of Williston, N. D.

Fargo, N. D.—Floyd Junkin has purchased the Isis theater here from McCarthy brothers.

Minneapolis, Minn.—J. George Feinberg, manager of the Theater Equipment Co. here, has returned from a three weeks' business trip through the Dakotas, Nebraska, and Iowa. He will leave Minneapolis shortly to open a branch office at Detroit, Mich. The Theater Equipment Co. has been gradually increasing its business during the last six months to such size that branches are now established in Great Falls, Mont.; Fargo, N. D.; Des Moines, Iowa, in addition to headquarters at Minneapolis.

Oshkosh Shows Are Under One Company

Moving Picture and Vaudeville Show Reorganized by the Commings Amusement Company—Takes Over Three Theaters.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

OSHKOSH, WIS.—A complete reorganization of the moving picture and vaudeville business in Oshkosh has resulted in all five of the theaters coming under the control of the Cummings Amusement Company. The Cummings Company already conducted the Orpheum and Majestic moving picture houses. It bought the Colonial and Palace Photoplay theaters from Harry Chappell, who will be retained as manager of one of the local houses. The Cummings Company also has taken the lease on the Grand theater. Charles H. Carey remains for the present as manager of the Grand. It will use vaudeville and feature pictures the last of the week, the other three days being open for theatrical attractions. It was planned to close the Colonial theater the first of November and it will be used as a store building. The Majestic was closed for two weeks for remodeling and redecorating, opening November 1. There will be no change in policies at the Majestic, Orpheum and Palace theaters.

Band Box Theater Will Pay the Tax.

Madison, Wis.—War taxes upon admission at the new Band Box theater, opened in the Flom building on Main street, will be taken care of by the theater. Manager Fred Flom, who has just opened this house, believes that this policy will be more popular with his patrons than having them pay the tax. Music will be a feature at the Band Box, an orchestral organ having been installed.

Myrtle Stedman Sells Liberty Bonds.

Milwaukee, Wis.—Myrtle Stedman, Paramount star, had a busy time in Milwaukee. Besides appearing in person at the Alhambra theater she sold Liberty bonds one day in front of that house, and another day attended sessions of the juvenile court, in which work she is interested.

Interesting Notes from Wisconsin.

Madison, Wis.—F. A. Flom, 323 East Main street, Madison, will open the Band Box as a 5 and 10-cent motion picture theatre, Oct. 18, with a seating capacity of 450; two machines and a Cremona have been installed. The Flom theater was the first vaudeville operated in Madison many years since.

Madison, Wis.—The Pastime, Mound street, has been closed.

Madison, Wis.—The Varsity on State street will be discontinued in the near future and converted into a music store—this is the last "store show" remaining in the downtown district.

Madison, Wis.—Frank W. Fischer, who recently sold his Majestic in Madison has purchased the lease on the LaSalle, Ill., Opera House and will open Oct. 22, with legit, vaudeville and pictures.

Superior, Wis.—Blackmore Bros., of Duluth, who operate the Diamond theater in that city, have opened the Diamond theater at 707 Tower avenue in this city. This is the location of the old Rex theater.

Weyerhauser, Wis.—Edward Hagna has moved from Cameron and will have personal charge of his moving picture shows here and at Bruce.

West Bend, Wis.—A. L. Stevens, of Freeport, Ill., is now in charge of the Mermac theater, succeeding Manager Weber.

Green Bay, Wis.—The Colonial theater has been reopened after being thoroughly remodeled and redecorated. A new pipe organ has been installed. The program will be personally selected, the manager going to Chicago every other week.

Illinois News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Theater Changes Across the State.

PARIS, ILL.—Virgil La Vern has taken over the management of Joy theater on East Wood street and will operate it as a 5c. photoplay house. He has had twelve years' experience in picture business.

Quincy, Ill.—The American theater, formerly the Bijou, which has been opened as a vaudeville house, will also run feature pictures. The first attraction will be "The Libertine."

Joliet, Ill.—Films of the Joliet State Penitentiary, made by the Abo Feature Film Company of Chicago, had a showing at the Fox theater while a convention of state officials was held.

Benton, Ill.—Manager Colovos has booked a number of features for Saturday night at the Mars and Auditorium theaters. They are: "Enlighten Thy Daughter," "The Crisis," "The Whip," "Redemption," "20,000 Leagues Under the Sea," "Parentage," "The Ne'er do-Well."

Hebron, Neb.—The Elite theater is now under the control of E. M. Etterman, having purchased the interest of J. B. Reid.

Lincoln, Neb.—Manager L. M. Carman, of Rialto theater, will give special matinees for children every Saturday afternoon. This matinee will be started early so as not to interfere with the regular show.

Notes and Changes in Michigan.

Charlotte, Mich.—F. Ray Hancock, owner of the American theater has purchased the Arcade theater from C. C. Newman. The Arcade will be used regularly and the American on Saturday nights and when the Arcade has unusual attractions.

Iron Mountain, Mich.—The Iron Mountain Odd Fellows' lodge, which will remodel its building on West Iron street into a moving picture theater, expects to have the building ready for use by the holidays.

STRAY KANSAS CITY NOTES.

Sam Goldflam Gets Goldwyn Territory.

Kansas City, Mo.—The Goldwyn pictures office announces that Sam Goldflam, formerly with the old Mid-West, will cover northern Missouri and Iowa for the local office. Mr. Goldflam has been in the film industry for many years, and has a wide acquaintance in this territory.

L. M. Stanley Joins Standard.

Kansas City, Mo.—L. M. Stanley has been added to the sales force of the Standard Film. His territory has not yet been assigned. He is experienced in the handling of comedies, and should have remarkable success with the Billy West and Christie comedies.

G. M. Howard Made Special Representative.

Kansas City, Mo.—G. M. Howard has been engaged by the Standard Film Corporation to act in the capacity of their special representative. He is a man of unusual experience, and will make a valuable man for this company.

New Universal Serial Seen.

Kansas City, Mo.—The Universal Film and Supply Company held a private showing of the the first two episodes of the new Universal serial, "The Mystery Ship." The exhibition was attended by Arthur M. Ford, owner of the Marple theater, Wichita, Kansas; Roy Spurlock, of the Star theater, St. Joseph, Mo., and B. C. Beeler, of the Gem theater, Topeka, Kansas, in addition to about thirty Kansas City exhibitors.

Many Bright Stars Shine in Indianapolis

Help in Patriotic Entertainment—Entire Galaxy Appears at the Murat Theater—Reception and Dance Follows—For War Publicity Fund.

From Indian Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Indianapolis extended a good old Hoosier welcome last Saturday, October 20, to a number of popular motion picture stars from Chicago and New York, who stepped out of the land of pictures long enough to come here for the reception and entertainment given by the Indiana branch of the American Exhibitors' Association. It was a great day for everybody—the stars as well as their friends and admirers.

Although many nickels, dimes and quarters were swapped for a "good look" at the real flesh and blood artists who for years have been worshiped as phantoms of the screen the proceeds derived from the affair probably will not come up to expectations. The exact figures, however, will not be obtainable until about the middle of the week.

Mary McAllister, or Little Mary, as she prefers to be called, who was the first to arrive was at the Severin hotel bright and early radiating childish joy and sunshine over the entire lobby. Taylor Holmes, who appeared in Indianapolis last year in "Bunker Bean," was the next to arrive, and the others, Lillian Walker, Marguerite Snow, Madge Evans, Rose Tapley, Anne Stewart, June Elvidge, Belle Bruce, Jimmy Morrison, Naomi Childers, and Thelma Blossom—an Indianapolis girl—arrived at noon with Charles C. Pettijohn, general manager of the American Exhibitors' Association.

In the afternoon the entire party appeared at the Murat, where, after being introduced to the audience by Mr. Pettijohn, a monologue artist himself, gave short talks telling of some of their experiences while working in pictures. From the Murat they were taken for a drive around the city and then back to the Circle theater, where they appeared before another audience.

Following the evening performance at the Murat a reception and dance was given at Tomlinson hall. At intervals during the dance the various stars autographed their pictures and postcards and sold them to their admirers at so much per. The money derived from these sales, as well as that derived from the entertainment, will be added to the War Publicity Fund for the purpose of helping the Government to give publicity to the various war movements.

Following the dance the stars were taken to the Hotel Severin roof garden, when they were the guests of the management of the hotel. A number of them left for New York early Sunday, but June Elvidge, Madge Evans, and Anne Stewart remained until the afternoon, spending the forenoon visiting the soldiers at Ft. Benjamin Harrison.

The trio were taken to the fort in an automobile by Mr. Barach, of the World Film Company's local branch, and had the time of their lives looking at the trenches, barracks, parade grounds, etc. Miss Elvidge, who, according to Mr. Pettijohn, knitted all the way to Indianapolis, promised the soldier boys a pair of wristlets, knit by herself, before the remaining five weeks of the camp are over. Miss Stewart had her picture taken in the trenches, and little Madge was the recipient of so many apples, sweets and other good things to eat that she didn't have room to carry them all.

All in all Indianapolis got a whole lot of fun out of the affair even if it did cost something, and the stars themselves said they had the time of their lives assimilating Hoosierdom's welcome. It was the largest group of stars that had ever appeared in Indianapolis at one time.

Screens Will Preach Conservation.

Indianapolis, Ind.—Wishing to prove their claim that the motion picture theater is "everybody's schoolhouse" more than 500 owners of motion picture theaters throughout Indiana have signified their intention of taking a hand in the big educational job the United States food administration is undertaking in the Hoosier state. The motion picture men are going to help the food administration tell the people of Indiana why they should eat other foods now in place of wheat, beef, pork, mutton, sugar, and fats, and why they should sign Mr. Hoover's pledge cards.

Frank J. Rembusch, of Shelbyville, who is president of the Indiana branch of the American Exhibitors' Association, is devoting his entire time these days to lining up the managers throughout the state in the proposed work. Slides, films, and striking posters will be the mediums through which the exhibitors expect to teach the people to eat patriotic menus.

Fort Wayne's Strand Reopens.

Fort Wayne, Ind.—After having been closed for the last few weeks while improvements were being made the Strand theater, which was recently taken over by W. C. Quimby, was reopened Monday, October 15, with William Farnum in "The Conqueror," one of the new Fox pictures.

The house has been thoroughly cleaned and decorated from pit to dome, and presents a very attractive appearance. A large electric sign, which has been placed in front of the house, attracts the eyes of pedestrians for several blocks. A large crowd attended the opening and passed many compliments on the improvements.

New Doll-Van Company Formed.

Indianapolis, Ind.—The Doll-Van Film Company, a new state rights company of this city, recently filed incorporation papers with the secretary of state to manufacture, buy and sell motion picture films, with a capital stock of $50,000. The incorporators are Henry L. Dollman, Oliver F. Shaw, Daniel M. Vandawalker, Jr.

Mr. Vandawalker was formerly connected with the film business in St. Louis. The company, which will soon open offices in Indianapolis and Chicago, has purchased "Today," "The Mad Lover," and "The Cold Deck," and will distribute them in Illinois, Indiana, and surrounding states.

Two Vincennes Theaters Change Hands.

Vincennes, Ind.—Two motion picture theatres in this city changed hands recently. O. Zuber, owner and manager of the Alice theater, has taken over the Alhambra theater at Second street and Swartzel avenue, and L. E. Wheeler, of Lawrenceville, Ill., has purchased the Princess theater. Mr. Wheeler, who conducted the People's theater at Lawrenceville for the last two years, has moved his family to this city.

Terre Haute's Orpheum Boosts Prices.

Terre Haute, Ind.—One of the most popular motion picture houses in this city is the Orpheum, operated by Maurice A. Fox. This genial manager has a policy of showing up-to-date pictures and a way of treating his patrons kindly that has caused his business to increase.

When he took over the Orpheum it was a combination vaudeville and motion picture house and the admission was only 5 cents. Mr. Fox first eliminated the vaudeville part of the program, obtained a good line of pictures, boosted the price to 10 and 15 cents.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Nazimova Christens New Orleans Theater

Breaks Wine as Master Beam of New Boehringer House Goes Into Place—Names It the Liberty—Great Crowd Sees the Ceremony.

By N. A. Thatcher, 3801 Canal Street, New Orleans, La.

NEW ORLEANS, LA.—A ceremony that was unique in motion picture history was the christening of the new Liberty theater last week. It was made an event of marked importance in New Orleans and attracted a very large crowd of spectators. Work on this new structure has at least been put under way with every available man on the job and Manager Ernst Boehringer, of the Boehringer Amusement Company, hopes to have the edifice ready for occupancy in the early Spring. The steel frame work is in place, and as the master beam was drawn into position Madame Nazimova, who is here with a company making a picture, broke the proverbial bottle of wine across the beam and formally declared the name of the new theater to be the "Liberty."

A gaily bedecked platform had been erected for the accomodation of the principals in the ceremony, upon which stood Manager and Mrs. Boehringer, their little daughter, Helen, Madame Nazimova, Charles Bryant, her husband; Mr. and Mrs. Karl A. Bugbee, of the Southern Metro Corporation; L. H. Grandjean, publicity director for the Boehringer Amusement Company; Mrs. Violet Crawley, secretary to Manager Boehringer, and others. This is said to be the first time in this country where a motion picture actress of international fame has acted as sponsor for a motion picture theater and christened the building in the regulation manner.

As work on the new theater progresses motion pictures of the construction are being taken and these, together with films of the christening ceremonies, will be assembled and run as the first reel of the special feature, "The Madonna of the Rosebush," which Mme. Nazimova is making for the Metro, and which will be used as the opening attraction of the new Liberty. All of the principal scenes for this big picture are being taken in New Orleans and, therefore, the picture, the subject and the preliminary will be distinctive and entirely fitting for the inauguration of the very pretentious enterprise. Manager Boehringer is correspondingly happy.

Co-operative Booking Will Be Tried.

New Orleans, La.—An arrangement has recently been effected among several of the leading exhibitors of Louisiana and Mississippi to secure film rentals under conditions that will be more advantageous. The plan is to secure a central booking agency and thus to equalize the cost of films and to proportion that cost to the earning capacity of the theater. In other words, the films for the use of the members are to be purchased by one head and then to be distributed as the members may agree among themselves. There is quite a formidable array of theaters under the arrangement and its operation is being watched with keen interest. The exchange men declare that it is an organized plan to control prices and to impose conditions to which the majority of them do not feel inclined to subscribe. In any event the idea is undergoing a trial. E. V. Richards, Jr., of the Saenger Amusements Company is the authorized head of the exhibitors who are interested in the plan.

Heiderich Takes Over the Trocadero.

New Orleans, La.—Frank R. Heiderich, Jr., who, for the last six years has been identified with the management of the Lyceum theater in St. Charles street, and has made that place of amusement eminently successful, has purchased the Trocadero theater, in one of the most populous and exclusive suburban neighborhoods, and has commenced the remodeling of the building. The structure will be made practically new and it is to be fitted with all of the latest appliances, such as ladies' rest rooms, steam heating, indirect lighting and the best of music. The theater has a seating capacity of over 700 and its nearest opposition is thirteen blocks away.

Mr. Heiderich is an old-time showman and he knows the motion picture game thoroughly; in addition to that he was born and raised near the theater and has a wide circle of friends who assure him of their enthusiastic support. He has made the Lyceum one of the best paying houses in the downtown section and there is no doubt he will duplicate his success in the new theater. A new name is to be chosen by popular vote, which is to be confined to the neighborhood in which the theater is located.

Saenger Company Opens the Lafayette.

New Orleans, La.—The Lafayette theater, which was recently closed after an unsuccessful attempt of the Pearce interests to operate it as a high-class motion picture theater, is again to open, under the direction of Manager E. V. Richards, Jr., of the Saenger Amusement Company, and it is the intention to run it as a pop vaudeville, feature picture and occasional dramatic theater. The mixed program, it is believed, will make the house a sucess. Of course the Saenger Amusement Company is primarily a motion picture exhibiting company, but Manager Richards evidently believes that a mixed program will, for the time being at least, bring the house into prominence and cause it to become a paying institution. The Lafayette was opened on Sunday, October 28, with Al G. Fields' minstrels.

Mrs. Sessions May Lead in New Project.

New Orleans, La.—Mrs. Anna H. Sessions has just returned from a trip to New York. Mrs. Session has been manager of the World Film exchange in New Orleans for more than a year, and during that time has increased the local business. Now the announcement comes from New York that she has interested several capitalists here in a project to lease, build and operate a chain of motion picture theaters in the New Orleans territory.

Kansas City News Letter

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

Managerial Changes at U. Exchange.

KANSAS CITY, MO.—H. W. Talbot has been made assistant manager of the Universal Film and Supply Company to succeed J. Erwin Dodson, who resigned during the last week. It has also been announced that Harry H. Young, manager of the serial department, and Homer Gill, manager of the supply department, have severed their connections with Kansas City Universal office. Mr. Gill has gone to Detroit, Mich., where he will enter the film industry. The plans of the other men are unknown. Mr. Talbot has been with the Universal for about nine years, coming here from Memphis, Tenn. He was also with the company at Cairo, Ill.

Using Six Prints of "Man Without a Country."

Kansas City, Mo.—"The Man Without a Country" is being booked rapidly by the local Jewell office due to the efforts of the National American Defense Society and to the publicity given to the picture by the Kansas City Star. The society is wiring all the local chapters in this territory to book this picture, as its ideals are in exact accordance with those of the society, and which ideals the society is endeavoring to give the world. Fully thirty bookings have been received as a result of this effort on the part of the national office. Two more prints of the picture have been ordered making a total of six prints to be distributed out of Kansas City. Leo Forbstein is now rehearsing a 50-piece orchestra for the showing of the picture in Convention Hall here soon. Frank Newman, owner of the Royal and Regent theaters here, has booked the picture for the week of November 11.

Kansas City Business Jottings.

Kansas City, Mo.—R. C. Cropper, president of the Standard Film Corporation, spent October 15-16-17 at the Kansas City office of the company. While here he conferred with Phil Ryan, advertising and publicity manager, and E. J. Warren, treasurer of the company. Mr. Cropper makes his headquarters in Chicago, Ill.

Phil Ryan, advertising and publicity manager of the Standard Film Corporation, has gone to St. Louis, Mo., where he will spend a week or ten days in conference with F. J. Fegan, manager of the Standard Film Corporation office there.

George Bowles, manager of the Kansas City Blue Bird office, spent three days of the week of October 21 at Wichita, Kan.

Barney Rosenthal, manager of the Universal Film and Supply Company at St. Louis, Mo., was a visitor at the local Universal office this week.

The Jewell office here has received the prints and the paper on the big feature, "The Co-respondent," on which picture a big advertising proposition will be based. This advertising will consist of quarter and half page advertisements in two Kansas City newspapers and two St. Louis papers. In each of the four papers will appear two quarter advertisements and two half page "ads." They will be run as soon as the first showing is booked.

Theater Notes from the Middle West.

Noonan, N. D.—V. D. Gits, Louis Gits, and Eugene Tripp are the proprietors of the Grand theater here.

Cando, N. D.—A. A. Golden and J. P. Legler have purchased the furnishings and equipment of the Rex theater from A. T. Straub, and will continue to show moving pictures.

Dickinson, N. D.—R. H. Johnson and A. T. Crowl are building a new brick and concrete theater here.

Grand Forks, N. D.—H. G. Mugridge has become the owner of the Photo-Play moving picture theater here.

St. Louis, Mo.—Vaudeville Theater Company, 314-20 North Grand, are making alterations to cost $30,000.

Rosendale, Mo.—The brick work on the new opera house is nearing completion. The Rosendale Theater Company was chartered with a capital stock of $2,000 by C. A. Wright, Ed. Adams, and T. W. Barnes.

North Bend, Neb.—A. D. White bought the Lyric theater from B. J. Myers.

Pawnee City, Neb.—Emil Olesen, of Omaha has bought a half interest in the Elite theater of E. S. Nesbitt, and will have the management.

Elk City, Okla.—W. G. Yoder, Oklahoma City, has leased the Quality theater and Broadway opera house. Mr. Yoder has been with the University Film Company for some time. He will remodel both play houses, and expects to build a modern theater in the near future.

Miami, Okla.—W. B. Schmucker has sold the Glory B theater to Frank Blaton, of Tar River, for $35,000. The building is not yet completed. The theater has been leased to the Humphery Amusement Company, which opened the season on October 10.

Caddo, Okla.—Mrs. Vada Goode has leased the Royal theater of H. C. Kuschke.

Vinton, Ia.—Messrs. Brechner and Irvine have reopened the Columbia theater with moving pictures.

Topeka, Kan.—The Iris theater, at one time Topeka's most popular picture house, has been closed. No definite information has been given as to future plans, but it

is probable that the theater will change hands.

Caldwell, Kan.—Scribner & Dial are having the Caldwell theater remodeled, and same will be opened November 1.

Iola, Kan.—The owner of the Iola airdome will remodel the theater during the winter season, making it one of the finest airdomes in the Southwest.

Quenemo, Kan.—The Globe theater, which has been remodeled, new seats put in, floor raised, etc., has been opened for the winter.

Lakin, Kan.—Frank Weber has been making some improvements in the Electric theater.

Great Bend, Kan.—Koon C. Beck is to be manager of the Regent theater for the coming winter.

Colby, Kan.—The Colby opera house was opened for the season October 8.

Tucumcari, N. M.—Messrs. Arch Hurley and Gene Hawkins have bought the site for the erection of a theater which will cost $30,000.

Santa Fe, N. M.—Plans for the organization of a local company, with a capital stock of $20,000, to erect and equip another moving picture theater in Santa Fe are being made by a group composed of Mayor W. G. Sargent, Levi A. Hughes, Judge A. B. Renehan, and Thomas Doran. The company will be known as the Santa Fe Amusement Company, and purchased site on Water street for the new theater. According to present plans of the company the sum of $10,000 will be expended on the erection of the house and $5,000 on its equipment.

Corsicana, Tex.—Manager Levine, of the Ideal theater, is remodeling and putting in new equipment.

Guero, Tex.—C. H. Roard has leased a building and will install a motion picture show.

Little Rock, Ark.—The Sandefur-Brewer Amusement Co., which has control of the lease on the Palace theater, has been incorporated, with a capital stock of $25,000, by Mrs. Lotta Sandefur-Brewer, Horace Chamberlain, and William Epstein.

Colorado Springs, Colo.—The Broadmoor hotel at Colorado Springs is to have a basement moving picture theater, with a seating capacity of 500.

Grand Junction, Colo.—Wm. Swanson, H. P. Noland, and Chas. Becker will erect a $100,000 theater.

Texas Prospers and Goes to Picture Shows

State Fair of Texas Brings Thousands to Dallas for the Week—Many Shows Do Well, But "The Woman God Forgot" Makes the Big Hit.

By Douglas Hawley, The Times-Herald, Dallas, Tex.

DALLAS, TEX.—Great crowds of prosperous Texans—the result of two-dollar wheat and twenty-five-cent cotton—have flocked into Dallas during the two weeks between Oct. 13 and Nov. 1. The annual state fair of Texas was the attraction, and motion picture folks have profited as a result. The annual fair is the show of the people—the great gathering and demonstration place of the year, where the agricultural development and potentialities of the commonwealth are exemplified.

As a result of this condition a marked improvement in attendance at local theaters is reported, with managers generally in an improved frame of mind.

The Lasky production, "The Woman God Forgot," with Geraldine Farrar in the leading role, and Wallie Reid playing opposite, has been the most pretentious thing offered, and it "got the money," to use a theatricalism. The film reviews, of course, have already told what the picture is, and it lost nothing of its heralded bigness and grandeur by its presentation here. Observant people noted the excellent work of Theodore Koslov, the Russian dancer, proving his capabilities as an actor as well as his well-known abilities in the art in which he has been schooled.

Five-Cent Seats in Ten-Cent Houses Must Pay Tax.

We were in error on page 744, issue of November 3, 1917, in appending to the leading article of our Dallas correspondent a statement that "If there is any section of a house charging a maximum of five cents for a seat, the tickets to that section are not taxed." A recent ruling on the bill has made clear that only those theaters that charge a maximum of five cents escape the tax. If there is any seat in any house the price of which is more than five cents, every seat in that house is taxed one cent for each ten cents or fraction of ten cents charged for it.

Old Hunches Serve Him in New Field.

Dallas, Tex.—Laurence Stuart, sometime manager of the Old Mill theater at Dallas, has kept alive his knowledge of human nature, even though in army training camp at San Antonio. The boys in the camps or on service abroad, as is very well known, appreciate more than anything else, news from home. The trouble is, the folks at home procrastinate in their writing. Stuart has found a way to get by that difficulty. He has had printed a number of postcards, self-addressed in big, bold-faced type. They've been stamped and sent to friends in Dallas. They bear a gentle hint that Stuart would like to hear from his friends. It's a certainty that he'll do so.

Dallas' Hippodrome Open Again.

Dallas, Tex.—The Hippodrome theater is open again. It is said that this model house—built especially for motion pictures, but of recent years a bit out of the beaten path of motion picture patrons,—is now being conducted upon a film-rental basis. The offering for the week beginning Oct. 22 was "Camille," with Helen Hesperia, the Italian actress; "The Champion," a Chaplin comedy, and a war-news weekly. Following it there was offered the Frohman Amusement Company's "God's Man," with H. B. Warner. The theater is under the management of Arthur Clare.

Notes of Interest to Dallas Trade.

Dallas, Tex.—The offering for the week beginning Oct. 22, at the Jefferson theater, was George Walsh in the feature, "This is the Life." It is up to the Fox standard and proved attractive.

Dallas, Tex.—Prompt release of the new Mutual Chaplin, "The Adventurer," came for Texas exhibitors on Oct. 22, with the first showing made at The Old Mill, Dallas. The new film is all that has been promised for it, and its five-day run was to good business throughout.

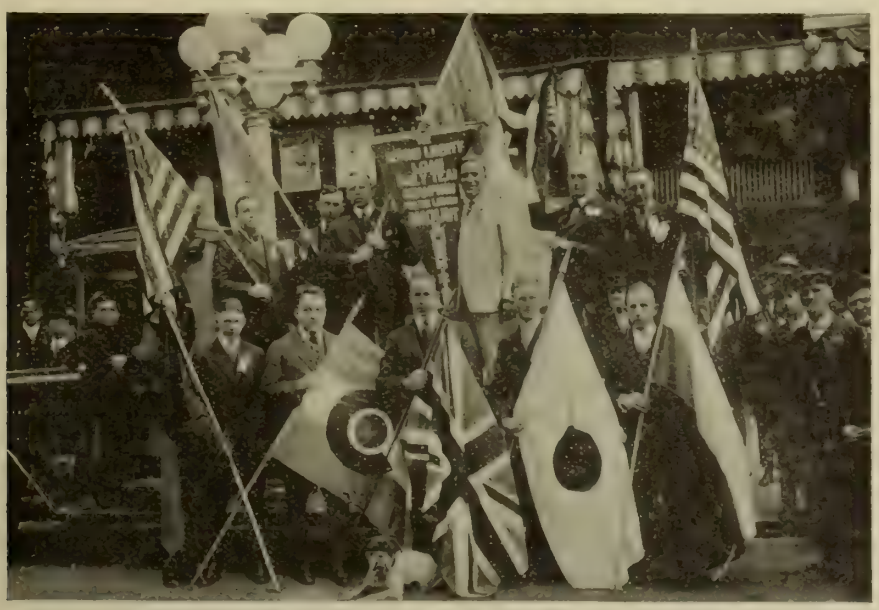
Dallas, Tex.—Manager Bissinger, of the Washington theater, announces the early offering of "A Hindu Hoodoo," a new Triangle comedy with Guy Woodward in a prominent part. Woodward, not so many years ago, was a stock actor in a summer organization which held forth in Dallas for a matter of more than three seasons. He made himself very popular locally, as well as in other cities in the state, and the expectation of the local Triangle booking branch is that the new film will be a winner alike for producer and theater proprietor.

Another well-known Texas actor—a woman this time—was greeted at the Washington during the week beginning Oct. 22, in Corinne Griffith. She appeared with Earle Williams in "The Love Doctor," a film with a new theme admirably worked out and admirably presented.

Dallas, Tex.—Sessue Hayakaway's interview in a recent issue of The Moving Picture World, in which he described the difficulty the Japanese actor had in adapting himself to the demands of the American motion picture patron and American ways, was brought home to local critics who saw him in "The Call of the East" here during the second week in October. The young Nipponese is a prime favorite with Texas film patrons, and the general verdict is that he has never done anything better—has never shown his versatility to a greater degree. The picture was deservedly popular during its Dallas presentation.

Southwestern Texas in Good Shape.

Dallas, Tex.—Southeastern Texas is in good shape, and the motion picture theater man has little to complain about—war taxes—according to Jean Finley. Mr. Finley was formerly on the advertising staff of the Texas Amusement Company, Dallas, but is now conducting a theater of his own at Groveton, Tex.



The Champion Liberty Bond Team of Rocky Mountain Screen Club Members, Denver, Colo., Including President of the Club, H. T. Nolan.

Jewel Exchange in Des Moines Now Open

Building at 922 Locust Street Chosen for Offices—Nicholas Amos Is in Charge—Projection Room for Screenings—Films Now Ready.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, IA.—The Jewel Productions, Inc., have opened offices at 922 Locust street, under the direct management of Nicholas Amos. Mr. Amos has been connected with the Bluebird pictures ever since their origin and has been managing the Bluebird office in this city for the past six months or more. In presenting the Jewel Productions to Iowa exhibitors the office will encourage the exhibitor to see the picture before booking. The Jewel people have opened a convenient projection room at 923 Locust street, where every exhibitor may personally satisfy himself upon his picture before booking. Prints for "Come Through," "Sirens of the Sea," "The Man Without a Country," "The Co-respondent," "Pay Me," and a few others, have already been received at the Jewel Productions' office and are ready for the exhibitor.

Zach Harris New Bluebird Manager.

Des Moines, Ia.—Zach Harris, owner and personal distributor of "Twenty Thousand Leagues Under the Sea" in Iowa, has taken the management of the Bluebird offices at 702 Mulberry street, the former manager, Nicholas Amos, having taken charge of the Jewel Productions on Locust. Mr. Harris is well known over Iowa, and with a splendid group of salesmen is ready to clean up the state with Bluebirds. Percy Wolfe, formerly the manager of his own house, the Colonial, in Olin; W. F. Frost, formerly manager of the Majestic, in Atlantic, and C. S. Cisco, also formerly manager of the Majestic, in Clinton, ought to know how to appeal to exhibitors since they themselves have had wide exhibiting experience.

Hart Draws Big Crowd at Garden.

Des Moines, Ia.—When A. H. Black exhibited his state rights picture, "The Cold Deck" at the Garden, for five days, beginning Sunday the 14th, they had to call out the police department to keep things in order. On Sunday night at seven o'clock, the big lobby at the Garden was so jammed that things were getting serious when Manager Bergman sent in a study call for H-E-L-P. With three policemen and six uniformed soldiers, who volunteered to aid in the campaign, the big force of house employees finally were able to resume their routine. The Garden never experienced quite such a rough and tumble mobbing as it received that night. William S. Hart is surely one popular man in Des Moines.

E. W. Brown Now Owns Casino.

Mason City, Ia.—E. W. Brown has purchased the Casino theater in Mason City and opened the 20th of October. Mr. Brown is an old motion picture man, having operated the theater in Grand Forks, North Dakota, for four and one-half years. Just previously to his coming to Iowa, Mr. Brown owned and managed the Lyceum theater in Moorehead, Minn.

Pathe Exchange Jottings.

Des Moines, Ia.—M. J. Freich, branch booker at the local Pathe office, was out on the road last week, covering Mason City, Charles City, Cedar Rapids, Waterloo, and the smaller towns between places. He was boosting the "Tank" pictures and the Pathe plays featuring Mrs. Vernon Castle. Needless to add, when speaking of Freich, the trip was most successful.

Miss Ann Thomas, who acted as stenographer in the booking department at the Pathe exchange for eighteen months, is leaving the last of the month to finish her education at Penn College in Oskaloosa.

C. W. Ross, Pathe salesman, has moved his family back to Des Moines from Clear Lake, Iowa, where they have been spending the summer.

Heard at the Bluebird Nest.

Des Moines, Ia.—Several Iowa exhibitors were in Des Moines this last week, among them Mrs. E. A. Schaeffer, of the picture house in Earlham, and R. S. Walker, of Prairie City, were callers at the Bluebird exchange.

Manager Price, of the Empress in Indianola; C. E. Arnes, of the Princess in Reinbeck; Andrew Maland, of the Lyceum in Slater; Mr. Abernathy, of the Royal in Panora, and A. E. Humphrey, of the Lyric in Roland, were also at the Bluebird office.

N. J. Nine, of the Opera House in New Virginia and F. C. Perry, of the Star theater, in Colo, were at the Pathe office.

Emily Stevens Popular.

Des Moines, Ia.—Manager Skirboll, of the local Metro office, gave a trade showing of "The Sleeping Memory," at the Majestic theater Friday morning. Emily Stevens' popularity in Des Moines is most marked since her wonderful work in "The Slacker," and when "The Sleeping Memory" begins at the Casino, Sunday, the 28th, it is a safe bet that there will be no vacant seats.

M. B. Fritch Has Been Ill.

Des Moines, Ia.—M. B. Fritch, salesman for the local Mutual exchange, has been ill and confined to his bed for the past couple of weeks and is not yet able to take up his work.

Gem Theater Changes Owners.

South Des Moines, Ia.—Chief of Police Jackson, of this city, has purchased the Gem theater in South Des Moines, located at 7th and Scott streets, formerly owned and operated by Mrs. Mary Smith. Young Jackson, the chief's son, will operate the house.

Interstate Has Sold Out.

Des Moines, Ia.—The Interstate Film Company, dealing in state rights pictures in Iowa and Nebraska, have disposed of their films and closed offices. The Co-operative Film Company in Omaha purchased the eight features and Mutt and Jeff comedies, formerly owned by the Interstate.

Theater Changes Over the State.

Ossian, Ia.—The Majestic theater of this city is being remodeled and will be opened soon under the new name, "The Princess."

Morning Sun, Ia.—Edward Skinner has purchased the Electric theater from Walter De Witt.

Steamboat Rock, Ia.—George O. Barlow is remodeling his building in Steamboat Rock for a motion picture house.

Preston, Ia.—Chas. Lindemau has become the manager of the Lyric theater in Preston.

Akron, Ia.—Alfred Klemm has sold the Majestic theater to John Lenoke.

Melcher, Ia.—Salesmen report that new house has just been finished in Melcher, but has not been opened at this writing.

Pella, Ia.—Mr. Breene has taken over the management of the Opera House in Pella and will run it for the Federation of Women's Clubs in that city.

Cedar Rapids, Ia.—Chas. D. Wells has closed the Revue motion picture house in Cedar Rapids and will give all his time to the management of the Isis. Both houses are owned by C. E. Clement. The Revue was formerly called the Princess theater, and was for a long time under the management of George Martin, who is now operating the Princess in Waterloo.

Roland, Ia.—A. E. Humphrey has reopened the Lyric theater in Roland. Mr. Humphrey operated the house some time ago, when he sold it to another party. The Lyric has been closed for the past six months.

MIDDLE WEST NOTES.

By Kansas City News Service.

Mason City, Ia.—C. E. Brown has purchased a moving picture theater here.

Montour, Ia.—C. E. Webb has leased the Movie Picture Palace formerly conducted by Edgar Stewart.

Preston, Ia.—Chas. Lindenau has become the manager of the Lyric theater.

Osawatomie, Kan.—T. M. Henneberry, manager of the Majestic theater in this city and of the Empress in Paola, is preparing extensive improvements in the Osawatomie theater.

El Dorado, Kan.—Messrs. Flippin & Hill have reopened the McGinnis theater, which has been completely overhauled.

Council Grove, Kan.—The new opera house is almost completed. T. W. Whiting, manager.

Alexander, Kan.—L. L. Ryan, of McCracken, will manage the Alexander opera house.

Buffalo, Kan.—F. E. Devore, of Yates Center, is the manager of the moving picture theater of this place, and has changed the name to the Star.

Chetopa, Kan.—The moving picture show has been moved from the airdome to the Chetopa opera house, Mr. Finley, manager.

Arlington, Kan.—John Busch is moving the Gem theater across the street to his new location.

Eldorado, Kan.—Flippin & Hill, who have leased the McGinnis theater, opened same to the public October 2.

PACIFIC COAST NOTES.

"The Lust of the Ages" a Winner.

San Francisco, Cal.—"The Lust of Ages," shown recently at the Tivoli, has broken all recent records for attendance at this house and the S. R. O. sign was frequently displayed. The Turner & Dahnken circuit has purchased the rights to this production in this territory.

Big Anniversary Show Planned.

Oakland, Cal.—Wm. H. Jobelmann, publicity "shooter" for the Turner & Dahnken circuit, who has charge of the plans for the first anniversary show of the T. & D. theater, one of the largest houses in America, is making splendid progress on these and something out of the ordinary is promised. The opening event was marked by the personal appearance of several of the Paramount stars, including Sessue Hayakawa, Myrtle Stedman, Anita King and Tsuri Aoki, and Mr. Jobelman hopes to have for the anniversary such luminaries as Mary Pickford, Douglas Fairbanks and Charlie Chaplin. Joby, as commonly known, has served notices on these that they are subject to the selective draft and that there are no exemptions.

Strand Theater Books Triangle.

San Francisco, Cal.—The Strand theater, under the management of Sid Grauman, has booked Triangle service and will feature these productions in a strong publicity campaign.

San Francisco Briefs.

C. L. Langley, former treasurer of the Turner & Dahnken circuit, has returned from a trip to Eastern points.

A. George Smith, general manager of the African Film Trust, was a recent visitor.

Fred Dahnken, president of the Turner & Dahnken circuit, plans to make a visit to Los Angeles shortly on business connected with the firm and in regard to certain affiliations with the First National Exhibitors' Circuit, Inc.

C. E. Ward, of the Signal Film Corporation, Los Angeles, was here a short time ago.

Fred Wescher, formerly booker at the Fox exchange, is now with the Metro Pictures Corporation.

The Poppy theater on Sixteenth street has been remodeled and opened by Louis Levin. The projection equipment was supplied by Walter Preddey.

Mike Athens, an exhibitor of Visalia, Cal., was here recently to arrange bookings.

Moving Pictures in World's Busiest Passenger Terminal.

San Francisco, Cal.—A moving picture machine has been installed in the Ferry building, San Francisco, and more people probably see the pictures that are projected here daily than is the case anywhere else in the world. While most of these are of an advertising character, they are so clever that they are watched with the keenest interest, and illustrate the decided advantage of moving pictures over stereopticon views as an advertising medium.

While it is not generally realized, it is nevertheless a fact that the Ferry building, owned by the State of California, is now the busiest passenger terminal in the world. Before the war this honor was shared by a European city, but now San Francisco is in the lead. Government statistics show that about 45,000,000 persons a year pass through this building, or about 125,000 a day, most of these being commuters from the east bay suburbs of Oakland, Alameda and Berkeley, which are a part of San Francisco except in name only. Fifty thousand persons come from these districts daily through the Ferry building, in addition to the travelers from points further away, making a never-ending stream of humanity.

The moving picture installation is above the great gates that lead to the ferry boats, and is in full view of all who enter the big waiting room. The equipment consists of a No. 3 motor driven Atlas projector, using a 20-ampere incandescent lamp, and the throw to the screen is about nine feet, producing a clear picture five by six and a half feet in size. The machine is operated twelve hours a day.

The advertising privilege is controlled by the Pacific Automatic Advertising Co., Inc., Hearst building, of which W. T. Crosthwaite is the head. A number of East Bay exhibitors are making use of this advertising medium by showing short film cuts from coming attractions, and by using moving pictures in which their houses appear.

This is probably the beginning of an immense business of the future.

Pacific Coast Theaters Do Not Expect Rise

Exchange Men and Exhibitors Will Hold Joint Meeting to Talk Matter Over—That Prices for Seats May Not Go Up Is the Local Feeling.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Since the meeting recently held by local theater owners and film exchange interests to discuss the pending war tax on amusements copies of the law have been received and some of the ideas advanced at the first meeting have been rejected. For instance, the use of stamps, which was discussed, has been removed from further consideration, since the act specifies that nothing like these will be used. An open meeting for exhibitors and film exchange men will be held shortly at the Palace hotel, at which the matter will be gone into at full length.

The general impression among the leading exhibitors of the city is that prices will not be raised, but that patrons will be asked to pay the war tax as a separate proposition. This will necessitate the making of penny change at the box office and may cause some confusion, but exhibitors declare that it is the only satisfactory way to handle the problem. For them to absorb the tax would be to more than wipe out their profits, in many instances. A few exhibitors now charging 10 and 15 cents are understood to be contemplating reducing their admission prices to 9 and 13 cents respectively, and thus absorbing the tax, but film exchange interests are also giving this matter their attention and will probably refuse to furnish service to those cutting prices in this manner. The owners of some large downtown houses using film service on which distributors have set a minimum admission price intimate that in the case any of the suburban theaters seek to absorb the tax they will take the matter up direct with the home offices and will demand a reduction in rental that will enable all to care for the tax themselves.

Film Exchange Men Meet.

San Francisco, Cal.—At the invitation of Herman Wobber, Western district manager for the Paramount, the film exchange managers of the city met at luncheon on October 18th at the Techau tavern. The gathering was called to enable all the members of the trade to get acquainted with the new managers at several exchanges and to pave a way for future meetings of a business nature, should they be found necessary in connection with the new tax problems.

Nat A. Magner Leaves for the Orient.

San Francisco, Cal.—Nat A. Magner, who has been an important factor in local film-distributing circles for several years, both as a buyer of state-right productions and an exporter of general lines, sailed for Japan on October 13, on the Shinyo Maru. He has with him copies of all of the great Selig productions, such as the "Spoilers," the "Ne'er-do-Well," the "Garden of Allah," and several that have not yet been shown in the West. He plans to sell the rights to these in the Far East and will visit Japan, China, the Philippines, India, the Netherland East Indies and Australia. He has met many of the film men in this field and has accumulated much information regarding the moving picture business in different countries that will be of value to him. Mr. Selig was to have been on hand to see him off, but was unable to come. He is expected here, however, at an early date.

Visitor From Cairo, Egypt.

San Francisco, Cal.—Maurice J. Mosseri, a moving picture man of Cairo, Egypt, was a recent visitor here, looking for films to be used in that country. He states that American-made films are being used quite extensively in Egypt, but that these are largely productions made five or six years ago. He was greatly surprised to note the advance that had been made in American films since that time, particularly in stage work and in printing and toning. He came from Europe by way of the Orient and plans to remain here for several weeks.

Jewel Theater to Open Soon.

San Francisco, Cal.—The Jewel theater, adjoining the Rialto on Market street, near Seventh, will be opened shortly, with "The Manxman" as the initial attraction. Christie Comedies have also been booked for presentation at this house, which is to be featured as the home of Christie Comedies in San Francisco. The theater is a very handsome one, with a seating capacity of about 1,200, and has a gallery reached by a beautiful marble stairway. A Wurlitzer organ will furnish music.

Goldwyn Exchange News Notes.

San Francisco, Cal.—Harry Leonhardt, Western district manager for the Goldwyn Distributing Corporation, was in town this week but made a short stay only, being on his way to Portland and Seattle.

Ben Fish, traveling representative, arrived here recently to make a stay of indefinite length and is busy getting acquainted with the leading exhibitors in this territory. He has been connected with the Goldwyn organization since its formation and is thoroughly acquainted with its ideals and policies.

Select Bookings Big.

San Francisco, Cal.—The Select Pictures Corporation has booked its service for presentation at the new California theater of this city and has been very successful in placing it in the large cities throughout the territory. Local manager X. K. Stout recently returned from a trip to Sacramento, Oroville, and other Sacramento Valley points. District manager Ben S. Cohen recently completed a trip through the entire territory.

Business Agent Resigns.

San Francisco, Cal.—L. G. Dolliver, for years business agent for the local moving picture operators' union, has resigned to take up other work and a new manager will be named at once. The choice lies between Herman Lubfin, operator at the Orpheum theater, and Anthony Noriega, an official of the organization.

Old House Goes to Ten Cents.

San Francisco, Cal.—The Maio Biograph, one of the pioneer moving picture houses on Market street, which has always been conducted as a 5-cent house, will charge an admission price of 10 cents in the future. The war tax on films and higher operating expenses are responsible for the change.

Picture Show in the Ferry Passenger Terminal, San Francisco.

Exhibitors Too Willing to Follow Vaudeville

Portland, Oregon, Picture Men Have to Raise Wages Because Variety Theaters Do—Musicians Will Probably Get an Increase.

By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, ORE.—To an outsider looking at the theatrical situation in Portland, it looks as if the vaudeville men have everything their own way, notwithstanding the fact that the exhibitors are ten times stronger in numbers than the vaudeville managers. The latest indication of vaudeville superiority here was when the musicians demanded another increase in wages a few weeks ago and the vaudeville men were favorable to it and the picture men, although dead against it, are falling in line in the usual way.

Motion picture exhibitors contend that the wage demands by the musicians at this time are absolutely unreasonable in the face of other raises and demands that have heretofore been made. The exhibitors conceded that operators were entitled to a wage raise and granted it without a murmur. The operators are now getting $30 a week. At the time the operators made their demands, the musicians and stage hands joined them through the federation and the demands for wage increases were made jointly. A session was held by the manager's association, composed of vaudeville managers and exhibitors, to discuss the issues, and the wrangle-fest continued until the early morning hours. The result seemed most unsatisfactory to the exhibitors for, although they deny that they are going to pay the new scale to musicians, reports are rampant that some of them are already paying it just the same.

The reason, they say, is that the exhibitors and the vaudeville men do not stand together and the vaudeville men seem to have the edge on the situation.

Competition in Screen Benefits.

Portland, Ore.—The Motion Picture Exhibitors' League of Oregon was recently compelled to deny the request of a committee of very prominent business men who desired to advertise a benefit performance in the new municipal auditorium by use of the Portland screens and stages. The committee of business men were somewhat dismayed at the stand of the picture men on the issue, and some of them even hinted that the act of the League in denying their request was hardly patriotic. The League thereafter advised the business men that they were giving their screens to the Government, and that to permit the local benefit bodies to come in, too, would destroy to a certain extent, the effectiveness of the Government's slides. The League is called upon to settle many delicate questions of this kind.

Jensen & Von Herberg Get "Round-Up."

Portland, Ore.—The latest reports are that Jesse G. Sill, who had the photoplay rights to the 1917 Pendleton Roundup, has disposed of his negative to the Jensen & Von Herberg interests, as are represented by Fred Quimby and the Exhibitors' Film exchange of Seattle. Mr. Quimby is now in New York arranging the advertising of the production.

The Pendleton Roundup was photographed this year by Mr. Sill, W. A. Van Scoy and H. H. Brownell, all veteran Roundup photographers.

H. Hunter Paramount Road Man.

Portland, Ore.—Harry Hunter, well known in the Portland territory through his affiliation with Mutual a year or two ago, has been employed as traveling representative for Paramount out of Portland. The big exchange now has two men on the road and employs seventeen persons altogether.

Mr. Hunter comes recently from San Francisco, where he conducted the Pacific Film exchange. He was sent to Portland by the San Francisco Paramount office and has been familiarizing himself with the office details before going on the road. His first trip will be south to Ashland.

Jack Lannon Holds Trade Showing.

Portland, Ore.—Jack Lannon, Greater Features Company, Seattle, recently held a successful trade showing at the Majestic theater when he exhibited "The Mormon Maid" and other state rights pictures to a large gathering of Portland and Oregon exhibitors. "The Mormon Maid" was booked at the Majestic by Manager J. J. Parker for a week's run.

Jack Lannon.

When interviewed by the World representative, Mr. Lannon said he was stepping out after the really big state rights pictures and that he believed there was a great future in this branch of the moving picture industry. The Christie Comedies are his latest acquisition and "The Conquest of Canaan," "The Witching Hour," "Babbling Tongues" and a new version of Dante's "Inferno" are among his features.

W. A. Van Scoy Joins Bruce.

Portland, Ore.—W. A. Van Scoy, known in the Pacific Northwest as the Pathe cameraman, recently joined Robert C. Bruce, scenic director of the Educational Films Corporation, in a picture-taking trip through the Rainier National Park in Washington. The men traveled around the base of the mountain and 5,000 feet of negative was exposed.

Charles Pumphrey Goes to War.

Portland, Ore.—Charles Pumphrey, who recently disposed of his interest in the Service Film Company to W. A. Stone, has joined the Quartermaster's Corps of the army as a commissioned officer and has been assigned to Battle Creek, Mich. Mr. Stone is now chief of the works down at the Service Film Company and reports considerable new business since he has taken hold. The new municipal auditorium, seating over 5,000 people, has been equipped by him with new machines, and several sales made out in the country.

New Show for Kelso.

Kelso, Wash.—C. G. Vaugh has opened a new theater here, seating 350. The show house had not been named at the time of this writing. Mr. Vaugh is going to have his audiences select the name. The new house opens with "Snow White," to be followed by "Freckles."

Another Exhibitor Drafted.

Cathlamet, Wash.—Walter Gisselberg, owner of the Lobby theater, here has been drafted and has joined the colors at American Lake. The Lobby is being kept open, however, and is being run by E. Boylan.

Exhibitor Becomes Road Man.

Portland, Ore.—H. O. Strom, well known as an exhibitor in this territory, has been employed as road man for Pathe, to travel out of Portland. Mr. Strom formerly conducted theaters at St. Helens and Houlton, Oregon, the house at St. Helens being recently destroyed by fire.

Another New Theater in Sight.

Hood River, Ore.—It is reported that Art Kolstadt is about to build a new show house here. He now operates the Electric and the Gem, the only theaters in the town. He contemplates closing both of these theaters when his new building is finished.

Exhibitors Take Tax Situation Resignedly.

Portland, Ore.—Here there seems to be no great agitation on the war-tax question nor much open dissatisfaction about the 15 cents per reel per day tax imposed by the manufacturers on the exhibitors. The exhibitors seem to be taking their medicine resignedly. A meeting of the Exhibitors' League is to be held soon, when it is expected that considerable dissatisfaction will be expressed as to the manufacturers' latest move. The collector of revenue in Portland has been kept busy answering questions about the workings of the new tax on theater admissions.

De Luxe Reports Nice Business.

Portland, Ore.—Louis Rosenberg, of the De Luxe Feature Film Company, was a recent visitor in Portland, returning from a trip through the Eastern part of the territory, where he reports good business. De Luxe now has "The Whip," "Intolerance," "The Garden of Allah," "The Cold Deck" and "Redemption," in this territory.

Plans for Big Studio Plant at Spokane

Washington Motion Picture Corporation Getting Ready for Work—Minnehaha Park Buildings Are Remodeled for Use in Picture Making.

By S. Clark Patchin, E 1811 11th Ave., Spokane, Wash.

SPOKANE, WASH.—The work of building a large open-air stage and remodeling the Minnehaha park buildings, to provide indoor stages, dressing rooms and administration buildings for the making of motion pictures, will be started at once by the Washington Motion Picture corporation of this city, of which Allwyn Meisenheimer is president, with Thomas S. Griffith, James S. Ramage, Henri Crommelin and Judge W. W. Zent as stockholders.

The present Minnehaha park buildings, which have been leased by the company, will be remodeled and used as a part of the picture plant. "The largest building of the group will be used as the administration building, and in the basement will be installed a heating plant which will provide heat for the entire institution," states President Allen Meisenheimer of the corporation. "Under the direction of General Manager C. J. Ward, who is in charge of the practical details of the enterprise, the first floor of this building will be used for the company's offices and the wardrobe department. The top floor will have twelve dressing rooms for the use of the principal performers.

"The center building of the group will be utilized as the work shop. In the basement will be the cafeteria, and the pavilion proper will be used as a property room and cabinet shop.

"On the north side and adjoining this pavilion will be a new structure, 60 by 100 feet. This building will contain the scenic artists' room, and the balance will be used for an indoor stage which will be devoted to interior scenes and used during bad weather.

"The administration building and present pavilion will be connected with an overhead bridge from the dressings rooms to the interior stage.

"The new structure will have a 32-

foot ceiling and will be equipped with a Cooper-Hewitt lighting system.

"In front of the large pavilion will be an open-air stage built for outdoor work. A garage will be built for the use of the company's cars, and a weather shed will be constructed nearby as a temporary shelter for the cars of performers and other employes."

"Under plans recently completed we will turn out a 1,000-foot Inland Empire weekly, scenic and special news service," stated Manager Ward.

Irascible Exhibitor Loses License.

Bozeman, Mont.—"To hell with the government. They can't interfere with my pictures," is the statement attributed to J. H. Ruerup, manager of the Gem moving picture house of Bozeman, and for which the city council revoked the license of the Gem at a special meeting called for the purpose.

The council acted on the strength of an affidavit of W. A. Connolly, a Liberty loan committeeman, appointed to arrange with the show man for "four minute men" to advertise the Liberty Loan in the theaters by speaking between reels instead of after the shows and as the crowd was leaving. It was when Connolly explained that show houses here and elsewhere were acceding to the government's request for such speeches that Ruerup consigned the government to hell, according to the affidavit.

At a meeting of the Liberty Loan teams late in the evening a committee was appointed to request the council to take immediate action.

Mrs. J. H. Ruerup appeared before the council and pleaded for leniency on the ground that her husband has an uncontrollable temper which had been augmented by a quarrel with an employe and the knowledge that the government was about to tax the gross receipts of moving picture shows 10 per cent. She admitted that she heard Ruerup make the disloyal statement and said she did not blame Connolly or the citizens for taking offense, but stated that her husband would be glad to make a public apology. The council voted unanimously to revoke the license without discussion.

Manager L. A. Tood Visits.

Spokane, Wash.—L. A. Tood, formerly manager of the General Film Company exchange in Spokane, and now manager of the Seattle exchange, spent October 16-17 calling on the trade here. While the company closed its Spokane office more than a year ago Mr. Tood covers this field from Seattle. He went from here to Butte, Montana, where the company is going to open an office, and will again visit Spokane on his return trip to Seattle.

Spokane, Wash.—At the Lyric theater, Marguerite Clark is playing in a three-days' engagement of the Famous Players' "Mice and Men" to large crowds of delighted audiences. A Keystone comedy completes the bill.

New Paramount Exchange for Seattle.

Seattle, Wash.—The Seattle Paramount-Artcraft exchange will soon be housed in a beautiful new $30,000 dollar building, according to plans now being completed. The location of the building will be on upper Second avenue above Virginia street, a block from the exchange building that has just been completed.

Big Order Comes from Bermudas.

Seattle, Wash.—The motion picture business is just coming into its own in the Bermudas, according to P. Metcalfe, manager of the G. A. Metcalfe store in Seattle, who has just received a $4,000 order for advertising specialties from Perazzo & Co., owners of a string of motion picture shows in the islands. A representative of the firm on a recent trip to Seattle told Dr. Metcalfe that the natives would squat all day on the ground and watch the pictures, paying an extra admission fee each time the show recommenced.

Seattle's Ship Builaers Patronize Shows

Theaters, Especially Those Near the Wat er Front, Are Doing a Fine Business—Timeliness Is the Popular Note with Modern Workmen.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—Seattle's recently developed ship-building industry, which is giving employment to thousands of men, is stimulating all kinds of business in the city; and the motion picture theaters are coming in for an unusual share of the prosperity. The larger downtown houses, of course, benefit by the general improvement in conditions, but the houses which feel the most direct influence of the great influx of well paid wage earners are the smaller 5 and 10 cent houses in the lower downtown section nearer the waterfront. In these theaters many of the shipyard employees spend their noon hour. The locality is also a favorite loitering place for transient workmen; so the motion picture theaters do a steady business.

One of these houses which has captured more than its share of this class of patronage is the High Class theater on lower Second avenue near Washington street. John Danz owns and supervises the management of this and the Colonial, an uptown house. Paul Shulz is the house manager at the High Class. The theater was opened four years ago, and never in its history has it had it more prosperous than the present. Realizing from the first the class of people upon whom he must draw for his patronage, Mr. Danz has consistently made his appeal to that class. His lobby display consists chiefly of the front pages of the daily newspapers and of pictures and cartoons from the illustrated weeklies. Over the newspapers is posted the following notice:

After reading these papers come in and see the best show in the city.

And below is an invitation to smoke. It reads:

Smoking permitted. Air renewed every two minutes.

The pictures and cartoons are displayed in a frame in the center of the lobby, and over them an invitation to "look these pictures over then come inside and see the show." And this atmosphere of timeliness, which always attracts working men of the present day, is carried out in the pictures shown at the High Class. It is true that the timely pictures are often the most expensive, but Mr. Danz has found that it pays to get them anyway. He paid what seemed a very high price for a small five cent house for the French Official War Pictures for Labor Day, but it proved to be a profitable investment. He tries to have on every program some picture which treats of passing events.

In order to keep his house as modern and up-to-the-minute as his shows, Mr. Danz is constantly making improvements. Just now he is installing a new system of indirect lighting.

Theatrical Business Offered for Sale.

Montessano, Wash.—Herman Fowler is offering for sale his four theaters, one in Montessano, one in Elma, one in McCleary, and one in Malone, as well as his bill-posting plant and over 150 bulletin boards scattered through the Grays Harbor country. Mr. and Mrs. Fowler had been conducting the combined enterprises before Mr. Fowler enlisted several weeks ago leaving all of the responsibility in Mrs. Fowler's hands. She fell ill, however, and since she is unable to continue the work the entire business will be sold.

Mrs. G. A. Hunt Visits Seattle.

Seattle, Wash.—Mrs. G. A. Hunt, who, with Mr. Hunt, operates the Page and Star theaters, of Medford, Ore., and the Vining and Lyric theaters, of Ashland, came film shopping to Seattle this week. Mrs. Hunt reports that business with them has been better than usual of late, some of their best drawing cards having been Mary Pickford's "Romance of the Redwoods" and Bushman and Bayne in "Their Compact" at the Page, and a second run of Douglas Fairbanks' "Double Trouble" at the Star.

Mr. Hart has been appointed to serve on the central committee of the Liberty Loan for southern Oregon, and this patriotic service is keeping him so busy that Mrs. Page is having to do more than her usual share in keeping the picture business going.

F. C. Quimby Will Manage Exhibitors' Circuit Films.

Seattle, Wash.—The Exhibitors' Film Exchange, Inc., under the management of Fred C. Quimby, one of the best known film men in the West, has opened new offices at 1200 Fourth avenue, Seattle. It will handle all pictures released through the First National Exhibitors' Circuit, of which it is a franchise member, throughout Washington, Oregon, Montana, Northern Idaho and Alaska. It will also buy the higher grade state right features. "On Trial" is its first feature. Bud Fisher's new Mutt and Jeff cartoon comedies to be released about November 1 in two reels or more and the Chaplin comedy specials now in the making are distributed through this new exchange. The aim of the circuit is to eliminate the middleman by selling the film direct from the producer to the exhibitor—at a lower cost of film and a higher class of production. Mr. Quimby, while one of the youngest film men in this territory, is one of the oldest in point of service, having recently resigned the post of Pathe Northwest division manager. He is enthusiastically back of this new venture and believe that it will prove the solution of the exhibitor's many problems. He will co-operate with the exhibitor in puting over these features in every way possible.

F. C. Quimby.

Exchange Notes from Seattle.

Seattle, Wash.—W. H. Fullwood, special representative of Mammoth Features, Inc., of Salt Lake City, spent this week in Seattle. Mr. Fullwood is putting on the Willard Mack photoplay, "Who's Your Neighbor," in all the larger cities of the coast.

J. W. Rankin, of the Goldwyn editorial department, was in Seattle for a few days this week.

W. C. Gowen, formerly with the H. A. Johnson supply house, has been employed as salesman by Charles A. Bryant, Seattle Triangle manager.

Army Camp Takes Many Picture Machines.

Seattle, Wash.—About forty-five motion picture machines are being supplied the army cantonment at American Lake, Wash., by the Theater Supply Company, of Seattle. Some of these machines go to private shows, but the majority of them are to be installed in the Y. M. C. A. halls, which are near each company barracks.

Maryland Exhibitors Ever Ready to Help

Patriotism Is a Sure-Fire Appeal to Local Moving Picture Men—Several War Benefit Performances of Recent Dates.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Maryland.

BALTIMORE, MD.—When it comes to patriotism one surely must hand it to the staunch old Maryland exhibitors, for no matter in what form it comes up, whether to buy tobacco, to help the Liberty Loan cause or entertain the soldiers, they are always on the job. Some of their most recent activities follow.

One of the first to be mentioned was the benefit given in the afternoon and evening of Sunday, October 21, by Joseph Brodie, at his Brodie theater, 1118-22 Light street. Several film exchanges furnished the films for the occasion and Brother Brodie obtained a permit to open his theater. Five hundred dollars was obtained to be used to buy comfort kits for the drafted men of the 22d, 23d and 24th Wards now at Camp Meade.

On the same day Harry Cook, manager of the Aurora theater, 7 East North avenue, very courteously loaned this playhouse to the Ladies' Reserve Home Guard for two performances for the benefit of the American Red Cross relief work and the Tobacco Fund.

Charles Pearce, manager of the Lord Baltimore theater courteously allowed twenty soldierettes of the Ladies' Reserve Home Guard, after an appeal by Seargt. Darwyn Gallup, to make a collection from his audience on Wednesday night, October 17, and $16.61 was obtained for the Tobacco Fund.

Then William E. Stumpf, proprietor of the Good Time theater, 1401 North Milton avenue, not only placed a collection box in the lobby of his house for the Tobacco Fund, but called attention to the fact on his screen by a slide.

Brother Charles S. Anderson, manager of the Grand theater, in Highlandtown, loaned his house for the monster Liberty Loan rally on Sunday night, October 21. Why 2,000 people crowded their way into the house and were entertained by a splendid program, then speakers like former Governor P. L. Goldsborough made stirring addresses; the St. Mary's Industrial School band was there; also 25 U. S. naval militiamen, and the event closed by $52,000 being subscribed to the Liberty Loan

On Friday night, October 19, through the courtesy of that progressive and live wire manager, W. G. Pond, of the Arcade theater, Salisbury, Md., a monster meeting in the interest of the Liberty Loan was held at this house by the committee in charge of the sale of the bonds. Prominent speakers enthused the crowd assembled to such an extent that $312,000 was subscribed to the cause!

Business Notes from Baltimore.

Baltimore, Md.—M. J. Sullivan, personal representative of the Mutual home offices in Chicago, visited Baltimore on Tuesday, October 23. Mr. Sullivan is making a tour of all the Eastern exchanges maintained by the Mutual, and while at their office in this city stated that he was very pleased with the outlook for Mutual here.

Of special interest to Baltimoreans were the pictures shown by Manager Depkin at the Parkway last week of the activities of the "Rainbow Division" men at Camp Mills, Mineola, L. I. These pictures show the Maryland Trench Mortar Battery. This attraction, coupled with Clara Kimball Young in "Magda" proved a drawing card.

On Tuesday evening, October 23, motion pictures showing the arrest of the suffragettes and the rioting before the White House recently and the new armed U. S. tanks climbing over barbed wire entanglements were exhibited in the lobby of the Central Y. M. C. A.

On Monday night, November 5, Burton Holmes will begin his annual series of travelogues at Albaugh's theater in this city.

With the Out-of-Town Boys.

Petersburg, Va.—It is now announced that a new theater and office building will be built in this city by the Century Amusement Company, of which Walter Sachs is the president. It will be two stories and measure about 50 by 136 feet, with the offices located on the second floor. The contract has been given to J. W. Atkinson & Co., of Richmond.

Manchester, Md.—The Lippy Brothers, of this city, who own the Lippy Bros. theater here, visited Baltimore last Tuesday. They glided down film row while there.

Newport News, Va.—Mr. Reed, of this city, who at one time managed the Strand theater in Norfolk, Va., went to Baltimore last week in search of furniture. The furniture he wished to obtain consisted of theater chairs and other accessories for a new house which it is understood he will soon open here. While in Baltimore he was greeted by friends along film row.

York, Pa.—Through the courtesy of the management of the Opera House, in this city, a mass meeting was held in this theater on Sunday, October 21, for patriotic purposes, and two wounded Canadian officers stirred the assembled throng to enthusiasm. The gathering was for the benefit of the Red Cross.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

STRAY ATLANTA NOTES.

By A. M. Beatty.

Notes of Interest to the Trade.

Atlanta, Ga.—In the Artcraft picture, "The Woman God Forgot," Geraldine Farrar, noted prima dona and Atlanta favorite, is appearing at the Forsyth theater all this week playing to capacity.

Atlanta's film row was pleasantly surprised Saturday, October 20, by the unexpected arrival of S. A. Lynch, president of the Triangle Film Distributing Co., who is making a business trip to this city. From a modest start but a few years ago as an exhibitor of motion pictures, Mr. Lynch has rapidly risen until today he stands in the forefront of the profession, and is numbered among the few who direct the movements in this class of amusement.

Mr. Charles Kessmick is making a business trip this week through the Carolinas in the interest of his company, the Mutual Film.

At the Lyric theater the official British Government pictures of the "Retreat of the Germans at the Battle of Arras" are being shown.

Manager George Hickman has arranged so that the pictures which are purely an extra attraction with the usual vaudeville program are shown at the close of the matinee performances.

Y. E. Freeman, former manager of the Southern Paramount Film Co. in Atlanta, but now general manager of the Triangle, was an Atlanta visitor this week. No exchangeman, perhaps, ever left Atlanta with more genuine good friends than Mr. Freeman, and they are this week making him know it.

MORE MARITIME NEWS.

By Alice Fairweather.

Business Notes from Maritime Provinces

News comes from the Sydneys of the opening of the autumn business with every prospect of good success. In Sydney, Glace Bay, Sydney Mines and New Waterford there is no decrease of attendance at the houses, though at Sydney Mines, owing to certain trade conditions, two of the theaters are closed just at present.

J. Lieberman has just returned from a trip over the territory and reports that the Fox Service is being used in all these towns and that the Fox special, "Her Heart and Soul," has been booked solid through Cape Breton as well as the Fox comedies.

At Port Morien, G. E. McGuire closed contracts for Fox specials with Mr. Liebermann. Mr. McGuire gets his power by gas. He runs his own machine though handicapped by the loss of one hand. He does a pretty good business.

At Truro, the Strand theater is doing well. It has one Fox Day, showing a feature and a two-reel comedy. K. Keltie is recovering, and if all goes well, expects to be in Truro to look after his theater the first of November.

At Fredericton, the Gem opened its second week with the Fox "Tale of Two Cities," and followed it with "The Darling of Paris," doing very well with both. C. H. Stowe, manager, is using the Fox service.

At Woodstock, the manager, H. W. Lee, also shows Fox pictures at the Bijou theater; both these theaters are controlled by F. G. Spencer of St. John.

The Broadway theater at St. George, which has been leased to F. H. Trifts of the Gem theater, St. John, is now to be taken over (as the lease has run out) by Mr. O'Neil, who will run the house himself, using Fox service and specials.

I. Soskins, of Toronto, Ont., general manager of the Famous Players and Monarch Film Company, has been visiting in St. John.

R. D. McAdam, of the Casino, Halifax, and L. R. Acker, of Halifax, were in New York; also Allen Christie, of the Independent theater and Film Supply Company of St. John, and George Perkins, general manager from Montreal.

R. D. McKay, who has been office manager at St. John, will go out on the road, making his first trip this week, covering the Maritime Provinces.

W. H. Golding has returned from New York after an interesting trip.

F. G. Spencer is back from Boston.

G. A. Margetts, who has been in the hospital with an attack of typhoid fever, is able to return home.

STRAY TORONTO NOTES.

By W. M. Gladdish.

Toronto, Ont.—Four thousand people crowded into Massey Hall, Toronto, on Monday night, October 22, for the Canadian premiere of "Civilization," controlled in Canada by Griffin Pictures. The first run was for two weeks.

Toronto, Ont.—In a recent issue of Moving Picture World, the announcement was made that W. H. Mitchell had been appointed manager of the Winnipeg branch of the Specialty Film Import, Ltd., Pathe distributors in Canada. This was an error, due to a misunderstanding. It was the Vancouver branch which has had a change in management, owing to the enlistment of Charles Barnard in the Royal Flying Corps. With respect to the Winnipeg angle of the item, the name of Mitchell was confused with that of Miller, who has been, and will continue to be, the Winnipeg manager of the company, according to official information. Mr. N. W. Davidson is the new manager of the Vancouver office.

Stories of the Films

General Film Company, Inc.

FALCON FEATURES.

BRAND'S DAUGHTER (Four Parts).—The cast: Roger Brand (Daniel Gilfether); Alethea Brand (Julian Beaubian); Annette (Gloria Payton); Spencer Rutherford (R. Henry Grey); Paula Lavergne (Kathleen Kirkham); Baron Norvinsk (Melvin Mayo); Anton Hierdoff (Robert Weycross). Story by H. S. Stabler. Directed by H. Harvey.

Alethea, daughter of Roger Brand, millionaire banker, is in love with with Spencer Rutherford, the bank's cashier, but her father insists that Spencer acquire a fortune equal to Alethea's own before they marry. Brand has been reading of the fortunes made over night in munitions speculations, when Baron Norvinsk and his supposed sister, Paula, come to the bank to open an account. It is understood the Baron represents the Russian Government. Here is Brand's opportunity. He invites the Baron and his sister to Alethea's party. The Baron demands a half million credit, and after a superficial investigation the banker agrees. On the night of the party Alethea's French maid reveals the fact that the Baron and his "sister" are imposters, but the discovery is too late to stop payment of the credit. Under pretext of elopement Alethea lures the Baron into the safe deposit vaults. Spencer is called away and a detective, to keep the Baron from escaping, closes the vault on them. When Spencer returns with Brand he finds the door locked. He manages to open the door in time to save Alethea. By restoring the half million Spencer claims that he has earned the amount of Alethea's fortune, and Brand agrees. The young couple intercede for the Baron's freedom, but the Russian agent prevents this; whereupon Paula, urged by the Baron to save him from Siberia, ends her lover's life.

ESSANAY.

BY THE SEA (With Charles Chaplin).—Charlie wanders down to the seashore. There is some wind blowing, so he anchors his hat to his head with a young cable. He meets a pedestrian whose hat is similarly attached. The two bump, their hats fly off and they scramble for them. When the hats finally are recovered each has the wrong one. This causes embarrassment when the cables go taut as the men separate. Anger takes the place of embarrassment and they battle all over the beach.

After they have fought themselves weary they shake hands and decide to have a drink. They get ice cream cones and each insists the other have the honor of paying for them. This is unsatisfactory to the drug clerk and another row starts. They smear each other with ice cream and bespatter a six foot dandy, which percipitates still more trouble.

While the battle is in progress Chaplin leaves his new found pal in the lurch and slips off to flirt with the sweetheart of the dandy. His perfidy is discovered, however, with amusing result.

SPARKLE COMEDY.

PALS (Billy Ruge and Kate Price).—Mrs. Runt takes in washing to provide a living for herself and daughter and a lazy husband who devotes himself to the beer can. Finally Kate throws Bill out of the house and he joins a circus, driving a trick ostrich. The circus goes broke and Bill takes the ostrich in payment for his salary. Meantime Kate falls heir to a fortune. She and her daughter arrive at a hotel just as Bill is trying to register for himself and ostrich. They are thrown out and land at Kate's feet, but she doesn't recognize him.

Kate's trunk is dropped and, the lid bursting open, Bill smuggles in the ostrich. Bill's room proves to be opposite Kate's, and during her absence Bill goes to release the ostrich and is caught. Kate chases him over roofs, finally down a flag pole which brings Bill upon a hydroplane, Kate close at his heels. Bill catches hold of the rope to the plane and up he goes. Kate secures a motorcycle and a race ensues. Kate goes headlong over an embankment, is thrown into a passing auto and rushed back to the hotel. Just as she is seated in her room Bill comes crashing through the skylight. Kate takes another shot at him and he dives out the window onto the back of the ostrich and rides away, saying, "Back to the circus for mine."

JAXON COMEDY.

HOW IT HAPPENED.—Pokes is a sport when his wife is not around—when she is, he is meekness itself. A game is going on at the club and Pokes is phoned for, but his wife gets the message and Pokes is sent to bed.

Jabs, the policeman, is a sweetheart of Jennie, the maid, and calls for his daily refreshments. Meanwhile Mrs. Pokes has gone out and Pokes wanders into the kitchen. He sees Jabs' coat and hat and hastily donning them escapes to the club. Getting back is more difficult, however, but after exciting experiences with several cops and a burglar, Pokes manages to get home, only to be confronted by Mrs. Pokes. The bold story he tells fails to convince his irate wife, who proceeds to massage him with a wooden lower extremity.

Pokes is now studying the game of "Old Maid" and trying to learn to tell the truth and once more make friends with his wife.

WILD INJUNS (One Reel).—Mrs. Gotrox, an enthusiast over the civilization of the Indian, has contributed liberally toward their education, and after the graduating exercises at the agency the commissioner decides to send two chiefs, "Rolling Thunder" and "Tossing Bull," to thank her in person. Mrs. Gotrox plans a novel reception for them. All the decorations are to be Indian and the guests are to wear Indian costumes.

Pokes and Jabs are seated on a freight car enjoying their scant morning repast when the Indians arrive and ask to be directed to the Gotrox mansion. Pokes and Jabs, mistaking their action for threats, take to their heels, followed by the two Indians. Finally they find two coupling pins and when the Indians come up they quickly overpower them.

Finding the introductions to Mrs. Gotrox they decide to become Indians, at least long enough to satisfy the cravings of the inner man. The reception is in full blast when Pokes and Jabs arrive. As a bit of realism Jabs proceeds to scalp the colored butler, Pokes, not to be outdone, drains the punch bowl and chases the guests and ends by scalping his hostess, exposing her bald head to the company. The two chiefs, hearing the women scream, rush in. A wild fight follows, and Pokes and Jabs flee, followed by the trusty arrows of the Indians.

KALEM.

THE MUNITIONS PLOT (An Episode of "A Daughter of Daring").—The cast: Helen (Helen Gibson); Belding (G. A. Williams); Steele (George Routh); Merkle (L. T. Whitlock). Directed by James Davis.

Helen, at Fardale, receives advice from the agent at Harts Junction, where the munition trains are made up. One of the plotters "listens in" on the wire to obtain information. Merkle, a detective, places him under arrest. That evening the conspirators go to the Fardale station, make Helen a prisoner, and receive the secret advices regarding the munition train they intend to dynamite. It will pass Fardale at five o'clock the next morning.

Just before five o'clock Helen manages to break the bonds with which she is tied. In the distance she sees the two dynamiters board the freight just above Fardale. She climbs a telegraph pole, gets into a carry-all, which runs on a wire between poles on each side of the road, swings across the tracks, and as the train passes beneath her she drops to a flat car. The plotters have already set their dynamite and lighted it, and Helen, by a bold dash, is just in time to heave the satchel of explosives off the train and save the supply of ammunition.

A RACE TO THE DRAWBRIDGE (An episode of "A Daughter of Daring").—The cast: Helen (Helen Gibson); Johnson (George Routh); Brandon (G. A. Williams). Directed by James Davis.

Helen, the operator at Fardale, receives a message that the Centralia Bank has been robbed of treasury notes.

Brandon and his two companions arrive at Fardale, riding the rods. Brandon's arm is hurt so seriously that one of his pals go to summon a doctor. Helen tells him that there is no physician in Fardale, but that she can telegraph to Harts Junction for one. In payment for the telegram the man gives her a ten-dollar bill, which Helen sees to be one of those stolen from the Centralia Bank. Helen wires her discovery to headquarters. The superintendent sends the railroad detective to Fardale with the doctor.

Arrived at Fardale the detective, the doctor and Helen see Brandon's companion returning to the station. The detective poses as the doctor and accompanies the crook to the shack in the woods. There he is recognized by Brandon's other companion, and the two men overpower him. They take him out to put him out of the way. In answer to Helen's telegram detectives arrive from the city and trace the men to the shack. They see the two crooks making away with the captured detective, and follow them.

The detective is taken to Pine Ridge, across the river from Fardale, where he is tied to a handcar and started down an incline toward a bridge. The other detectives arrive in time to see him start on the perilous journey. While three of them capture the bank robbers the fourth rushes to a nearby station and telephones Helen of the detective's danger. Helen mounts her horse and rides to the drawbridge with a long coil of rope. She reaches the drawbridge only to see it opening and the handcar bearing down upon the open draw on the other side of the river. She clambers up the riding bridge, reaches the top, attaches her rope and lets herself down toward the river.

Swinging perilously in mid-air Helen dangles at the brink of the river as the handcar is about to plunge into the water. She reaches down, grabs the detective by the handcuffs on his wrist and swings him safely to earth. The bank robbers captured, the detective thanks Helen, who had won "the race to the drawbridge."

Universal Film Mfg. Co.

BUTTERFLY.

JOHN ERMINE OF THE YELLOWSTONE (Five Parts—Nov. 5).—The cast: John Ermine (Francis Ford); Katherine (Mae Gaston); White Weasel (Burwell Hamrick); Fire Bear (John Darkcloud); Wolf Voice (Joe Flores); Crooked Bear (William Carroll); Lieut. Butler (Duke Worne); Searles (Marc Fenton); Mrs. Searles (Elsie Ford). Written by Frederic Remington and Louis Evan Shipman. Scenario by Maud Grange. Produced by Francis Ford.

White Weasel has been brought up as an Indian by Fire Bear, chief of the Crows, having been captured as a baby. Grown to manhood, he is sent to Crooked Bear to learn the ways of the world. Each man is startled to find that the other is white. The old man convinces the boy that he is not an Indian, and gives him a white man's name, John Ermine. John finds a photograph of Katherine Searles, daughter of the post commander, which was dropped by Lieutenant Butler, on his way to ask Crooked Bear for assurance that the Indians will keep the peace.

Word comes that the Sioux and Cheyennes are on the warpath, and a scout is sent to John Ermine to ask for help against them from the Crows. John sets out and reaches the post,

Addresses of Film Exchanges

In our list of film addresses appearing on pages 748, 749 and 750 in last week's issue the following group of exchanges was inadvertently overlooked. Readers will kindly add this to the otherwise complete list contained in the last issue:

SELECT PICTURES CORPORATION.

Releasing All Select Pictures.

Executive Offices 729 Seventh Avenue, New York City,

With Branch Offices as Follows:

Atlanta, Ga.....61 Walton Street
Boston, Mass.....69 Church Street
Buffalo, N. Y.....86 Exchange Street
Chicago, Ill.....220 South State Street
Cincinnati, O.....302 Strand Theater Bldg.
Cleveland, O.....Columbia Building
Dallas, Tex.....1919 Main Street
Denver, Colo.....1541 Welton Street
Des Moines, Ia..Garden Theater Building
Detroit, Mich....906-907 Peter Smith Bldg.
Kansas City, Mo.....920 Main Street
Los Angeles, Cal.....736 Olive Street
Minneapolis, Minn..Film Exchange Bldg.
Philadelphia, Pa.....1335 Vine Street
Pittsburgh, Pa.....1201 Liberty Avenue
San Francisco, Cal.....985 Market Street
Seattle, Wash.....308 Virginia Street
St. Louis, Mo.....3313 Olive Street
Washington, D. C.....811 E Street, N. W.

just as it has been set on fire by the other Indians, who have stolen Katherine. John rescues her. Searle is grateful, and John becomes a scout. Butler is jealous. One day Butler sees the photograph which John is gazing at and demands that John return it to him. John refuses, and goes to Katherine to ask if the photograph belong to Butler. She tells him that Butler took it of his own accord, but asks John where he found it. John tells her and adds that he loves her. When he asks her to be his wife she shrinks from him, and he is upbraided at his camp by the girl's parents, when they learn that John has approached their daughter with the question of matrimony. John listens impassively, but when Searles mentions John's taking advantage of their gratitude, John tells them to cease, that the John Ermine they insult is dead; to beware lest they force White Weasel, the chosen son of Fire Bear, the chief, to avenge the memory of John Ermine. They realize what John's threat might mean to them.

Katherine has followed her parents and hears all. She is really in love with John. When they leave she enters, and is expressing her regret over her parents' attitude when Butler appears. Katherine hides in a closet and the two men begin to fight. Katherine through a slit in the door sees Butler fall dead. John sends Katherine to her home while he rides to the hut of Crooked Bear, whom he tells of the affair. They hurry to the Indian camp and prepare for an attack by the soldiers. However, an affray is prevented by Katherine, who tells her father that John killed Butler in self-defense, and that she saw the argument herself. She sends a note to John telling him that she has cleared him of the stigma of murder. Sometime later Katherine and John with Mr. and Mrs. Searles visit the camp of Fire Bear, where the son of John and Katherine amuse the squaws and braves by his antics.

L-KO.

DOUBLE DUKES (Two Parts—Nov. 7).—The cast: Nibbs De Hobo (Eddie Barry); Nobbs De Bum (Fat Randy); Sir Muchdoe (Bob McKenzie); His Daughter (Eva Novak); Her Sweetheart (Chester Ryckman). Directed by Dick Smith and Archie Mayo.

Sir Muchdoe is a golf enthusiast, and his daughter, Eva, is looked upon as a great catch. Sir Muchdoe receives a telegram telling him that Duke Mixture and Lord Salisbury are expected as his guests. He is delighted to hear it, but not so his daughter. She loves Chester, who sells the soft drinks at the golf course. Nibbs De Hobo and Nobbs De Bum see the message and they get an idea. They plunge into the locker room and steal a fine assortment of golfing togs. Then they present themselves to Sir Muchdoe as the distinguished noblemen.

Pa is delighted, and invites his guests to a game of golf, and their attempts at the sport are ludicrous. Chester makes things lively by substituting ancient eggs for the ball at the critical junctures. Eva is riding her horse Patsy to the links. The caddie who has been turned down by her father resolves to be revenged and gives booze to her horse. The animal runs away and the noblemen give chase. They take a short cut, and manage to decoy the horse into the stable by holding a peck of oats out in front of it.

Chester is suspicious of the noblemen. On the night of the party they have presented two statues to Sir Muchdoe, which are to be unveiled later in the evening. The statues stand in the conservatory. Chester hires two roughnecks to impersonate the statues, in order to discredit the lords, but his plan miscarries. Then he takes more desperate measures as he hears pa announcing the engagement of Eva to Duke Mixture. He and his pal dress up, and pretending to be the real lords, challenge the pretenders to a duel. The fray is a desperate affair, both principals being so scared that they can hardly stand up. In the middle of the ceremonies the real bearers of the titles arrive with credentials enough to establish their identity, and the bogus ones are kicked out, while Chester embraces Eva.

UNIVERSAL ANIMATED WEEKLY.

ISSUE NO. 95 (Oct. 24).

From Bomb Boat to Bond Booth.—Deadly U-C-5, captured by British, makes last port in Central Park after perilous voyage.—N. Y. City. Subtitles: The band of German musicians joyfully tootled in honor of their adopted country and its liberty. At its last resting place in Central Park.

Cutting Loose on Our Merchant Marine.—Another submarine-defying carrier is added to Uncle Sam's growing flock of ships.—Shooters' Island, N. Y. Subtitles: Miss Cordelia Bookwater, sponsor. "I christen you Stian."

Lone Star State's Practical Food Conservation.—Gives boys breed hogs to increase pork production and helps youthful stock raisers.—Houston, Texas. Subtitles: He's got his and is happy.

Four Thousand School Teachers Review Fighting Sea Stock.—Boys at Great Lakes Naval Training Station impress city's educators.—Chicago, Ill. Subtitle: Commander Moffett, Lieutenant Fischer and school officials.

British Indians Celebrate Famous Festival.—On beautiful Hampstead Grounds of Lord Levershulme Oriental pageant, "Hoolika," is held.—London, England. Subtitle: Their ancestral skill is fostered.

Col. Teddy Shakes Off 14 Pounds.—Intensive training at Jack Cooper's Health Camp shortens the ex-President's belt three holes.—Stamford, Conn. Subtitles: With his friend, "Jack" Mitchel, Mayor of New York. A five-mile hike against the field—"Come on Boys!" He finishes far in the lead. The Colonel and his trainer, Jack Cooper.

Boche Fire-Bombs Ravage Salonica.—Destructive raid of Austrian bombing planes causes frightful loss of life and property in British base.—Salonica, Greece. Subtitles: Over the ancient city on their mission of death and destruction. An infernal realization of frightfulness. The panic-stricken inhabitants saved what they could. Allied soldiers from many nations organized camps of refuge. The homeless and hungry were fed from the soldiers' rations. The new king of Greece and General Sarrail visit the ruined city.

U. S. Marines Quick to Prepare for the Front.—Training duplicates exact war conditions, turning out first-class fighting men in record time—Somewhere-in-America. Approved by U. S. Marine Corps Publicity Bureau.) Subtitles: This magnificent body of men has been in training less than three months. The big tent camp and a squad in its third week of soldiering. Heliograph signaling—"Send us more guns!" A quick answer—New American Army mule brings up a 4.7 field piece over the rough ground. The Marine Corps is famous for smooth, accurate shooting. Communicating trenches and bomb-proofs are built exactly as if for real battle service. The fearful web of the war spider, just as it is at the front.

Cartoons by Hy Mayer, world famous caricaturist.

UNIVERSAL SPECIAL FEATURE.

THE RED ACE (Episode No. 4—"The Undercurrent"—Two Parts—Nov. 5).—The cast: Virginia Dixon (Marie Walcamp); Constable Winthrop (Larry Peyton); Doctor Hirtzman (Harry Archer); Steel Heffern (Charles Brindley); Patrick Kelly (Bobby Mack); Pierre Fouchard (L. W. Wells); Dutch Kate (Miriam Shelby); Little Bear (Noble Johnson); Red Fawn (Yvette Mitchell). Written and Produced by Jacques Jaccard.

"This must be the mine!" exclaims Virginia, as she finds herself in a subterranean chamber. She makes an exploration of the cave, and then returns the way she came. Little Bear has seen Virginia go under the water, apparently shot from one of his bullets as he was firing at her pursuers, and after searching around for her, decides that she has been drowned. Winthrop, of the Royal North West Mounted Police, now joins him and is told of Virginia's fate. Winthrop prepares to dive for her, but Little Bear and Kelly, who came with Winthrop, persuade him that it is useless.

Stelle Heffren with two men, in the motorboat, is discussing Virginia's escape from them when Virginia again is seen on the lake shore. She is too exhausted to elude them and Heffern soon grabs her. Just then Winthrop, Little Bear and Kelly arrive on the scene and Heffern changes his tactics, explaining to them that he wanted to take Miss Dixon home. Steele and his men report to Fouchard and Virginia tells her friends of the discovery.

At the Inn, Fouchard instructs the men to get rid of Winthrop, aid later they frame up a scheme to "get" him. When Winthrop returns to the Inn, "Dutch" Kate goes to his room, supposedly to warn him against Fouchard and the other men, but Piccard sees her enter the room and quarrels with her about it. Winthrop takes her part and a fight begins. Piccard tries to shoot Winthrop, who wrests the revolver from him. Two shots are heard and Piccard drops to the floor, dead. The men start after Winthrop; he escapes into the adjoining room and bolts the door. Here Kelly comes to Winthrop, who gets away through a window and dashes away on Kelly's horse, while Kelly remains in the room until the men break in the door and then he smashes the glass of a window and also escapes. Fouchard is the Justice of the Peace and therefore issues a warrant for the arrest of Winthrop; he swears Steele and four other men in as deputies and they start for Virginia's cabin.

Winthrop, weak from loss of blood, having been wounded, arrives with Kelly at Virginia's cabin, where he is put in another room. Soon Steele and his men arrive and search the bunkhouse, the stable and then come to the cabin. Steele tells Virginia that Winthrop got into the fight because of getting mixed up with a woman in the dance-hall and killing her sweetheart. As soon as the men have left, Virginia upbraids Winthrop and orders him from the cabin. Kelly and Little Bear follow Steele and hear him tell his men that they will wait half an hour and then return to the cabin. Kelly explains the true cause of the fight to Virginia, and while Kelly rides to Police Headquarters, she puts on Winthrop's clothes and dashes away, pursued by Steele and the other men; she wants to mislead them to give Kelly time to return to the cabin. She dismounts at a rope bridge and starts across it, but before she reaches the other side, one of the pursuers cuts the ropes. As everything drop from under her, Virginia grabs at a guide rope.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 24. (October 27).

First German sea wolf to actually invade New York Harbor is one with fangs and venom removed. Subtitle: U. C. 5 captured and tamed by the British will rest in Central Park and help Liberty Bond sale, N. Y. City.

Liberty Loan Booster completely up in the air gives buyers cold creeps and gooseflesh. Daredevil Ward, member of U. S. Aviation Corps, in patriotic cause, proves he is fine material for war service—Fairfax Hotel, Norfolk, Va. Subtitles: Notice he is not troubled by "road hogs." He has wheels—and they are working for Uncle Sam!

"Hourless" defeats "Omar Khayam," setting world's record and wins $10,000 for Red Cross. Belmont's gallant three-year-old colt thrills 20,000 in great turf battle, on two-turn track runs 1¼ miles in 2 min., .02 sec.—Laurel Race Track, Md. Subtitles: Gov. Harrington presents cup to Trainer Hildreth. Off! To make turf history!

Famous Naval Band under Sousa's command thrills Pittsburghers. Boys from Great Lakes Training Station reviewed by thousands in great manufacturing center—Pittsburgh, Pa. Subtitle: Mayor Armstrong greets John Philip Sousa and gives him and his boys the city's freedom.

West Coast honors Gerard, who told the Kaiser where he "got off" with us. In California cities he is honored by Chambers of Commerce and other important groups—Los Angeles, Cal. Subtitle: At Universal City, with motion picture folks, he studies the industry.

France's Immortals Honored for Bravery. No sex distinction in rewarding the spirit that has made France the idol of humanity. Subtitles: A DAUGHTER OF FRANCE—Mme Maitre, whose devotion and patriotism on the firing line has saved many wounded and sick, is given the cross of the Legion of Honor. Women like you, Mme. Maitre, seal the doom of Prussianism. It shall never conquer a country whose daughters are as noble as you! JOFFRE—Protector of women and children, "who stopped them at the Marne," receives golden oak branch, gift of "Little Old New York." Ambassador Sharp presents trophy to France's military idol. Golden oak branch for the sturdy oak that the Huns could not fell.

World's Greatest Naval Base Formally Opened. Operating unit impressively dedicated and receives 1,300 men from old station—Norfolk, Va. Subtitles: On an eight-mile hike to their new quarters. Left to right: Admiral Dillingham, Commander of new base, and Capt. J. H. Dayton of the old base. Humanity's symbol floats over it.

Collapsing Fire Trap Kills Three Firemen. Scores injured in lodging house fire that burned like tinder—San Francisco, Cal. Subtitles: Fire Chief Russell, fatally injured, is rushed to Emergeicy Hospital.

Dedicating world's largest salt water park, Cardinal says mass for our boys. Columbus Park scene of impressive ceremony as Cardinal O'Connell prays for safe return of our soldiers and sailors abroad—Boston, Mass.

Engineers unfold bag of war tricks for the President. Bridge building landing fighters under fire and other war maneuvers witnessed by Nation's head—Washington Barracks, D. C. Subtitles: President and Mrs. Wilson arrive. Covering landing party. War speed kings.

Southern Commercial Congress and Foreign Ambassador's Receive New York's Tributes. At City Hall Mayor Mitchel receives notable gathering that included State Governors and Ambassadors from Siam, Cuba, Panama and Servia—New York City.

Cartoons from the world's greatest newspapers. Subtitles: By Darling in the Buffalo Evening News. By Darling in the Boston Herald. By Blackman in the Birmingham Age-Herald.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 44 (Nov. 9).

The first subject of the Screen Magazine, Issue No. 44, is a new method of teaching the violin, discovered by Dr. Mitchell of the New York University Summer School. A dummy violin of his own invention is used to teach the pupil positions, holding the violin and bowing. After only four weeks the pupils have made astonishing progress and can play simple pieces.

Nature study is represented by pictures of some of the less known fish of the ocean. The spade fish is a native of tropical waters and the crevally, a sort of mackerel which is very good eating, is introduced to us.

Industrial art finds its way to the screen in a series of pictures which show the cutting of a diamond. Uncut diamonds look worthless to all but the expert, but proper cutting more than doubles their value.

The Making of an Infantryman is the preparedness subject of Issue No. 44. Sir Douglas Haig says the decisive battles are won with bayonets nowadays, and we see some of our draft army learning the use of this arm.

A Miracle in Mud, by Willie Hopkins, the celebrated sculptor, closes the reel. It is called "Exemption Pleas" and is timely and amusing.

UNIVERSAL SPECIAL.

FINLEY NATURE PICTURES (Wild Birds and Animals at Home—One Reel—Nov. 5).—Photographed under direction of Wm. L. Finley of Oregon Fish and Game Commission.

This is the title of the first installment of the Finley Nature Pictures. Mr. and Mrs. Bob White making their home at the foot of a tombstone, according to the new law which makes every cemetery a refuge for birds, are shown first. A wild duck home in the marsh comes next, with the Cinnamon Teal and her nest. The hawk, the hunter of the bird world, is presented in intimate views, with the great horned owl, and his cousin, the snowy owl, to follow. The white-footed mouse, upon which Mr. barn owl loves to feed, is seen trying to escape his fate. The wood pussy, or skunk, runs to his home, and the raccoon is seen in his favorite perch, an old tree. The weasel, the kangaroo rat, and a baby jack rabbit, just one day old, follow. Then we see a coyote den, with a litter of pups, a few weeks old.

Mutual Film Corp.

SIGNAL

THE LOST EXPRESS (Episode No. 8—"The Mountain King"—2 Parts—November 8).—The Mountain King mine develops as an immensely valuable property. Helen and Murphy, by trailing Pitts, discover traces of "The Lost Express." Detective Murphy is convinced that the missing train is camouflaged by the skilful foreign gang.

General Thurston urges Murphy to locate the missing train at any expense and Helen determines to go with the railway detective on the trail. Young Bonner, the clerk, who is devoted to Helen, handicaps the search by following her, being jealous of Murphy's attention.

THE LOST EXPRESS (Episode 9—"The Looters"—Two Parts—Nov. 15).—The Thurston mine, Mountain King, shows a tremendous increase of ore production. Pitts and the gang endeavor to keep this information away from the Thurstons.

Pitts and "The Baron" make their way through the hills to the hiding place of "The Lost Express." Pitts and his gang remove the box containing the Thurston papers, but Helen and her aids open it in transit and remove the valuables. Helen has a fight with "Harelip" on an ore car.

CUB.

"JERRY'S LUCKY DAY" (1 Reel—November 1).—The cast: Jerry (George Ovey); Flouie (Claire Alexander); Bo (John Rand); Reckless Willie (V. Omar Whitehead). Written and produced by Milton H. Fahrney.

Jerry is hungry and broke. Meeting a hobo who is in the same fix they try to plan some method of obtaining a square meal. While they are talking they observe a detective removing a disguise and see him conceal it in the bandstand in a park. This gives them an idea and they proceed to put it into execution. The hobo puts on the disguise and Jerry enters a swell restaurant and orders a full meal. When he finishes eating he signals, as agreed upon, by dropping a plate out of the window. The hobo, disguised as the detective, then enters as Jerry is in an argument with the proprietor and the waiter over his bill and arrests Jerry. Telling the proprietor that "his troubles are his own," he drags Jerry away.

Jerry and the hobo then reverse matters and Jerry puts on the disguise, and the hobo enters and orders everything on the bill. Jerry, however, meets his sweetheart and neglects to come to his partner's rescue, even when one plate follows another out of the window. A policeman, who has been interested in watching Jerry and the hobo, hearing a row in the restaurant, enters and arrests the hobo.

Later Jerry, through a reward notice found in the disguise, succeeds in apprehending a notorious crook, saves his sweetheart from being robbed, and collects a large reward. He releases his hobo friend and every one is happy.

JERRY AND THE VAMPIRE (Nov. 8).—The cast: Jerry (George Ovey); the vampire (Claire Alexander); the villian (Roy Watson). Written by Jas. Dayton. Produced by Chas. Bartlett.

Jerry goes to the beach for a rest. He sees Mme. Bada Tara, whom he admires and is told she is a screen vampire. Jerry follows her until she enters her limousine and is driven away.

Jerry wanders over to the sand and falls asleep. He seems to awake and walks along the sand near the water's edge. He finds a ring washed up by the sea and discovers it is magic; all he needs to do is wish for anything and it is his immediately. He wishes at once for money and his hands become full.

Jerry hastens to a cafe and orders an immense feed. The women smile and he is quite a lion. The vampire and the villain enter and decide to ensnare him, so the villain withdraws.

Jerry joins the vampire and after the supper they go to her apartments. Here she pulls real vampire stuff while the villain directs her efforts from the portieres. As the vampire embraces Jerry the villain comes in, acts the part of the injured husband and demands all Jerry's money as damages. Jerry refuses and they have a fight, in which the villain knocks Jerry down and the vampire pulls his ear. He awakes with a start to find a big lobster biting his ear and realizes it was a dream. He is last seen devouring a hot dog on the board walk.

MUTUAL STAR PRODUCTION.

A DAUGHTER OF MARYLAND (Goodrich —5 Parts—October 29).—The cast: Beth Treadway (Edna Goodrich); Major Treadway (William T. Carlton); Sarah Treadway (Helen Strickland); John Standish (Carl Brickett); Rippley (Jack Hopkins); Pennell (Charles Martin); Dorothy Pennell (Florence Miller); Haskell (Morgan Thorpe); Neb (S. J. Burton); Mandy (Myra Brooks).

Beth Treadway lives with her father, Major Treadway, and her aunt Sarah in Headland Hall, the manor house of the Treadway family in Maryland. She is sought by Rippley, a young southerner of good family, but doubtful reputation, when John Standish comes from New York to reconstruct the grounds of Headland Hall.

The young landscape gardener arouses the antagonism of the proud and haughty Beth. She attempts to obstruct his work and secure his discharge, and displays her headstrong temper in his presence and before his workmen. Haskell, a hermit, faces eviction as a result of the changes in the old place, and threatens to call the curse of "The Black Ghost" upon Major Treadway if he is thrown out.

Neb, the old negro servant, tells the legend of "The Black Ghost." A young sailor, in love with a daughter of the Treadway family, is driven from the house by a pre-Revoutionary master of Headland Hall, and, ending his life with poison, calls a curse upon the house of Treadway until some daughter of the family shall marry a man of low caste.

Haskell's cabin catches fire, and Standish saves the old man, suffering severe burns, which Beth dresses. She overcomes her hatred of the Yankee and begins to display a sentimental interest in him. In the meantime Dorothy Pennell, daughter of the overseer of the major's place, confesses to Beth her relations with Rippley and by a clever ruse Beth forces Rippley to marry Dorothy. The major flies into a rage when Beth tells of her love for Standish and threatens to disinherit her. She promises to elope with the young northerner.

That night Rippley steals to the drawing room, and as he is locting the major's safe the major walks into the room. In a fight the major is killed with his own revolver, in Rippley's hands. Beth and Standish, hearing the shots, rush in. The hounds lead the police to the shack of Haskell, who has been impersonating "The Black Ghost." Neb has found a piece of cloth in the old major's hand which, with the superstition of his race, he has concluded to be a "piece of eight," mentioned in the legend of "The Black Ghost." Mandy, however, recognizes it as a chunk out of Rippley's pajama. Rippley is accused of the crime, and in a fight with Standish is killed.

PEGGY LEADS THE WAY (American—Five Parts—Oct. 29).—The cast: Peggy Manners (Mary Miles Minter); H. E. Manners (Andrew Arbuckle), Roland Gardiner (Carl Stockdale), Clyde Gardiner (Alan Forrest), Mrs. Greenwood (Emma Kluge), Maud Greenwood (Margaret Shelby), Tim Martin (George Ahrent); Bob Huckens (Frank G. Thompson), Pop Hicks (William Spencer). Scenario written by Elizabeth Mahoney. Directed by Lloyd Ingraham.

Peggy Manners is the daughter of H. E. Manners, who runs a general store in Felton, Cal. Peggy thinks he is a prosperous merchant in a large town, for he manages to send her checks and keep her east during the summer vacations of the fashionable school which she attends there.

One summer when he sends her a check for the summer's expenses, Peggy decides to surprise her father by a visit to California. She surprises him, and herself, too, for she finds his establishment to consist of a run down place, with one lazy clerk.

Peggy sets to work housecleaning. She stirs up the clerk until he displays the wares so attractively that costumers begin to come in frequently. Later she meets Clyde Gardiner, the son of Roland Gardiner, who has bought up most of the forest for miles around and wants to start a game preserve. Gardiner closes up the mountain road and forbids hunting or fishing, much to the anger of the mountaineers, who have made their living off the mountain for so many years that they looked upon it as free grounds. Clyde is much under the thumb of his father, and father does not propose to have the daughter of any country store keeper marry his son.

Gardiner has summer guests, a widow and her daughter. They have designs on the Gardiner money, until one night when all sorts of things happen to keep the mountain side busy. First the villagers decide to burn out Gardiner and run him out. Peggy persuades them not to do it, and herself goes to the rich man and begs him not to shut off the mountain privileges from them. He tells her that he has recently purchased the property and that he can do what he wants with it. That night a storm almost drowns him out. Next morning there is no food, no fire, no servants—nothing but shivering and hunger and complaints from the company.

Clyde disobeys his father and asserts his rights. He goes down to the store and hires out to Peggy as a clerk. Father stands it as long as he can and then goes to the store to buy provisions. Peggy is waiting for him. She charges him a hundred dollars a pound for ham and other things in proportion.

"Holdup," shrieks Gardiner.

"Not so," smiles Peggy, "the stuff is ours. We bought it and we can do what we please with it."

Gardiner pays the price and gets the provisions. But nobody at home can cook. The summer guests leave in a rage and Gardiner goes back to the store, where Peggy gets him a nice hot breakfast and he decides that she is just the girl they need in the Gardiner family.

A GAME OF WITS (American—Five Parts—Nov. 5).—The cast: Jeanette Browning (Gail Kane); Cyrus Browning (George Periolat); Silas Stone (Spottiswood Aitken); Larry Caldwell (Louis J. Cody). Directed by Henry King.

Jeanette Browning returns from a party, bids her escort good-bye at the door and, as she passes through the hallway, overhears loud talk in her father's library. Listening, she hears Silas Stone, a Wall street wolf, demanding her as his wife as a price for saving her father from financial ruin. Jeanette walks with unconcern into the room, greets the men with a proposal of marriage. When Jeanette leaves the room Stone and the father agree to keep secret the conversation which preceded Jeanette's appearance.

Jeanette assumes to totally disregard the difference in their ages. Stone is invited to the mountains to spend a holiday at the Brown-

(*Continued on page* 916.)

SPECIAL Roll Tickets

PRICES

Five Thousand	$1.25
Ten Thousand	2.50
Fifteen Thousand	3.75
Twenty-five Thousand	5.50
Fifty Thousand	7.50
One Hundred Thousand	10.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

National Ticket Co., Shamokin, Pa.

Calendar of Daily Program Releases

Releases for Weeks Ending November 10 and November 17

For Extended Table of Current Releases See Pages 924, 926, 928, 930.

Universal Film Mfg. Company

MONDAY, NOVEMBER 5, 1917.

BUTTERFLY—John Ermine of Yellowstone (Five Parts—Drama) 02767

NESTOR—Caught in the Draft (Comedy)..... 02768

WEDNESDAY, NOVEMBER 7, 1917.

L-KO—Double Dukes (Two Parts—Comedy)..... 02769

UNIVERSAL ANIMATED WEEKLY—Weekly No. 97 (Topical) 02770

FRIDAY, NOVEMBER 9, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 44 (Educational) 02771

UNIVERSAL CURRENT EVENTS—Issue No. 26 (Topical) 02772

SATURDAY, NOVEMBER 10, 1917.

UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 4—"The Undercurrent"—Two Parts —Drama) 02773

SPECIAL FEATURE—Finley Nature Pictures (One Reel—Educational) 02774

MONDAY NOVEMBER 12, 1917.

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NESTOR—The Shame of the Bullcon (Comedy)..... 02776

WEDNESDAY, NOVEMBER 14, 1917.

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UNIVERSAL ANIMATED WEEKLY—Number 98 (Topical) 02778

FRIDAY, NOVEMBER 16, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 45 (Educational) 02779

UNIVERSAL CURRENT EVENTS—Issue No. 27 (Topical) 02780

SATURDAY, NOVEMBER 17, 1917.

UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 5, "In Mid Air"—Two Parts—Dr.). 02781

UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 1, "The Crescent Scar"—Two Parts—Drama) 02782

SPECIAL—Finley Nature Studies No. 2. "Taming Wild Birds" (One Reel Educational).

Mutual Film Corporation

MONDAY, NOVEMBER 5, 1917.

MUTUAL STAR PRODUCTION—A Game of Wits (American—Five Parts—Drama) 05871-72-73-74-75

MUTUAL—Mutual Weekly No. 149 (Topical)..... 05876

TUESDAY, NOVEMBER 6, 1917.

STRAND—Mary's Merry Mix-Up (Comedy)..... 05877

THURSDAY, NOVEMBER 7, 1917.

CUB—Jerry and the Vampire (Comedy)..... 05878

SIGNAL—The Lost Express (Episode No. 8, "The Mountain King"—Two Parts—Drama)..... 05879-80

MONDAY, NQVEMBER 12, 1917.

MUTUAL STAR PRODUCTION—Betty and the Buccaneers (American—Five Parts—Drama)..05881-82-83-84-85

MUTUAL SPECIAL—The Planter (Seven Parts—Drama) 05886-87-88-89-90

MUTUAL—Mutual Weekly No. 150 (Topical)..... 05891

TUESDAY, NOVEMBER 13, 1917.

STRAND—That Dog-Gone Dog (Comedy)..... 05892

THURSDAY, NOVEMBER 15, 1917.

CUB—Jerry's Running Fight (Comedy)..... 05893

SIGNAL—The Lost Express (Episode No. 9, "The Looters"—Two Parts—Drama)..... 05894-95

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(Continued from page 913.)

ing cottage. She puts her youthful vivacity and energy against the old man's age. On the principle that the way to a man's heart is through his stomach she feeds him with utter disregard for the fact that he cannot manage the quality or quantity of food of a younger person. She invites Stone to meet her twin brother, Larry, whom, she says, has been disinherited by father as the result of his escapades, but to whom she remained loyal. Larry meets the couple late at night in the library. Jeanette paints Larry's misdeeds in glowing color and insists that Stone be with her when she meets him secretly.

Jeanette reveals to Stone that she, too, inherits the trait which has caused Larry's downfall, but that she has been able, up to the present, to control it to such an extent that it has kept her from disgrace. Stone sickens of his bargain. He attempts to steal away but is caught by Larry. He begs to be freed of his promise to marry the girl, but she refuses. She insists upon a financial settlement to reimburse her for the disgrace of having been jilted. Stone readily signs the check. Then Jeanette confesses to her father. Brother Larry is her lover, whom she has pressed into service to frustrate the crafty old lover.

MUTUAL SPECIAL.

THE PLANTER (Eight Parts—Nov. 12).—A synopsis of this picture based on novel by Herman Whitaker was published on page 1271 of issue of August 25 under heading "F. M. Manson." Production directed by Thomas N. Heffron for Nevada Motion Picture Corporation; starring Tyrone Powers, supported by Helen Reaume, Mabel Wiles, Lamar Johnstone, Carmen Phillips, George R. O'Dell, Lucille King and Louis Fitz Roy.

MUTUAL WEEKLY.

ISSUE NO. 148 (Oct. 28).

Laurel Race Track, Md.—Twenty thousand cheer as turf history is made. "Hourless" triumphs over "Omar Kahyyam." Subtitles: Robinson rides the winner, "Hourless." Gov. Harrington of Maryland presents Trainer Hildreth with prize cup.

San Diego, Cal.—"Soldiers of the Sea" have good times ashore. Society entertains marines on shore leave.

Camp Upton, N. Y.—Fighting men buy Liberty Bonds. $780,000 bought at this camp in one hour.

San Francisco, Cal.—Old-fashioned rodeo staged by newspapermen's club. Ten thousand spectators are thrilled by daredevil cowboys.

Philadelphia, Pa.—"A sea of music and a forest of flags." City celebrates entry of Philadelphia boys into active service.

New York City.—Monster flag pole raised at 8th Coast Defense Armory. It is 206 feet high, weighs 7 tons and cost $12,000. Subtitle: Col. Elmer E. Austin at the hoisting engine.

Washington, D. C.—First Liberty Truck arrives here. President Wilson and Secretary Baker inspect and accept it. Subtitles: Thos. A. Edison gives it the "once over." Secretary Baker able to drive it without previous experience. The President gives it his approval.

Some Blue Blooded Dogs.—Fine specimens from Thos. W. Lawson's Dreamwood Kennels. Subtitle: A plain rubber band—will get the goat of any dog.

New York City.—England sends us a captured German U-boat. A 50-horse team transfers it to Central Park to be used in the service of the Liberty Loan campaign.

Washington, D. C.—America is called upon to feed the world. The success of the U. S. and its Allies in the present war depends upon each individual practicing the strictest economy. Are you doing your bit? Subtitles: The bill became law by the signature of President Wilson, who is responsible for its success and upon whom it confers great power for its enforcement. Mr. Herbert C. Hoover, the Food Administrator, who asks that every man, woman and child become members of the U. S. Food Administration.

Paris, France.—Marshal Joffre receives memorial of his trip to America. General Pershing presents him with the Golden Book.

St. Louis, Mo.—City celebrates first shipment of iron ore by water route. Secretary of Commerce Redfield and other officials are present.

Somewhere-in-France.—Another submarine is added to the under-sea fleet.

STRAND.

MARY'S MERRY MIXUP (One Reel—Nov. 6).—Jay and Billie get married in spite of father's objections. To put a stop to Billie's flirtation father decides to return to town. Unknown to Jay, Billie has a brother whom she greets and kisses. Jay sees them and thinks his wife is false, but he has no chance to talk to her as father rushes to town. Following Billie, Jay secured a disguise and enters his wife's home as a butler.

Babbie, the maid, falls in love with Jay and places him in tight situations. Moreover, Jay is afraid to be recognized by father and, pulling off his sidebeard, he transforms it into moustaches and the same sidebeard is soon transferred into eyebrows to fool mother. This causes a mixup among the family.

In the meantime Jay has to fight the love-making maid and has a hard time to square himself with his wife. Finally he learns that Ernie is Billie's brother and while the family is all upset on account of the sidebeard, mustache and eyebrows, Jay and Billie make up and the bride presents a smooth-faced husband. The family forgives in the hope that Billie will put a stop to her flirtations.

Miscellaneous Subjects

GOLDWYN PICTURES.

THE MANXMAN (Eight Parts—Special Release—October).—The cast: Black Tom's daughter (Mary Merrall); Little Pete (Francis Grant); Clerk of the Rolls (Hubert Willis); Caesar Cregeen (John Fast); Kelley, the poet (John Stanmore); Ould Parson Quiggan (John Milton); the Governor (Philip Newland); the Governor's wife (Mrs. Haydn Coffin); the Governor's secretary (Guy Newell); a fisherman (William Corri); Ross Christian (Kenelm Ross); Philip Christian (Henry Ainley); Pete (Fred Groves); Kate Cregeen (Elisabeth Risdon); Iron Christian (Edward O'Neill); Aunt Nan (Gwynne Herbert); Peter Christian (Bertram Wynne); Thomas (Henry Ainley); Mona (Mina Grey; Little Phillip (Edgar Warner); Black Tom (Lewis Gilbert).

For six generations the eldest son of the Christian family of Ballawhaine, Isle of Man, had held the office of Deemster. The Deemstership is practically the highest office to which a Manxman can aspire, and the Christians of Ballawhaine naturally occupied a unique position on the island. The family name had become a synonym for those high qualities the Manxmen demand of their highest magistrate, who is sworn to execute the laws of the island justly betwixt party and party, "as indifferently as the herring backbone does lie in the middle of the fish."

The sixth member of the Christian family to hold the honored position was popularly known as Iron Christian, and his eldest son well nigh broke the old man's heart by marrying beneath him, then sinking to the level of the wretched woman he took as his wife, who bore him a son, Philip.

Iron Christian's younger son, Peter, married to please his father soon after Thomas' banishment. Peter's cold personality made him no friends, and only one soul on the island was ever known to have loved him, the golden-haired daughter of a poor fisherman. Peter discarded her before his marriage, and while the islanders gossiped mightily, the girl said nothing, only wrapping her love closer about a curly headed little one she called Pete.

Between Pete and Philip, these two of the same blood, there arose a firm boyhood friendship, Pete destined to bear the stain of illegitimacy all his days, and Philip, whose task in life was to be the retrieving of the caste and position his father had lost. In manhood their friendship grew the firmer and the intimacy between Pete, now a fisherman, and Philip, a brilliant lawyer, was spoken of all over the island.

And now the woman. She is Kate Cregeen, daughter of the owner of a little country inn, and she grows up from childhood with Pete, but as the girl becomes a woman she loves Philip. But she has promised to marry Pete, and so she does. Both men love Kate, but both men loved each other none the less dearly on this account.

The story of Kate fairly epitomizes the great story of sex, hers is the struggle, the fleeting happiness, the misery that is sometimes the heritage of woman, and greatly she loves, suffers and endures. As it moves toward its close, when Pete makes the great sacrifice, when Philip turns aside from all the high honors that might have been his, the story grows ever stronger and stronger in its poignant intensity, finally reaching a climax of mighty pathos and power.

TRIANGLE FILM CORP.

THE STAINLESS BARRIER (Five Parts—Oct. 28).—The cast: Betsy Shelton (Irene Hunt); Calvin Stone (Jack Livingston); Roger Enderleigh (H. A. Barrows); Richard Shelton (Rowland Lee); Thos. Crosby (Thos. S. Guise); Wilbur Gray (T. Barney Sherry); Wallace (John Lince); Aunt Ruth Shelton (Kate Bruce); Mammy (Lena Harris); Williams (James G. Farley). Scenario written by Jack Cunningham. Directed by Thomas Heffron.

Betsy Shelton, an orphan since early childhood, lives in Myrtleville with her aunt, and is engaged to marry Calvin Stone, a young lawyer.

Betsy's brother, Dick, ostensibly working in New York to recover the family fortune, becomes involved with one Roger Enderleigh, a shyster promoter, who because of crooked dealings, is forced to flee from the postal authorities. He induces Dick to take him to Myrtleville, where Dick introduces Enderleigh as a prosperous banker promoting a munition plant, thus swindling the townsmen.

The visit terminates in a vivid climax when the postal authorities track Enderleigh, who prepares to flee leaving Dick to bear the brunt. Dick kills Enderleigh and then asks for mercy on the plea that Enderleigh has ruined Betsy.

Stone, true to the code of Southern chivalry, does not lose faith in his fiancee, and in the closing scenes of this photodrama, restores her good name and brings her erring brother to punishment.

FIGHTING BACK (Five Parts—Nov. 4).—The cast: The Weakling (William Desmond); The Fury (Claire McDowell); China-Mex (Jack Richardson); Alama Sam (Curley Baldwin); Mournful Pete (Pete Morrison); James Newton (Wm. Ellingford); Colonel Hampton (Thos. H. Guise); Tony (Thornton Edwards); Dance-Hall Girl (Josie Sedgwick). Directed by Raymond B. Wells.

John Smith, overcome by the heat, is found by two range riders of the C-O ranch. He returns with the cowpunchers to the ranch house, where he secures work to ride herd. Here he earns the name of "The Strange Weakling," because of his cringing at the cowpuncher's abuse and blows.

On pay day the boys from the C-O ranch visit Sleeping Dog and Smith meets "The Fury," queen of the dance hall. He falls in love with her. At the Fourth of July celebration, at Sleeping Dog, the cowpunchers fail to ride the outlaw horses, so China-Mex, owner of the Iron Front saloon, vaults into the corral to prove his mastery only to find the "Strange Weakling" another challenger. Chine-Mex comes out second best and gives Smith a good beating.

"The Strange Weakling" returns to the Iron Front that night and after hurling the dance-hall owner down the stairs, flees with the Fury into Mexico. Here, as Smith is telling her of his disgrace and loss of commission in the U. S. Army, when certain important papers disappeared from his post, a squad of cavalrymen ride up and tell him the papers have been recovered, his name cleared and his commission restored.

UP OR DOWN (Five Parts—Nov. 4).—The cast: Mike (Geo. Hernandez); Esther Hollister (Fritizi Ridgeway); Allan Corey (Jack Gilbert); Boy (Elwood Bredell); "Texas" Jack (Jack Curtis); Sheriff (Graham Pette); Ranch Foreman (Ed Burns). Directed by Lynn Reynolds.

"Dallas Mike," just out of the penitentiary, meets Allan Corey, a young author without an idea. Corey tells Mike he is going to start out in quest of an idea and requests Mike to accompany him.

They wander westward in quest of the idea and finally broke, hit the Rancho Verde County. Mike goes to work on Esther Hollister's ranch. Corey accompanies Esther to the bank for the payroll and Mike holds them up, disguised as "Texas" Jack, leader of a much feared band of outlaws. Corey found the ending for his story, but lost Esther through his cowardice

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and later his manuscript is sent back for more color. Then follows a reign of outlawry perpetuated by Mike, which is charged against "Texas" Jack.

As the story closes, Corey gets his color, captures the real "Texas" Jack single handed and wins Esther. Mike washes his hands clean of crime and returns to the straight and narrow.

BLUEBIRD PHOTOPLAYS, INC.

THE DESIRE OF THE MOTH (Five Parts—Oct. 22).—The cast: Stella Vorhis (Ruth Clifford); Christopher Foy (Monroe Salisbury); Colonel Vorhis (W. H. Bainbridge); John Wesley Pringle (Rupert Julian); Matt Lisner (Milton Brown); Dick Marr (Al Sears). Scenario by Elliott J. Clawson. Directed by Rupert Julian.

Col. Vorhis posted a reward for the capture, dead or alive, of Christopher Foy, the "cattle rustler." Betrayed to the sheriff by one of his friends, Foy is attacked by the officer and his posse, is severely wounded in the shoulder—but escapes. The horse he rides has been stolen from Col Vorhis, and knows the way home. Weakened from loss of blood, Foy is unable to guide his horse, and as a consequence it lands Foy in the Vorhis front yard.

The "rustler" slides from the saddle and is dragged into the house by Stella Vorhis. Although she has at her mercy, with license to kill him, the man who had stolen her father's property, Stella confesses she hasn't the nerve to shoot. On the contrary, the girl binds Foy's wounds and when she hears approaching footsteps, hides her patient in a closet. Her father enters, asks about Foy and opens the closet door just before Sheriff Matt Lisner arrives to make an arrest.

Touched by sympathy through his daughter's humane action, Col. Vorhis tells the sheriff that he will not prosecute Foy; that he will not sanction his arrest and bids the officer depart.

Upon closer acquaintance Col. Vorhis finds Foy hails from Virginia and that settles it. "We are Virginians together, and nothing real bad ever came out of the Old Dominion." Another Virginian was on his way West at the time these incidents transpired—John Wesley Pringle was coming to visit is old friend, Col. Vorhis. Foy was fully restored and had secured a job as ranch foreman by the time Pringle sauntered into the trading post, near the Vorhis ranch, and registered at the town's only hotel.

Entering the saloon, Pringle heard whispers of a conspiracy against Foy. Not knowing anybody in town, but resolved that square deals were in order, Pringle scraped Foy's acquaintance and tipped him off to a plot. Sheriff Lisner was hatching to fasten a murder onto Foy and thus cause the ex-rustler to be run out of the country. Going on to the Vorhis ranch Pringle heard more about Christopher Foy, hooked him up with the Old Domninon, and the three Virginians resolved to stick together.

Pringle further investigated matters, devised ways and means to combat the conspirators and when Sheriff Lisner came to a show-down, Pringle had "the goods" on the officer, proved that he was the real murderer and then went back to the Old Dominion, his visit to Vorhis having developed just the brand of excitement Pringle longed for but could not find at home.

Stella Vorhis had nursed Foy's injured arm, had seen him quit his wild ways and settle down to useful occupation, and, as a natural consequence, they later married.

FOX FILM CORP.

THE SCARLET PIMPERNEL (Five Parts—Oct. 27).—The cast: Sir Percy Blakeney (Dustin Farnum); Lady Blakeney (Winifred Kingston); Chauvelin (William Buress); Foulkes (Bertram Grassby); Desles (Bert Hadley); Anthony (Howard Gaye); Jelleyband (Willard Louis); Armand St. Just (Jack Nelson). Directed by Richard Stanton.

The scarlet pimpernel is a tiny wayside flower adopted as an emblem by a band of Englishmen engaged in rescuing condemned French aristocrats during the great revolution of '92. The leader of the band is Sir Percy Blakeney. Chauvelin, the Revolutionary chief, exerts every influence to discover the identity of this fearless Englishman.

On the surface, Sir Percy is the greatest fop in all England. To his wife, Margaret, Percy seems a listless victim of ennui. At the Fishermen's Rest in Dover the first clashes of the drama commence. There, at the same time, are "The Scarlet Pimpernel," his wife, the leaders of the band and Chauvelin.

Through intercepting notes passing between the members of the Scarlet Pimpernel Association, Chauvelin gets his first hint that Blakeney is their head. He tries to gain the aid of Sir Percy's wife by threatening the safety of her brother, Arman St. Just.

Then follows a series of rapid incidents. At Lord Greenville's ball, Chauvelin tries to confirm his suspicions that Blakeney is the mysterious chief of the organization.

Calais furnishes the last scene of the story. At the Chat Gris Inn, Chauvelin and his soldiers attempt to make a prisoner of Blakeney, but the Englishman once more eludes them. After leading them on a fruitless search through shops and houses and far into the surrounding country, he leaps into a boat and sets out for England. With him is Lady Blakeney, who has at last seen through her husband's boredom, and has realized the great love she has for him.

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS NO. 85 (Oct. 20).

The Blue and the Gray. Composed of regiments from North and South, the 29th Division symbolizes the solidarity of the Nation behind the flag. Subtitles: At Camp McClellan, Alabama, the Division is preparing to do its bit for the cause. General William Rafferty, Commander of the Blue and the Gray.

San Francisco, Cal.—Three fire fighters lose their lives and many are seriously injured when the walls of a burning lodging house collapse. Subtitles: Soldiers and sailors from nearby camps help to extinguish the blaze.

New York City.—Bluejackets from the Brooklyn Navy Yard take part in a big popular demonstration to boom the second Liberty Loan. Subtitles: The band from the U. S. S. "Recruit" plays patriotic songs. George Augustus Dewey, grand nephew of the illustrious Admiral, is already on the job.

Making the Second Liberty Loan.—Subtitles: Preparing the plate; the engraver, E. C. Kittle, has been in Uncle Sam's employ fifty years. Printing the bonds. Each machine turns out 400 an hour. The foundation of the American Flag LIBERTY BONDS. The appeal is Nation-wide. Secretary Daniels urging Navy Yard employees to aid the loan. These men offer their lives and their money to win the war. WHAT ARE YOU DOING?

In France.—Marshall Haig, commander of Britian's field forces, who is steadily driving the Germans back towards the River Rhine. Subtitles: He decorates the heroes of the great advance. They know no quarter and will sweep on till the fight is won.

Oakland, Cal.—All kinds of scrap iron are being utilized by the mills to meet the country's unprecedented need for the product. Subtitles: A 30-ton hearth of molten iron at a temperature of 3,300 degrees. Pouring the iron into moulds. The cooled metal is then rolled into bars.

Over There.—First pictures actually showing the training of the American troops in France. Taken by French Army Cinematographers. Subtitles: Somewhere in France, 'neath the shadow of Autocracy's guns, Pershing's boys are training for their part in the struggle. The poilus are helping them learn the ways of modern war. General Pershing and General Petain, French Commander-in-Chief, reviewing the troops. Waiting for the eventful day. Then, shoulder to shoulder with your Allied comrades, march on—brave warriors—on to the grim task ahead. "We are united and victory will be ours."

New York City.—(New York City and Chicago Only).—Four hundred thousand school children compete in a contest for the best essay on thrift as an aid in winning the war. Subtitles: S. M. Straus, President of the American Thrift Society, awarding the prizes to the successful ones.

HEARST-PATHE NEWS NO. 86 (Oct. 24).

New York City.—Another U-boat arrives in U. S. waters, but it is only a captured one, brought from England to aid the Liberty Loan. Subtitles: The submarine is the mine layer U. C. 5, seized a year ago. Once the ruthless enemy of innocent travelers it will now serve as a station for America's Liberty Loan.

Kansas City, Mo.—Fire of unknown origin completely destroys more than twenty-five acres of cattle pens in the great stock yards. Subtitle: Thousand of animals perished in the blaze.

St. Louis, Mo.—Towing six barges of ore from St. Paul, the U. S. Steamer Nokomis opens heavy freight traffic on the Mississippi. Subtitles: The Nokomis is the first of the big fleet being built to relieve the railroad congestion. Secretary of Commerce Redfield attends the historic event.

On the Eastern Front. Advancing over the snow-capped Carpathian hills, the Rumanian armies are gradually liberating their lost lands. Subtitles: Snow-bound. They prepare

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their lines of defense trenches as they advance. A warm dinner is very welcome indeed in this frigid region.

Stamford, Conn.—After two weeks of strenuous exercise in the great outdoors, Col. Roosevelt succeeds in losing 14 pounds of extra weight.

Washington, D. C.—The first two army trucks to be equipped with the "Liberty" motor are formally accepted by Secretary of War Baker. Subtitles: Thomas Edison, the electrical wizard, inspects the machines. Secretary Baker acts as chauffeur on the auto's maiden trip. President Wilson is also interested in this great achievement.

Five Billion Dollars.—A big final drive is launched everywhere to obtain this sum for the second Liberty Loan as proof of America's unity. Subtitles: Thousands of school children of Oakland hold a "Liberty" parade. Sailors at Goat Island, Cal., build a huge "Lilberty" sign. The Nation's soldiers are already preparing to fight for you. Will you back them with your DOLLARS?

London, England (For Exchanges with no Locals).—His Majesty, King George V, holds a public investiture at Buckingham Palace to honor Great Britain's hero fighters. Subtitles: He bestows the Victoria Cross upon them as a mark of their bravery. England also honors the silent heroes of the war, the families of those who fall in battle.

Norfolk, Va. (For Exchanges with no Locals).—Uncle Sam takes possession of the Jamestown Exposition site, to be used as a training station for apprentice seamen. Subtitles: The raising of Old Glory marks the opening of the naval station. The first review of the new drill grounds.

THE SEVEN PEARLS (Episode No. 9—"The Warning on the Wire"—Two Parts—Nov. 11).—The cast: Ilma (Mollie King); Harry Drake (Creighton Hale); Perry Mason (Leon Bary).

A voice on the wire says to Ilma: "Parsons, the jeweler, has one of the pearls." Ilma repeats the news to Harry. They leave for the store at once, where they are shown the pearl, which they discover to be a perfect match. At that moment Mayor Winton and his daughter, Marjorie, are ushered up to the counter. The Mayor wishes to purchase a large pearl to be placed in the center of a necklace. Turning to Ilma the clerk asks if she cares to purchase the pearl for $20,000. She refuses. The Mayor is staggered at the price but finally agrees, requesting that it be delivered to him.

Harry and Ilma determine to follow the Mayor and his daughter. On the street Harry hears the Mayor say that he has a toothache, and that he is going to the dentist. Jumping into his machine he leaves followed by Harry. Marjorie gets into a taxi, and leaves for home. Ilma, who heard the address, follows.

The Mayor arrives at the dentist's and is seen by Perry, who is disguised as a woman. He looks vindictively after the Mayor, mutters something villainous and follows. Harry, who happened to be near, hears the vindictive muttering, and suspects that something is wrong. In the office the Mayor explains his trouble and the dentist starts to work. He is interrupted by his office girl, who brings him a note. It reads: "I want to see you this minute. Remember Sing-Sing. Signed—Bennet." Excusing himself, he goes into the next room, only to see Perry in his disguise of an old woman. Drawing the man close to him, Perry instructs him to do away with the Mayor. To refuse would mean exposure, so he consents.

Ilma, who has followed the Mayor's daughter, manages to see her at her home. Explaining that the pearls were stolen from her and what it will cost her, if she does not recover them, Ilma gets Marjorie to agree that she will have her father return the pearl. Harry endeavors to warn the Mayor, but he refuses to listen to him, saying that he is too busy. That night the Mayor receives a note from Perry telling him that the District Attorney is dead, and the same fate is to fall to him. The Mayor promises to give Ilma and Harry the pearl if they solve this mystery.

While Harry goes in pursuit of Mason, Ilma follows the Mayor to the dentist's office the next morning. While she is waiting, she sees a gunman enter and slip a note to the maid, instructing her to have it delivered to her employer. Reading the note, the dentist leaves, so excited that he leaves the note behind. Ilma picks it up, but it is written in code form. Wondering what it it is, Ilma rushes to Harry. Harry reads the note, sees the word Algol, and guesses the answer. He speaks, "That means under the crown on the Mayor's tooth. Death in six hours."

For safety's sake, the Mayor goes to his summer home in the Adirondacks. Harry and Ilma try to call him up on the 'phone, but are unsuccessful, because, as Ilma is about to explain, a dead tree falls across the wire and breaks the connection. They jump into a machine. Rushing up a mountain road, the machine breaks down. Walking up the mountain, Harry gazes over the edge of the ravine. He sees an electric wire. Running back to the machine, he gets a long rope and some hooks. Ilma ties the rope around her and much against Harry's wishes has him lower her. Ilma reaches the wire and sends a message to the Mayor. Ilma makes another flash, then receives a shock, twists convulsively and hangs limp.

THE FATAL RING (Episode No. 19—"The Crystal Maze"—Two Parts—Nov. 11).—Pearl gets an opportunity to attack Carslake and his henchman. The woman, from whom Carslake has obtained the violet diamond, sees her husband knocked out by Carslake after Pearl has thrown the portieres around both of them. As Pearl is escaping she is overpowered by Carslake's henchman. Tom and the Spider on the roof, see Carslake and his lieutenant make their escape and attack them. Tom battling with the lieutenant, throws him off the roof to the earth. Carslake evades the Spider and escapes. Pearl, who has recovered consciousness, reaches the roof in time to see the fight, but is too weak to participate in it. Carslake reaches the ground and with the man left on guard enters a taxicab and starts for one of his hiding places. He tells his men he has the diamond, but when he produces it from his pocket it turns out to be the glass head of a hat pin. Pearl tells Tom and the Spider she has the diamond and shows it to them. She wonders in turn what became of the head of her hat pin, not knowing Carslake had picked it up thinking it to be the diamond.

The Spider goes to Carslake's quarters disguised as an old woman and at the point of a revolver obtains the setting for the violet diamond. As the Spider leaves with the setting, the High Priestess and her followers enter and demand both the violet diamond and the setting from Carslake. He tells them that Pearl Standish has the violet diamond and that the Spider has just obtained the setting from him. They decide to do away with Carslake and turn on the gas after having knocked him unconscious. The Spider goes to his underground den, a mystic crystal maze, and sends a boy for Pearl and Tom. In the meantime Carslake has been rescued by the mistress of the boarding house and has been ordered to leave the house. The Priestess and her adherents go to Pearl's home and have overcome the servants as well as Tom and Pearl, when the boy from the Spider arrives. They force the boy to tell them of the crystal maze and they start for the Spider's den, after securing the violet diamond from Pearl. Pearl and Tom manage to untie their bonds, and led by the boy go to the Spider's den. Carslake also makes his way there, and as he has a plan of the mystic maze he follows it to the Spider's den. Pearl and Tom reach the den by a more direct route, and Pearl tells the Spider that the High Priestess has the violet diamond.

The Priestess and her followers, as well as Carslake, reach the den and in a three-cornered fight secure the setting from the Spider. With the setting and the violet diamond in her possession, the Priestess orders her followers to start with her for Arabia. She leaves one of her men on guard at the entrance to the crystal maze, and this follower sees Tom, Pearl and the Spider coming out. He raises his revolver and covers Pearl as the episode ends.

GREATER VITAGRAPH.

BOBBY OF THE HOME DEFENDERS (One Reel).—The cast: Bobby (Bobby Connelly); Little Girl (Aida Horton).

Bobby's patriotism is fired by a recruiting poster with a picture of Uncle Sam pointing right at him and saying "I Want You." He hustles to an army camp near his home and tries to enlist, but the officers, moved by his earnestness, tell him he can do more for the Colors by staying at home and watching the Pacifists, who are active in Bobby's home town.

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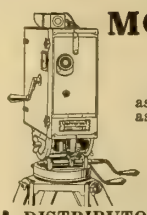

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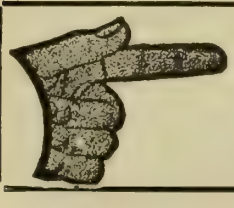

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Then Bobby tries to get into the Home Defenders, composed of boys and young men, but he is only eight and not tall enough, although he strains on tip toe to impress the examining officers with his height. Discouraged, he wanders away and overhears a group of Pacifists urged by a German to blow up a factory. Bobby follows them after dark to the factory, which they enter and plant a bomb.

Bobby, as soon as they depart, stamps out the fuse and telephones the police. The German returns to see why the bomb has not exploded and starts to strangle Bobby, despite the protests of the Pacifists. The police arrive just in time to save Bobby's life and arrest the Pacifists and the German.

When the news of what Bobby has done is known about town, Bobby is made a hero by the soldiers and the Home Defenders. The latter body marches to Bobby's home, where the captain invests the boy with his own sword and cap and turns over to him the command of the company.

BOBBY AND THE FAIRY (One Reel).—The cast: Bored Bobby (Bobby Connelly); Toodles (Aida Horton).

Bobby's mother and father are rich and they love Bobby, but they do not live very happily together and this makes the little son unhappy, and he often dreams of a Fairy who will make them love each other more.

Next door is another family, and they have very little money, but are happy with their little daughter. This girl never visits Bobby, but often climbs a high wall and wishes she could play in the beautiful grounds where Bobby plays all alone. One day she finds in an old trunk a Fairy costume and wand her mother used to wear, and arrayed in this she climbs over the wall and finds Bobby, and he believes her a real Fairy.

The Fairy confides in Bobby that her father must have $100 to pay a mortgage to save their home, and Bobby tells her to wave the wand and she will get it. Bobby's father has stolen up to them and tosses the bills to them. They believe some other Fairy has answered their wish. Then Bobby asks the Fairy to wave the wand again to bring happiness to his father and mother. The latter are both in the summer house now and hearing their son's wish realize they have brought unhappiness into his life and start in right there to begin their home life anew.

The wall between Bobby's home and the Fairy's is torn down and for ever after both families live together amid Love, Wealth and Happiness.

BOBBY AND COMPANY (One Reel).—The cast: Bobby (Bobby Connelly); Skinny (Aida Horton); Marcet (Daddy Lewis).

Among Bobby's acquaintances is an odd character who writes plays, but never can sell them, and he falls sick and is about to be thrown out of his poorly furnished room for want of $2. Now, Bobby has a customer who buys plays and has lots of money and likes Bobby simply because he looks like a real little man despite his rags, and when Bobby bursts into his office, after a fight with the office boy, and asks for a loan of $3 without security or explanation, he hands out the money without a question.

Bobby rushes back to the old man's room his arms filled with things to eat and pays the landlady the $2. He notices an old manuscript on a table and remembering his big friend buys such things, he hides it under his coat and hurries back to his office. There are a lot of actors and theater managers there, but Bobby is undaunted and his friend, as a joke, asks one of his friends to read the script.

They at once recognize that it is a great play. Bobby's friend, who wrote it, is paid a handsome sum for its rights and he moves into a comfortable home, taking Bobby along as his adopted son, who won't have to sell newspapers or sleep in cellarways any more.

THE FIGHTING TRAIL (Episode No. 6—"The Ledge of Despair"—Two Parts—Oct. 15).—The cast: John Gwyn (William Duncan); Nan (Carol Holloway); Cut Deep Rawls (George Holt); Shoestring (Joe Ryan); Hendrik Von Bleck (Walter Rodgers); Casey, mine boss (Fred Burns).

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After a hard struggle Gwyn rescues Nan from the mountain torrent into which she fell, and they finally find the Cinnabar mine, and at once make plans for its development. As they leave the mine they are watched by the outlaws who have been driven into the mountains by vigilantes.

Gwyn and Ned decide to get married and are given a regular Western marriage, after which they sneak away to their mountain cabin near the mine. Here they are found and overpowered by the outlaws and "Cut-Deep" Rawls prepares to run away with Nan. But the cowboys, planning to serenade the bridal couple, arrive at this moment and after a sharp battle drive off Cut-Deep and his gang.

In escaping, Cut-Deep leaps through a window. Gwyn leaps after him and pursues him. A death struggle ensues on a cliff overlooking a mouutain torrent. Both men are in peril of plunging into the water as the episode closes.

THE FIGHTING TRAIL (Episode No. 7—"The Lion's Prey"—Two Parts—Oct. 22.—"Cut Deep" Rawls, the villain, is hurled into the torrent by Gwyn, who leaps after him, but he finally escapes Gwyn by diving and swimming under water to a cave, where he is joined by his confederates. Gwyn and Nan, believing themselves safe from further molestation enter the old mine to investigate it. The outlaws, however, have followed them and close the entrance to the mine with boulders, trapping Gwyn and Nan.

After adventures in the mine tunnels with snakes and mountain lions the pair find an old exit near the top of the mine. They climb out on a narrow ledge and by a chain lower themselves to a narrow trail, which, however, leads nowhere. Darkness comes and a lion appears above them on the ledge. Gwyn makes Nan climb down to safety on the chain while he prepares to fight the lion.

THE FIGHTING TRAIL (Episode No. 8—"The Strand of Doom"—Two Parts—Oct. 29).—The following day Gwyn vainly searches for more chain, and then, leaving Nan, climbs to the top of the mountain. Here he comes upon the outlaws, but eludes them and manages to secure their lariats. They discover him and he escapes only by leaping a gorge. Gwyn ties the lariats about himself and swings down to Nan.

Meanwhile Gwyn's friends have come on the scene and passed through the mine seeking them. They emerge on the ledge just as the outlaw leader orders his men to cut the rope on which Gwyn and Nan are swinging helplessly hundreds of feet above a mountain torrent. They manage to swing to a projecting ledge where they stay until the outlaws disappear.

THE FIGHTING TRAIL (Episode No. 9—"The Bridge of Death"—Two Parts—Nov. 5).—Gwyn and Casey, failing to get the sheriff to round up the outlaws essay to serve the warrants themselves and capture the leaders. They succeed, but on the way to town are in turn captured and thrown into a deserted cabin.

Nan, by a decoy note, is lured to the cabin. They manage to escape, but are pursued by the outlaws to a hanging bridge. Gwyn crosses and Nan is half way across when the outlaws come on the bridge, which gives way, plunging several of the gang to death. Gwyn, by superhuman efforts, holds his end of the bridge, while Nan tries to climb up to him, closely followed by the remnants of the outlaw band.

THE FIGHTING TRAIL (Episode No. 10—"The Sheriff"—Two Parts—Nov. 12).—Gwyn manages to hold to the bridge until Nan reaches safety and then drops the bridge into the chasm, but not until the outlaw leaders gain a place of safety by grabbing onto a rope. Then follows a lapse in hostilities in which Gwyn gets the mine in operation.

The outlaws, however, plot to attack the mine and begin by stealing the first pay roll, together with the mine deeds.

A wild race to the recorder's office is made in which the Central Powers agent wins.

THE FLAMING OMEN (Five Parts—Oct. 29).—The cast: Dorian as a man (Alfred

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Whitman); Blanca, his sweetheart (Mary Anderson); Lord Haviland (Otto Lederer); Natche, Inca chieftain (S. M. Jennings); Coya (Clara King). Directed by William Wolbert.

Dorian, called "The Red Prince," because of the color of his skin, is the son of Watkins, an Englishman, seeking his fortune in Peru. In the opening scenes are shown the native Peruvians, or sun-worshippers, performing their religious rites. They attribute an eclipse of the sun to the evil presence of Christian Incas, and descending on their village slay the priests and scatter the worshippers. Among the latter is Coya, who is found by Watkins and carried away to his cabin.

Five years later Lord Haviland is visiting his Peruvian estates seeking health for his daughter, Lydia. They are driving up a mountain to witness the grandeur of the sunset when they come upon a woman, who has just killed herself at the foot of an image of Inti, the Sun God. It is Coya, who is deserted by Watkins, who returns to England with his hoard of gold. Crying by the woman is a little boy, their son. The Havilands adopt this child, who is named Dorian and known as "The Red Prince."

Twenty years more pass and Dorian has succeeded to the title and riches of Lord Haviland. Watkins, forgetting his years in Peru, has married an English woman and has a beautiful daughter, Violet. She and Dorian fall in love, little dreaming they have the same father, but every time Dorian starts to speak of his love there appears to him in a vision his Inca mother dying at Inti's feet and swearing vengeance on the man who deserted her.

There is visiting at the Havilands, Blanca, an Inca girl, who loves Dorian because, he, too, is of Inca blood. Dorian is made a nervous wreck by his constant hallucinations and visions every time he is in Violet's company, and he goes to Peru to his estate, the place where he was born. He realizes that he cannot marry Violet and that Blanca is the girl for him and tells her of his love.

Natche, Inca chieftain, hopes to win Blanca and, being repulsed, leads his tribesmen against the Haviland estates, planning to carry her off. Meanwhile Watkins and Violet have come to Peru, and in the battle which follows, Watkins is slain on the very spot where Coya, his wife, ended her life. Violet also is killed and Dorian slays Natche. Watkins, dying, tells the story, which explains the visions which prevented Dorian from marrying his own half-sister.

WORLD PICTURES.

THE MAID OF BELGIUM (Five Parts—Nov. 5).—The cast: Adoree (Alice Brady); Mrs. Claire Hudson (Louise de Rigney); Mr. Roger Hudson (George MacQuarrie); Rollins (Richard Clarke); Dr. Thorn (Lotta Burnell); Joan (Anthony Merle). Story by Adrian Gil-Spear. Directed by George Archainbaud.

Out of the war-ruined village of Saint Michelet comes Adoree, her memory gone, because of her sufferings. Among the ruins she finds a battered doll and this she hugs to her breast. Mr. and Mrs. Roger Hudson, on an automobile tour of Belgium, adopt her and bring her to their American home.

At a garden party Adoree is taken ill. Dr. Thorn, a woman doctor, is called and makes the discovery that Adoree is about to become a mother. The next day a letter calls Mr. Hudson to Brazil. Mrs. Hudson tells him that when he comes home his greatest desire will be realized.

Dr. Thorn proposes that Adoree entrust her child to Mrs. Hudson, relinquishing all her rights to the infant so that the child may have the protection of an honorable name. Adoree consents. The child is born and Dr. Thorn sends a cablegram to Mr. Hudson calling him home. He returns to find his wife in bed clasping the infant and he greets the baby as "Our son." At the mountain lodge of the Hudsons to which Adoree has been taken, she longs for her baby. She throws the doll, which comforted her so many times, to the floor in disgust. Finally she goes to the Hudson home, kidnaps her baby and flies with it to an island in the lake.

Finding the baby gone Mrs. Hudson also finds a note: "I can't give up my baby. If you follow and take him from me, I will tell the truth—that he is mine. Adoree." The gardner brings in a coat, discarded by Adoree which he has found in the lake. Mr. Hudson immediately takes it for granted that Adoree and the baby have been drowned and he orders the lake dynamited to bring the bodies to the surface.

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Adoree comes from her hiding place. A dynamite explosion throws her to the ground. Mr. Hudson comes to her in a boat and finds the baby safe. Adoree is placed under the care of Dr. Thorn. Mr. Hudson determines that Adoree is not to be trusted and must be sent to an asylum. The shock restores Adoree's memory. She recalls her marriage to Vicomte Jean de Michelet, of his call to the front on the morning after their marriage and of the attack on her home which ended with the Hudson's finding her. She finishes her recital by demanding her baby.

Dr. Thorn is now convinced that the baby must be given back to Adoree. Dr. Thorn goes to Mrs. Hudson. She determines to tell the truth to her husband. "I lied because I wanted to make you happy," she concludes. "Perhaps her story is just another scheme of her poor crazed brain," suggests Mr. Hudson. "If her statements are true," continued Mr. Hudson, "they are easily verified. The Vicomte de Michelet is here, collecting funds for the Belgian relief. I talked with him at the country club less than an hour ago."

The Vicomte is brought to the house. Mr. Hudson asks him if he has ever been married. The Vicomte says yes and tells the same story that Adoree told. He is taken to Adoree and they are happily reunited while Mr. Hudson forgives his wife.

METRO PICTURES CORP.

A SLEEPING MEMORY (Seven Parts—October 15).—The cast: Eleanore Styles Marston (Emily Stevens); Powers Fiske (Frank Mills); Dr. Stephen Trow (Mario Majeroni); Henry Johnson (Walter Horton); Chadwick (Richard Thornton); Angus Hood (Frank Joyner); Mrs. Fiske (Kate Blancke). Adapted by Albert Shelby Le Vine from the novel of E. Phillips Oppenheim. Directed by George D. Baker. Produced under the supervision of Maxwell Karger.

Eleanore Marston is summoned from a house-party to learn that the dishonesty of her father has been discovered and that he has committed suicide. He has left a large amount for her, but she uses it to make restitution to the people he has defrauded. She breaks off her engagement to Angus Hood, and finally obtains work in a department store.

Chadwick, the manager, and Johnson, the floor walker, both make love to her, Chadwick in an offensive way. Powers Fiske, a young man of wealth, overhears her say that for one day of decent living she would gladly die, and tells her to come to him whenever she makes up her mind to do so. She is discharged for repulsing the advances of Chadwick, and goes to Fiske.

Fiske offers Eleanore a life of luxury if she will consent to having an operation on her brain performed, which will completely deprive her of her memory. She consents. Fiske has been asked to take care of Rose Harding, the daughter of an old friend. When news comes that the ship has been sunk by a submarine Fiske decides to give Eleanore her name and identity, as she has lost all memory of her life as Eleanore Marston. Henry Johnson has discovered her whereabouts, and thinking Fiske has wronged her he attempts to kill him.

Fiske is soon horrified to learn he has robbed Eleanore of her individuality, and that she has become cruel, selfish and remorseless.

Dr. Trow, a friend of Fiske's, reminds him of his intention to hypnotize Eleanore and get her to tell of her previous incarnations. Fiske refuses, and Trow hypnotizes her himself.

First she remembers herself as the mate of Ulric, a Viking of old, who made war on England. She was faithless, and Ulric made her kill her British lover. Her heartless nature gloried in the deed. Next Eleanore's memory seeks out her soul, living in the body of a Borgian princess. To punish a man whom she has failed to ensnare she asked the right to take his life, but later, becoming merciful, urged that his life be spared. The soul was progressing, learning wisdom with the ages. Next the wrongs, instead of being done by the soul, were directed against it, as shown in Eleanore's memory of herself as a persecuted woman in the days of Salem witchcraft. Trow later succeeds in getting her to join him on the brow of the cliff. Johnson has followed them, and upon Eleanore's request for help leaps upon Trow. The men go hurtling together over the cliff, and sink to the bottom of the water, locked in each other's arms. Fiske has followed Eleanore and leads her back to the house. He appeals to a great scientist, who restores her memory by means of a second operation, and Eleanore becomes the bride of Fiske.

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Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

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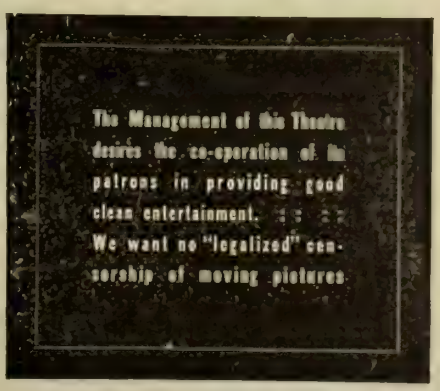
The Management of this Theatre
desires the co-operation of its
patrons in providing good
clean entertainment.
We want no "legalized" cen-
sorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

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Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00

MOVING PICTURE WORLD
17 Madison Ave., New York City

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317 East 34th St.-- New York

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 914.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Last of the Troubadours (One of the O. Henry Series—two parts—Drama).
The Duplicity of the Hargraves (One of the O. Henry Series—Four parts—Drama).
The Lonesome Road (One of the O. Henry Series—Two parts—Drama).
Dry Valley Johnson (One of the O. Henry Series—Four Parts—Drama).
Law and Order (One of the O. Henry Series—Two Parts—Drama).
A Night in Arabia (One of the O. Henry Series—Four parts—Drama).
The Enchanted Kiss (One of the O. Henry Series—Two parts—Comedy-Drama).
The Renaissance at Charleroi (One of the O. Henry Series—Two parts—Comedy-Dr.).

CHAPLIN COMEDIES.

The Champion (Two Parts—Comedy).
A Jitney Elopement (Two Parts—Comedy).
By the Sea (Two parts—Comedy).

CINEMA NEWS SYNDICATE.

American War News Weekly.

ESSANAY.

The Fable of All that Triangle Stuff as Sized Up by the Meal Ticket (George Ade Fable—Two Parts—Comedy).
The Fable of the Film Fed Family (George Ade Fable—Two Parts—Comedy).
The Fable of the Uplifter and His Dandy Little Opus (One of the George Ade Fables—Two parts—Comedy).
The Girl Who Took Notes and Got Wise and Then Fell Down (George Ade Fable—Two Parts—Comedy).

FALCON FEATURES.

The Climber (Four Parts—Drama).
The Understudy (Four Parts—Drama).
The Best Man (Four Parts—Drama).
The Lady in the Library (Four Parts—Drama).
The Clean Gun (Four Parts —Drama).
Feet of Clay (Four Parts—Drama).
Brand's Daughter (Four parts—Drama).
His Old-Fashioned Dad (Four Parts—Drama).
Zollenstein (Four parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(*Fourth Series.*)

From Bad to Worse.
A Day Off.
How It Happened.
Too Much Alike.
Barnyard Frolics.
Breaking In.

KALEM.

The Bath Tub Bandit (Ham Comedy).
The Mystery of Room 422 (Grant, Police Reporter Series—One Part—Drama).
A Deal in Bonds (Grant, Police Reporter, Series—One Part—Drama).
The Sign of the Scarf (Grant, Police Reporter Series—One Part—Drama).
The Man With the Limp (Grant, Police Reporter Series—One Part—Drama).
A Race to the Drawbridge (Daughter of Daring Series—One part—Drama).
The Munitions Plot (Daughter of Daring Series—One part—Drama).
The Detective's Daughter (Daughter of Daring Series—One part—Drama).
The Railroad Smugglers (Daughter of Daring Series—One part—Drama).
The Deserted Engine (Daughter of Daring Series—One part—Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SELIG.

Training Our Khaki-Clad Heroes (Two Parts—Military).
Selig-World Library No. 19 (Edu.).
The Angel of Poverty Row (One Part—Drama).
Selig World Library No. 20 (Educational).
The Rustler's Vindication (Two Parts—Drama).
The Witness for the State (One Part—Drama).
Selig-World Library No. 21 (Educational).
Selig World Library No. 22 (Educational).
Selig-World Library No. 23 (Educational).
Selig World Library No. 24 (Educational).

SPARKLE COMEDIES.

(*Fourth Series.*)

Week-End Shopping (Kate Price & Billy Ruge).
Pals.
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THREE C COMEDIES.

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Fat and Foolish.
A Harem Romance.
His Winning Way.
A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF OCTOBER 14.

Stranded in Arcady (Pathe Plays—Five Parts—Drama).
The Torture of Silence (Five Parts—Drama—Gold Rooster).
The Fatal Ring (Episode No. 15—"The Dagger Duel"—Two Parts—Astra).
The Seven Pearls (Episode No. 5—"Between Fire and Water"—Two Parts—Astra).
Baritz, France—(The Fashionable Pathe Colored Travel Picture—Half Reel), and Warblers of France (Educational—Colored—Half Reel).
Bliss (Comedy—One Part—Rolin).
Katzenjammer Kids—"Der End of der Limit" (Carton) and Making Steel Plates for Our New Merchant Marine (Educational—International Split Reel).
Hearst-Pathe News No. 84 (Topical).
Hearst-Pathe News No. 85 (Topical).

RELEASES FOR WEEK OF OCT. 21.

The Painted Doll (Five parts—Drama—Russian Art Films—Special).
The Fatal Ring (Episode No. 16—"The Double Disguise"—Two parts—Drama—Astra).
The Seven Pearls (Episode No. 6—"The Abandoned Mine"—Two parts—Drama—Astra).
Lonesome Luke from London to Laramie (Two parts—Comedy—Rolin).
A Corner of the Moravan, L'Yonne, France (Half Reel—Travel—Pathe Colored) and Our Game Birds—The Wild Duck (Half Reel—Educational—Pathe Colored).
The Children's House (Half Reel—Educational—International) and Boarder Busters (Half Reel—Comedy—Rolin).
Hearst-Pathe News No. 86 (Topical).
Hearst-Pathe News No. 87 (Topical).

RELEASES FOR WEEK OF OCTOBER 28.

The Seven Pearls (Episode No. 7—"The False Pearl"—Two Parts—Drama—Astra).
The Fatal Ring (Episode No. 17—"The Death Weight"—Two Parts—Drama—Astra).
Rainbow Island (Comedy—Rolin).
The Mole Cricket (Colored—Half Reel) and Springtime in the Rivieria (Colored—Half Reel—Pathe Educational).
Happy Hooligan Cartoon—At the Picnic (Cartoon Comedy) and Doing Their Bit (Educational—International Split Reel).
Hearst-Pathe No. 88 (Topical).
Hearst-Pathe No. 89 (Topical).

RELEASES FOR WEEK OF NOV. 4.

The Mark of Cain (Five parts—Drama—Astra).
The Fatal Ring (Episode No. 18—"The Subterfuge"—Two parts—Drama—Astra).
The Seven Pearls (Episode No. 8—"The Man Trap"—Two parts—Drama—Astra).
Fifth Avenue—New York—U. S. A. (One reel—Travel—Mr. Moore).
Lonesome Luke in Love, Laughs and Lather (Two parts—Comedy—Rolin).
Happy Hooligan—"The Tale of a Fish" (Half reel—Cartoon Comedy) and Making Rifles (Half reel—Educational) (International split reel).
Hearst-Pathe News No. 90 (Topical).
Hearst-Pathe News No. 91 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Aug. 6—Susie, the Sleepwalker.
Sept. 17—Susie's Scheme.
Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.

KLEVER KOMEDY.

Sept. 10—Camping.
Sept. 24—In Bed—In Bad.
Oct. 14—The Cow Jumped Over the Moon.
Oct. 22—Home Defense.

PARAMOUNT-MACK SENNETT COMEDIES.

Oct. 7—A Bedroom Blunder.
Oct. 21—Roping Her Romeo.
Nov. 4—Pullman Bride.
Nov. 18—Are Waitresses Safe.

PARAMOUNT-ARBUCKLE COMEDY.

Aug. 20—His Wedding Night (Two parts).
Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.

PARAMOUNT FEATURES.

Oct. 8—The Trouble Buster (Five Parts—Drama).
Oct. 15—The Call of the East (Five Parts—Drama).
Oct. 22—The Son of His Father (Five Parts—Drama).
Oct. 29—Bab's Burglar (Five Parts—Drama).
Oct. 29—The World for Sale (Five Parts—Drama).
Nov. 5—The Antics of Ann (Five parts—Dr.).
Nov. 5—The Hungry Heart (Five parts—Dr.).
Nov. 12—The Clever Mrs. Carfax (Five Parts—Drama).
Nov. 12—Jack and Jill (5 Parts—Drama).
Nov. 19—Molly Entangled (Five parts—Dr.).
Nov. 19—The Judgment House (Five parts—Drama—J. Stuart Blackton's Production).

PARAMOUNT-BURTON HOLMES.

Oct. 8—The Singular City of Seoul (Scenic).
Oct. 15—Queer Korean Customs (Scenic).
Oct. 22—Tokyo, the Metropolis (Scenic).
Oct. 29—Nikko in Snow Time (Scenic).
Nov. 5—The Land of Mme. Butterfly (Scenic).
Nov. 12—Around Fujiyama (Scenic).
Nov. 19—Kyoto, the Ancient Capital (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Oct. 4—Subjects on Reel: Higher Education for Army Cooks; A Denishawn Entertainment; Goodrich Dirt, Lunch Detective.
Oct. 8—Subjects on Reel: A Southern Deer Hunt, with R. F. Warner of Field and Stream; Uncle Sam's Hints to Housewives, No. 1, Soap Making at at Home; A Wood-Chopping Contest in N. Zealand; Cartoon—Bobby Bumps "World Series."
Oct. 15—Subjects on Reel—Woodcraft and Camping; Uncle Sam's Hints to Housewives, No. 2, The Ice-Refrigerator; Denizens of a Metropolitan Jungle; Cartoon—Quacky Doodles the Cheater.
Oct. 22—Subject on Reel—Humpback Whaling in the Pacific; Uncle Sam's Hints to Housewives, No. 3, The Meatless Meat Loaf; Leventhal's Aeroplane Machine Gun.

Producers.—Kindly Furnish Titles and D ates of All New Releases Before Saturday.

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.....

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 914).

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 4—Number 92—(Topical).
Oct. 11—Number 93 (Topical).
Oct. 18—Number 94 (Topical).
Oct. 25—Number 95 (Topical).
Nov. 1—Number 96 (Topical).
Nov. 8—Number 97 (Topical).

BISON.

Sept. 24—The Dynamite Special (Two parts—Drama).
Oct. 1—The Lion's Lair (Two parts—Drama).
Oct. 8—Saving the Fast Mail (Two Parts—Drama).
Oct. 15—The Temple of Terror (Two Parts—Drama).
Oct. 22—The Getaway (Two Parts—Drama).

BUTTERFLY PICTURES.

Oct. 1—The Secret Man (Five parts—Drama).
Oct. 8—The Girl Who Won Out (Five Parts—Drama).
Oct 15—'49-'17 (Five Parts—Drama).
Oct. 22—Society's Driftwood (Five Parts—Drama).
Oct. 29—A Marked Man (Five parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five parts—Drama).

GOLD SEAL.

Sept. 17—The Pullman Mystery (Three parts—Drama).
Sept. 24—The Master Spy (An episode of "The Perils of the Secret Service"—Three parts—Drama).
Oct. 1—The Storm Woman (Three parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Sept. 10.—Nearly a Queen (Comedy).
Sept. 17—Hawaiian Nuts (Comedy).
Sept. 17—Circus Sarah (Comedy).
Sept. 24—Marble Heads (Comedy).
Sept. 24—The Fountain of Trouble (Comedy).
Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Aug. 27—Props, Drops and Flops (Two parts—Comedy).
Sept. 3—Backward Sons and Forward Daughters (Two parts—Comedy).
Sept. 10.—From Cactus to Kale (Two parts—Comedy).
Sept. 17—A Prairie Chicken (Two parts—Com.).
Sept. 24—Soapsuds and Sirens.
Oct. 1—Counting Out the Count (Two parts—Comedy).
Oct. 8—The Nurse of An Aching Heart (Two Parts—Comedy).
Oct. 15—Vamping Reuben's Millions (Two Parts—Comedy).
Oct. 22—Fat and Furious (Two Parts—Comedy).
Oct. 29—Even As Him and Her (Two parts—Comedy).
Nov 7—Double Dukes (Two parts—Com.)

NESTOR.

Sept. 3—Looking 'Em Over (Comedy).
Sept. 10.—The Boulevard Speed Hounds (Comedy).
Sept. 17—Welcome Home (Comedy).
Sept. 24—Taking Their Medicine (Comedy).
Oct. 1—Pete the Prowler (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).
Oct. 8—Hot Applications (Comedy).
Oct. 15—Wild and Wooly Women (Comedy).
Oct. 22—A Fire Escape Finish (Comedy).
Oct. 29—A Bad Little Good Man (Comedy).

POWERS.

Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New) (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

STAR FEATURETTE.

Sept. 3—A Dream of Egypt (Two parts—Dr.).
Sept. 10.—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—A Romany Rose (Two parts—Drama).
Oct. 8—A Prince for a Day (Two Parts—Drama).
Oct. 15—The Cross-Eyed Submarine (Two Parts—Comedy).
Oct. 22—Little Mariana's Triumph (Two Parts—Drama).

VICTOR.

Aug. 13—The Brass Girl (Two parts—Comedy-Drama).
Aug. 20—A Five Foot Ruler (Two parts—Comedy-Drama).
Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.).
Sept. 10.—In the Clutches of Milk (Comedy).
Sept. 17—Marathon Maniacs (Comedy).
Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Sept. 3—Issue No. 35 (Educational).
Sept. 10.—Issue No. 36 (Educational).
Sept. 17—Issue No. 37 (Educational).
Sept. 24—Issue No. 38 (Educational).
Oct. 1—Issued No. 39 (Educational).
Oct. 8—Issue No. 40 (Educational).
Oct. 15—Issue No. 41 (Educational).
Oct. 22—Issue No. 42 (Educational).
Oct. 29—Issue No. 43 (Educational).
Nov. 9—Issue No. 44 (Educational).

UNIVERSAL SPECIAL FEATURE.

Sept. 17—The Gray Ghost (Episode No. 12—The Poisoned Ring—Two parts—Drama).
Sept. 24—The Gray Ghost (Episode No. 13—"The Tightening Snare."—Two parts—Dr.).
Oct. 1—The Gray Ghost (Episode No. 14, "At Bay"—Two parts—Drama).
Oct. 8—The Gray Ghost (Episode No. 15, "The Duel"—Two Parts—Drama).
Oct. 15—The Gray Ghost (Episode No. 16, "From Out of the Past"—Two Parts—Drama).
Oct. 22—The Red Ace Episode No. 1, "The Silent Terror" — Two Parts—Drama).
Oct. 22—Seeing New York With Hy Mayer (One-Reel Travelaugh).
Oct. 29—The Red Ace (Episode No. 2—"The Lure of the Unattainable"—Two Parts—Drama).
Nov. 5—The Red Ace (Episode No. 3—"The Leap for Liberty"—Two parts—Drama).
Nov. 9—The Red Ace (Episode No. 4, "The Undercurent"—Two parts—Dr.).
Nov. 9—Finley Nature Pictures (One Reel Educational).

UNIVERSAL CURRENT EVENTS.

Aug. 31—Issue No. 16 (Topical).
Sept. 7.—Issue No. 17 (Topical).
Sept. 14—Issue No. 18 (Topical).
Sept. 21—Issue No. 19 (Topical).
Sept. 28—Issue No. 20 (Topical).
Oct. 5—Issue No. 21 (Topical).
Oct. 12—Issue No. 22 (Topical).
Oct. 19—Issue No. 23 (Topical).
Oct. 26—Issue No. 24 (Topical).
Nov. 2—Issue No. 25 (Topical).
Nov. 9—Issue No. 26 Topical.

Metro Pictures Corporation.

METRO PICTURES CORP.

Aug. 27.—To the Death (Five parts—Drama).
Sept. 10—The Lifted Veil (Five parts—Drama).
Sept. 17—Their Compact (Seven parts—Drama).
Sept. 24—The Silence Sellers (Five parts—Dr.).
Oct. 8—Life's Whirlpool (Five Parts—Drama).
Oct. 15—A Sleeping Memory (Seven parts—Drama).
Oct. 22—More Truth Than Poetry (Five parts—Drama).
Oct. 29—The Adopted Son (Six parts—Drama).
Nov. 5—The Outsider (Six parts—Drama).

YORKE FILM CORP.

July 16—The Hidden Spring (Five parts—Dr
Sept. 3.—Under Handicap (Seven parts—Drama).
Oct. 1—Paradise Garden (Five Parts—Drama).

METRO COMEDIES.

Sept. 17—Henry's Ancestors (Drew).
Sept. 24—His Curiosity (Drew).
Oct. 1—The Joy of Freedom (Drew).
Oct. 8—His Double Life (Drew).
Oct. 15—The Dentist—(Drew).
Oct. 22—Hist! Spies (Drew).
Oct. 29—Twelve Good Hens and True (Drew).
Nov. 5—His Deadly Calm (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Sept. 16—Mountain Dew (Five Parts—Drama).
Sept. 16—Flying Colors (Five Parts—Drama).
Sept. 23—The Bond of Fear (Five Parts—Drama).
Sept. 23—Devil Dodger (Five Parts—Drama).
Sept. 30—Broadway, Arizona (Five Parts—Drama).
Sept. 30—The Tar Heel Warrior (Five Parts—Drama).
Oct. 7—Ashes of Hope (Five Parts—Drama).
Oct. 7—A Phantom Husband (Five Parts—Drama).
Oct. 14—One Shot Ross (Five parts—Drama).
Oct. 14—Wild Sumac (Five parts—Drama).
Oct. 21—The Firefly of Tough Luck (Five parts—Drama).
Oct. 21—Cassidy (Five parts—Drama).
Oct. 28—The Stainless Barrier (Five parts—Drama).
Oct. 28—Man Hater (Five parts—Drama).

TRIANGLE KOMEDY.

Sept. 23—Her Fickle Fortune.
Sept. 30—His Saving Grace.
Sept. 30—Caught In the End.
Oct. 7—Half and Half.
Oct. 7—All at Sea.
Oct. 14—Their Love Lesson.
Oct. 14—A Prairie Heiress.
Oct. 21—His Busy Day.
Oct. 21—A Modern Sherlock.
Oct. 28—Their Husband.
Oct. 28—Somebody's Wife.

KEYSTONE COMEDY.

Aug. 19—The Pawnbroker's Heart (Two parts).
Aug. 26—Two Crooks (Two parts).
Sept. 2—A Shanghaied Jonah (Two parts).
Sept. 9—His Precious Life (Two parts—Com.).
Sept. 16—Hula Hula Land (Two parts—Com.).
Sept. 23—The Late Lamented (Two parts).
Sept. 30—The Sultan's Wife (Two parts).
Oct. 7—His Crooked Career (Two Parts).
Oct. 14—Pearls and Perils (Two parts).
Oct. 21—A Hindu Hoodoo (Two parts).
Oct. 28—His Disguised Passion (Two parts).

TRIANGLE REISSUES.

Sept. 2—The Lamb (Five Parts—Drama).
Sept. 16—Hell's Hinges (Five Parts—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

ARE YOU READY FOR THE NEW WAR TAX?

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War Tax Tickets to sell in conjunction with admission tickets, or tickets with admission and war tax imprint combined. We can also give prompt delivery on any special tickets with the name of your theatre.

Automaticket Registers handling from 1 to 5 different admission prices, equipped to issue war tax and admission ticket simultaneously.

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Half a year's supply of these forms will be sent postpaid on receipt of 60c., a full year's supply on receipt of $1.00.
Send for your supply of these Self-Proving forms to-day, enclosing stamps, check, or money order.

The Movie Tax in a Nutshell.
Free The Official Government regulations compiled in simple, brief, concise, authentic form. A handy reminder to have on your desk. Sent free upon request.

Don't run the risk of being held for taxes on tickets for which you did not receive the money. Prevent the resale of tickets—equip your box office with the AUTOMATICKET SYSTEM.

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A bright, flickerless, eye-resting light
No changes required in booth equipment.

By the adoption of special materials, both in the body of the carbon and the core, the Speer Carbon Company is able to offer to the exhibitor and operator a carbon with intensely bright, white light producing qualities. The illuminating qualities of the SPEER "ALTERNO" CARBONS bring out the minute details of the film and yet have a most pleasing effect on the eye.

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The exceptional advantages and possibilities now afforded for alternating current counteract the arguments formerly used for the installation of elaborate and expensive apparatus for the changing of alternating current to direct.

Write today for the folder describing SPEER "ALTERNO" CARBONS.

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SPEER CARBON COMPANY ST. MARYS, PENNSYLVANIA

List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 914.)

Mutual Film Corp.

CUB.

Sept. 27—Jerry's Big Deal (Comedy).
Oct. 4—Jerry in Yodel Land (Comedy).
Oct. 11—Jerry and the Bully (Comedy).
Oct. 18—Jerry's Jam (Comedy).
Oct. 24—Jerry's Soft Snap (Comedy).
Nov. 1—Jerry's Lucky Day (Comedy).
Nov. 7—Jerry and the Vampire (Comedy).

GAUMONT.

Oct. 18—Reel Life No. 77 (Subjects on Reel: A Colonial Church of South Carolina; When Dishwashing is a Pleasure; The Banana Industry; A Primitive Jeweler; An Optical Illusion—Animated Drawings from "Life").
Oct. 24—Reel Life No. 78 (Subjects on Reel: Rocky Mountain Jay; Then and Now, or High Living Cost Wins the Race; Queer Trees of Trinidad; Dining on Wheels—How the American Traveler Is Fed; Animated Drawings from "Life"—The Apparel and the man; Not Guilty.
Nov. 1—Reel Life No. 79—Subjects on Reel—Building Our Modern Fleet; Important Industries of Argentina; An Unusual Foster Mother; A Dry Land Periscope; Had Your Mining Stock Panned Out; Animated Drawing from "Life."
Nov. 8—Reel Life No. 80. Subjects on reel: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Water; It Was Not the Colic, from "Life."

MUTUAL WEEKLY.

Oct. 28—Number 148 (Topical).
Nov. 4—Number 149 (Topical).
Nov. 11—Number 150 (Topical).
Nov. 18—Number 151 (Topical).

STRAND COMEDY.

Oct. 9—Firing Father.
Oct. 16—For Sweet Charity (Comedy).
Oct. 23—And Along Came Mary.
Oct. 30—A Two-Cylinder Courtship.
Nov. 6—Mary's Merry Mixup (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).

MUTUAL STAR PRODUCTION.

Oct. 8—The Girl Angle (Horkheimer—Five Parts—Drama).
Oct. 15—The Calendar Girl (American—Five Parts—Drama).
Oct. 15—The Beautiful Adventure (Frohman—Five Parts—Drama).
Oct. 22—The Unforeseen (Frohman—Six parts—Drama).
Oct. 22—The Sea Master (American—Five parts—Drama).
Oct. 29—A Daughter of Maryland (Goodrich—Five parts—Drama).
Oct. 29—Peggy Leads the Way (American—Five parts—Drama).
Nov. 5—A Game of Wits (American—Five parts—Drama).

SIGNAL.

Oct. 11—The Lost Express (Episode No 4, "The Oil-Well Conspiracy"—Two Parts—Drama).
Oct. 18—The Lost Express (Episode No. 5—"In Deep Waters"—Two Parts—Drama).
Oct. 25—The Lost Express (Episode No. 6—"High Voltage"—Two Parts—Dr.).
Nov. 1—The Lost Express (Episode No. 7—"The Race With the Limited"—Two parts—Drama).
Nov. 7—The Lost Express (Episode No. 8—"The Mountain King"—Two parts—Drama).

Feature Releases

ARTCRAFT PICTURES CORPORATION.

Sept. 10—Barbary Sheep (Five parts—Drama).
Oct. 1—The Man from Painted Post (Five Parts—Comedy-Drama).
Oct. 15—The Narrow Trail (Five Parts—Drama).
Oct. 22—The Woman God Forgot (Five Parts—Drama).
Nov. 5—The Little Princess (Five parts—Dr.).
Nov. 19—The Rise of Jennie Cushing (Five parts—Drama).
Nov. 26—Desert Dust (Five parts—Drama).

ART DRAMAS, INC.

Sept. 10—Blood of His Fathers (Horsley—Five parts—Drama).
Sept. 17—Peg o' the Sea (Van Dyke—Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Oct. 8—Anything Once (Five Parts—Drama).
Oct. 15—Bondage (Five Parts—Drama).
Oct. 22—The Desire of the Moth (Five parts—Drama).
Oct. 29—The Man Trap (Five parts—Drama).
Nov. 5—The Lash of Power (Five Parts—Drama).
Nov. 12—Princess Virtue (Five parts—Drama).
Nov. 19—The Savage (Five parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORP.

Oct. 1—Our Vanishing Game (Ditmar's "Living Book of Nature").
Oct. 8—Life of the Spider (Ditmar's "Living Book of Nature").
Oct. 15—Nature's Songsters (Ditmar's "Living Book of Nature").
Oct. 22—The Animals in Mid-Summer (Ditmar's "Living Book of Nature").
Oct. 1—A Flying Trip Through Hawaii (Scenic and Educational).
Oct. 15—Seals and Pelicans in Their Native Haunts (Scenic and Educational).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Daughter of Destiny (Petrova Picture Co.).

FOX SPECIAL FEATURES.

Oct. 14—Thou Shalt Not Steal (Five Parts—Drama).
Oct. 21—This is the Life (Five Parts—Drama).
Oct. 28—The Scarlet Pimpernel (Five parts—Drama).
Nov. 4—Miss U. S. A. (Five parts—Drama).
Nov. 11—The Painted Madonna (Five parts—Drama).

FOX STANDARD PICTURES.

Sept. 2—Jack and the Beanstalk (Ten parts).
Sept. 16—The Conqueror (Ten parts).
Sept. 30—Camille.
Oct. 7—When a Man Sees Red.
Oct. 14—Aladdin and the Wonderful Lamp.
Nov. 18—The Babes in the Woods (Eight parts).

FOXFILM COMEDIES.

Sept. 3—Tom and Jerry Mix (Two parts).
Nov. 11—Wedding Bells and Roaring Lions (Two parts).
Nov. 18—A Milk-Fed Vamp (Two parts).
Dec. 9—His Smashing Career (Two parts).

GOLDWYN PICTURES CORP.

Sept. 23—Baby Mine (Six parts—Drama).
Oct. 7—Fighting Odds (Six Parts—Comedy).
Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Drama).

GOLDWYN DISTRIBUTING CORP.

The Manxman (Eight parts—Drama).
For the Freedom of the World.
The Auction Block.

GREATER VITAGRAPH (V-L-S-E).

Oct. 8—Favorite Film Features: Auld Lang Syne (Two parts—Drama) and The Troublesome Secretaries (One Reel—Comedy).
Oct. 8—Bobby, Mayor of Kid City (Bobby Connelly Series).
Oct. 8—The Fighting Trail (Episode No. 5—"Torrent Rush"—Two Parts—Dr.).
Oct. 8—The Love Doctor (Five Parts—Drama).
Oct. 15—Favorite Film Features—Dr. Lafleur's Theory (One reel—Drama) and Jerry's Uncle's Namesake—(Two parts—Comedy).
Oct. 15—Dead Shot Baker (Five parts—Drama).
Oct. 15—The Fighting Trail (Episode No. 6—"The Ledge of Despair"—Two parts—Drama).
Oct. 22—The Fighting Trail (Episode No. 7—"The Lion's Prey"—Two parts—Drama).
Oct. 22—Favorite Film Features—"The Still Voice" (Two parts—Drama) and Chumps (One reel—Comedy).
Oct. 22—The Bottom of the Well (Five parts—Drama).
Oct. 29—The Fighting Trail (Episode No. 8—"The Strands of Doom"—Two parts—Drama).
Oct. 29—The Flaming Omen (Five parts—Drama).
Bobby of the Home Defenders (Bobby Connelly Series).
Bobby and the Fairy (Bobby Connelly Series).
Bobby and Company (Bobby Connelly Series).

JEWEL PRODUCTIONS, INC.

Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).
"K" (Drama).

GEORGE KLEINE SYSTEM.

Oct. 1—The Apple-Tree Girl (Edison-Perfection Picture—Five Parts—Drama).
Oct. 1—A Bear Fact (Selig—Two Parts—Comedy).
Oct. 8—A Fool for Luck (Essanay-Perfection Picture—Five Parts—Drama).
Oct. 15—The Fibbers (Essanay-Perfection Picture—Five Parts—Drama).
Oct. 22—Cy Whittaker's Ward (Edison)-Perfection Pictures—Five parts—Dr.).
Oct. 29—Young Mother Hubbard (Essanay-Perfection Pictures—Four parts—Drama).
Nov. 5—Two Bits Seats (Essanay-Perfection Pictures—Four parts—Comedy-Drama).

PARALTA PLAYS, INC.

Rose o' Paradise.
A Man's Man.

SELECT PICTURES CORP.

The Silent Master (Seven Parts).
Scandal.
The Moth.
Lest We Forget.
Magda.
The Wild Girl.

WHOLESOME FILMS CORPORATION.

Sept. 3—The Penny Philanthropist (Five parts—Drama).
Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).

WORLD PICTURES.

Oct. 1—The Corner Grocer (Five parts—Drama).
Oct. 8—Rasputin, the Black Monk (Eight Parts—Drama).
Oct. 15—Shall We Forgive Her? (Five Parts—Drama).
Oct. 22—The Dormant Power (Five parts—Drama).
Oct. 29—The Burglar (Five parts—Drama).
Nov. 5—The Maid of Belgium (Five parts—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Watch Your Competitors

Do not let your competitors draw any of your regular patrons away from your theatre.

One of the surest ways to hold your patrons is by always showing clearly illuminated pictures in which all the details are sharply defined. Such pictures do not tire the eyes, a feature your patrons will appreciate.

You can make certain of uniform and distinct illumination by seeing that your projector has a

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without good projection and you cannot have good projection without good electrical apparatus.

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pays dividends in increased patronage, current saving and freedom from breakdowns and repairs. Buying **quality** films is only half of it. You must put them on the screen with **quality** apparatus.

Is your apparatus a liability or an investment?

Send for Bulletin 10923 and other information.

Wagner Electric Manufacturing Company,
Saint Louis, Missouri

(550)

List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 914).

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

BERNSTEIN FILM PRODUCTION.
Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).
Loyalty (Drama).

J. FRANK BROCKLISS, INC.
U. S. Navy (Five parts).
Terry Human Interest Reels (900 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BRENON PRODUCTIONS.
Lone Wolf (Seven Parts).
Fall of the Romanoffs (Eight Parts).
Empty Pockets (Seven Parts).
Kismet.

CAMERAGRAPH FILM MFG. CO.
June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CORONA CINEMA CO.
May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.
Sept. 1—Balloonatics (Two parts—Comedy).
Oct. 1—Automaniacs (Two parts—Comedy).
Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.
(*The Lincoln Cycle Pictures.*)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CO.
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).
Oct. 1—Local Color (Comedy).
Oct. 8—Love and Locksmiths (Comedy).

CINEMA DISTRIBUTING CORP.
June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.
Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.
I Believe (Seven parts—Drama).

CRYSTAL PHOTOPLAYS CORP.
Mother Love and The Law (Drama).

E. I. S. MOTION PICTURES CORP.
Trooper 44 (Five parts—Drama).

M. S. EPSTEIN.
Kerensky in the Russian Revolution of 1917.

EXPORT AND IMPORT FILM CO.
June—Robespierre.

FAIRMOUNT FILM CORP.
June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.
"War Prides" (Two parts—Comedy).

FORT PITT CORPORATION.
The Italian Battlefront.

FRATERNITY FILMS, INC.
Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP.
June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.
April—God's Man (Nine parts—Drama).

BUD FISHER FILMS CORP.
Mutt and Jeff Animated Cartoons.

JOSEPH M. GAITES.
August—The Italian Battlefront.

GENERAL ENTERPRISES, INC.
The Warrior (Seven parts—Comedy-Drama).

GOLDIN FEATURES.
A Bit of Life (One Reel Comedy-Drama).

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).

HISTORIC FEATURES.
June—Christus (Eight parts—Drama).

HOFFMAN-FOURSQUARE PICTURES.
The Sin Woman (Seven Parts—Drama).
The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
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Aug. 15—The Goat (Two parts—Comedy).
Sept. 1—The Fly Cop (Two parts—Comedy).
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HARRY RAVER.
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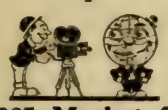

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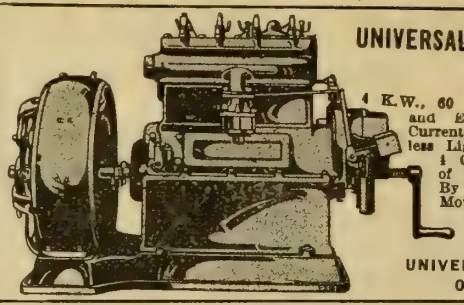

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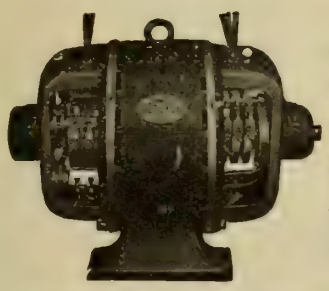

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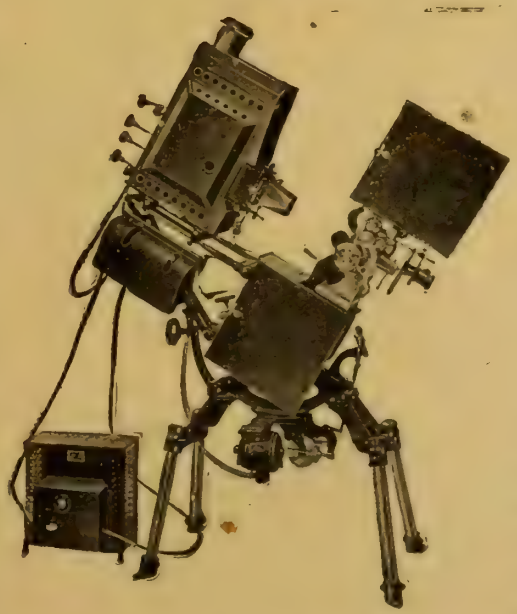

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Book this Unique Star in this Ultra Smart Presentation-and make it a Social Event
Lavish - Beautiful - Gorgeous - Distinguished
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starring in

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Paramount Pictures

LET THE CRITICS TELL YOU

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"WHO IS 'NUMBER ONE'?" is to be the best of its kind. The subtitling is pithy and cleverly written. . . The atmosphere is complete.

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DRAMATIC MIRROR: *"Noteworthy."*

"Who Is 'Number One'?" is noteworthy.

NEW YORK REVIEW: *"Sure fire winner."*

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The producers have admirably visualized Anna Katharine Green's work. . . The detail in the serial is wonderfully worked out. . . "Who Is 'Number One'?" is an undoubted success.

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As a serial, "Who Is 'Number One'?" undoubtedly hits the high water mark in the way of continued stories.

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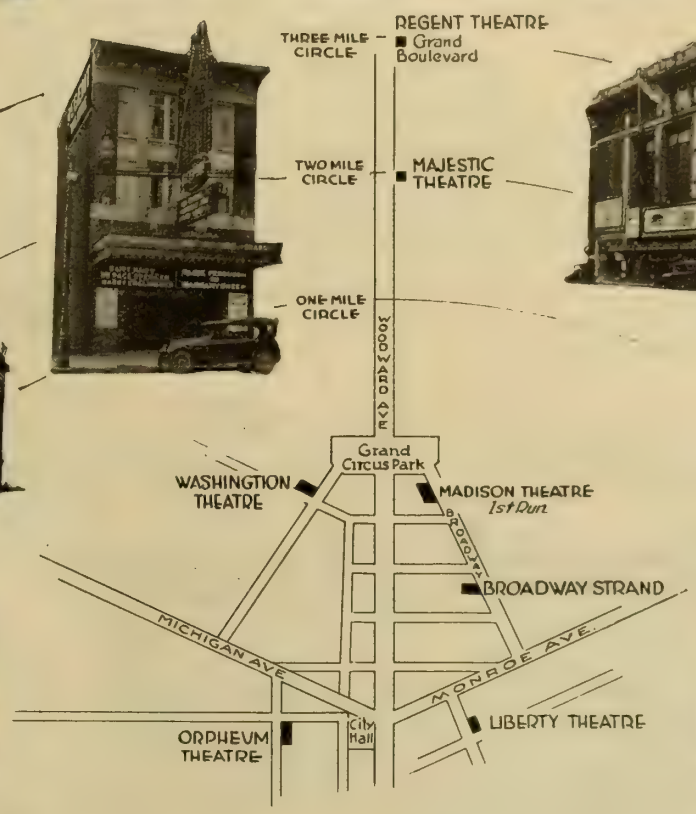
There are thrills aplenty. . . The story will not disappoint . . . the customary Paramount touch. . . Kathleen Clifford is altogether delightful.

The 7 "Wise Men" of Detroit



You know

that the illustration of this advertisement ran in the Sunday Morning Telegraph of October 21st, but do you know that since that date there is one more theatre in Detroit playing the famous Paramount and Artcraft Pictures for a solid week?

Now, There Are Eight Wise Men in Detroit. Seven of the wise theatre managers have theatres located as shown in the illustration and the eighth theatre is located on Monroe Avenue.

These eight theatres are classed as first-run theatres.

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ORPHEUM THEATRE—Seating capacity, 2,000. Under the personal direction of Chas. H. Miles. Policy is combination second-run Paramount and Artcraft features and six vaudeville acts. **Admission prices, fifteen to thirty-five cents.**

WASHINGTON THEATRE—Seating capacity, 1,900. Owned by J. H. Kunsky, Inc. Located on Washington Boulevard, adjoining Statler Hotel. **Admission prices, fifteen to fifty cents.**

MAJESTIC THEATRE—Seating capacity, 1,820. Owned by the Majestic Theatre Co. Under the personal direction of W. W. McGee. **Admission prices, twenty-five to fifty cents.**

BROADWAY-STRAND—Seating capacity, 1,600. Owned by Messrs. Harry I. Garson and Phil Gleichman. Resident Manager, Mr. Phil Gleichman. **Admission prices, fifteen to fifty cents.**

LIBERTY THEATRE—Seating capacity, 700. Operated by J. H. Kunsky, Inc. Located on Monroe Ave. and Farmer St. Playing third-run Paramount features. **Admission price, fifteen cents.**

BIJOU THEATRE—Seating capacity, 300. Direction of Schram Amusement Company. Located on Monroe Avenue. Catering largely to transients, yet always playing high-class pictures a solid week. **Admission price, fifteen cents.**

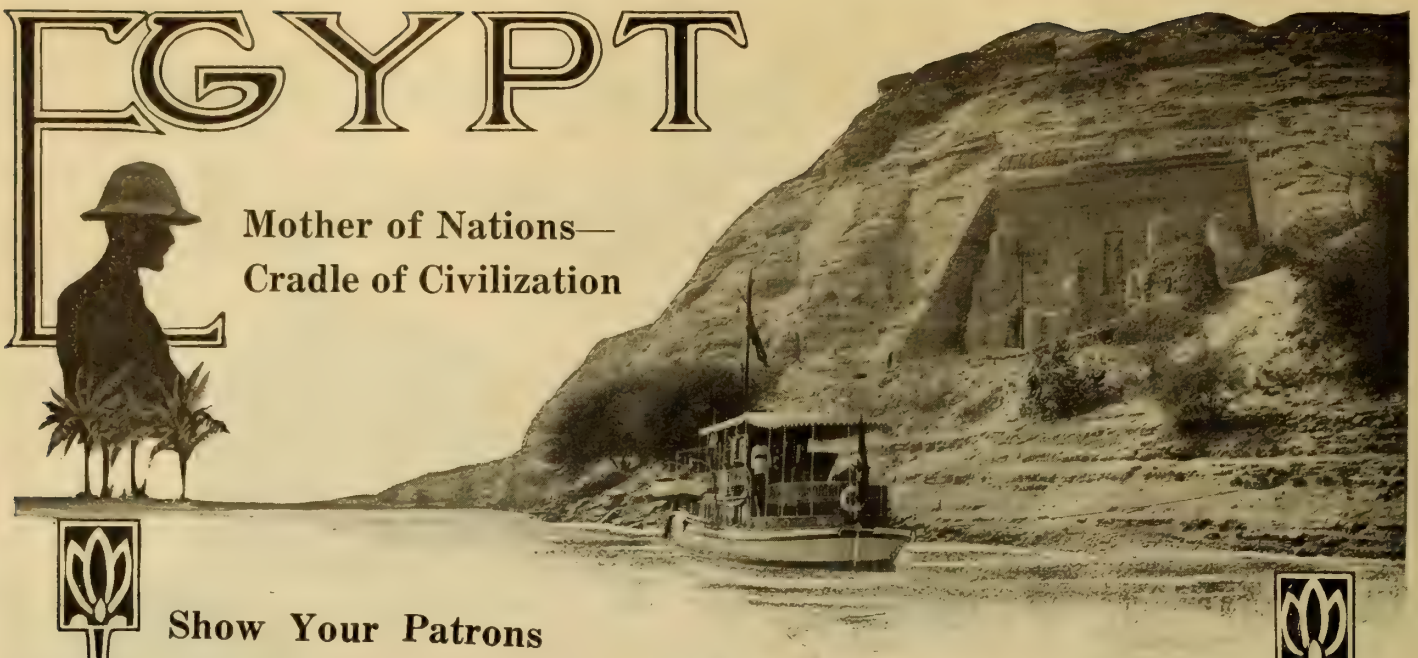
Paramount and Artcraft Pictures

"FOREMOST STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES"

have made it possible for wise exhibitors, the country over, to build up permanent and profitable business with the continuous supply of quality pictures. The exhibitors of Detroit have done it—YOU CAN DO IT!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice-Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

EGYPT



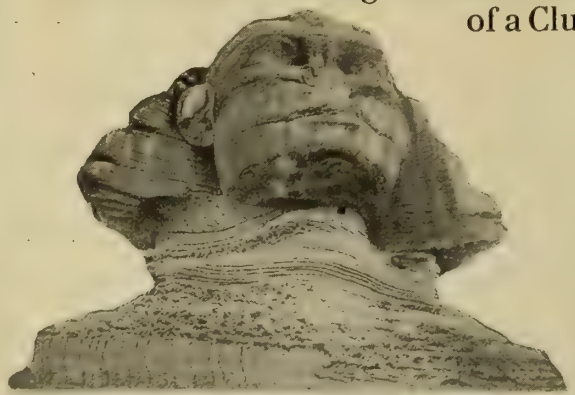
Mother of Nations—
Cradle of Civilization

Show Your Patrons

Paramount-Burton Holmes Travel Pictures

British Egypt. Upper Nile. Lower Nile. Real Streets of Cairo.

The Very Beginning of History Comes Drifting Down the Nile:—A Desert-Bordered, Mystery-Murmuring River, a 3,000-Mile Mirage Come True; Ruins of Egyptian Temple, 6,000 Years Old; The Silent Sphinx; Arab Dancing Horses; An Oasis With Palms; A "Dahbeah," the Original Houseboat; Busy Bazaars; The Gymkhama, or Field Sports; Real Streets of Cairo; Bedouin "Bergass," the Equivalent of Our Western Round-up; Ancient Grecian Temple of Isis; University Mosque of El Azar, Where 7,000 Mohammedans Study the Koran; The Silk Twisters Making Silk Fabric the Same as in the Time of Moses; Mummy of a Club-Foot Pharaoh and the Tombs of the Pharaohs.



The remembrance of Paramount-Burton Holmes QUALITY—the quality that fills Carnegie Hall's (N. Y.) $2 seats—remains long after the title of the picture is forgotten.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

Paramount Pictures

VICTOR MOORE in KLEVER KOMEDIES

"Faint Heart and Fair Lady"

Is the title of a new comedy in which Victor Moore is the star. It is a well constructed and funny short play. —The Morning Telegraph.

Shown at the Strand (New York) Week of October 28.

That is the difference between Klever Komedies and the others—Klever Komedies are **well constructed** funny plays—they are

The Comedies that tell a Story

By Thos. J. Gray. Directed by Chester M. De Vonde.

Open booking all Paramount Exchanges

Klever Pictures, Inc.

220 WEST 42d ST., NEW YORK CITY

Released in Canada by Regal Films, Limited, 37 Yonge St., Toronto, Canada

Paramount Pictures

Paramount Pictures

Thos. H. Ince presents
WILLIAM S. HART
AN ARTCRAFT

In "THE NARROW TRAIL"

"An improvement over prior presentations"

The newspaper comment used in the heading can inspire only two thoughts, to wit—Mr. Hart's work has improved and "An Artcraft Picture" means something. The exhibitor can't go wrong in plunging strong on "The Narrow Trail."

It is one characteristic of the Hart series and shows the actor-hustler in his usual Western poses, which in this particular film work are an improvement over prior presentations.
—Philadelphia Inquirer.

Everybody who wanted to see this much heralded photo-drama, however, could not, as the management was obliged to turn crowds away by the simple process of declining to sell any more tickets owing to capacity of the house.
—Salt Lake City Tribune.

William S. Hart, the idol of every girl who has ever seen him scowl menacingly from the screen and then melt before a woman, stars this week in "The Narrow Trail," a melodramatic romance of the Western mountains. Mr. Hart is just as fierce, just as fascinating, and just as tender in love as ever he was, and he has an excellent opportunity to bring all these forces into play in "The Narrow Trail." . . . In short, "The Narrow Trail" is an interesting, remarkably well-acted scenario.
—Philadelphia Press.

Mr. Hart's long absence from the screen in a new play has made his millions of friends more keenly anxious to see him than ever.

Are you *positive* that you have taken a long enough run to take care of this extra demand?

From the story by WILLIAM S. HART
Picturized by HARVEY F. THEW.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.* CECIL B. DEMILLE, *Director General*

ARTCRAFT PICTURES

PICTURE

J. T. TURNER
SAN FRANCISCO

FRED DAHNKEN
SAN FRANCISCO

A. J. JONES
CHICAGO

H. SCHWALBE
PHILADELPHIA

T. L. TALLY
LOS ANGELES

S. L. ROTHAPFEL
RIALTO THEATRE

L. S. CARD
NEWARK N.J.

R. A. ROWLAND
PITTSBURGH

N. H. GORDON
BOSTON

A. J. GILLIGHAM
DETROIT

P. J. SCHAEFER
CHICAGO

TOM MOORE
WASHINGTON, D.C.

JAKE WELLS
NORFOLK

THOMAS SAXE
MILWAUKEE

WM. SIEVERS
ST. LOUIS

FRED LEVY
LOUISVILLE

A. H. BLANK
DES MOINES

The directors of the First National Exhibitors' Circuit

"A LIM

"THE TIE

The Story of an Unwanted Wife

"If it's good enough for the First

The First National Exhibitors' Circuit, Inc.

announce the purchase for their own theatres of

O N Y"

THAT BURNS"

THIS feature, which was designed for release on the STATES RIGHT plan, was unanimously approved by the purchasing board of the Circuit, who consider it the best box office attraction of the many offered them to date.

IT HAS all the elements of a big winner: a swift moving story of gripping interest; the cast and production are away above average, and the title —well, any exhibitor can appreciate the title.

We Tip It For a Big Winner
Watch For Release Date
Early in December

National—it's good enough for YOU

18 East 41st Street, New York City

MUTUAL PROGRAM

CUB COMEDIES

GEORGE OVEY

AS

JERRY

IN

JERRY'S VICTORY

Released

November 22nd

in which

Jerry makes a "big killing"

BOOK THROUGH ANY EXCHANGE OF THE MUTUAL FILM CORPORATION

DAVID HORSLEY PRODUCTIONS

Eastern and Foreign Sales Representative

D. W. RUSSELL

729 Seventh Avenue, New York City

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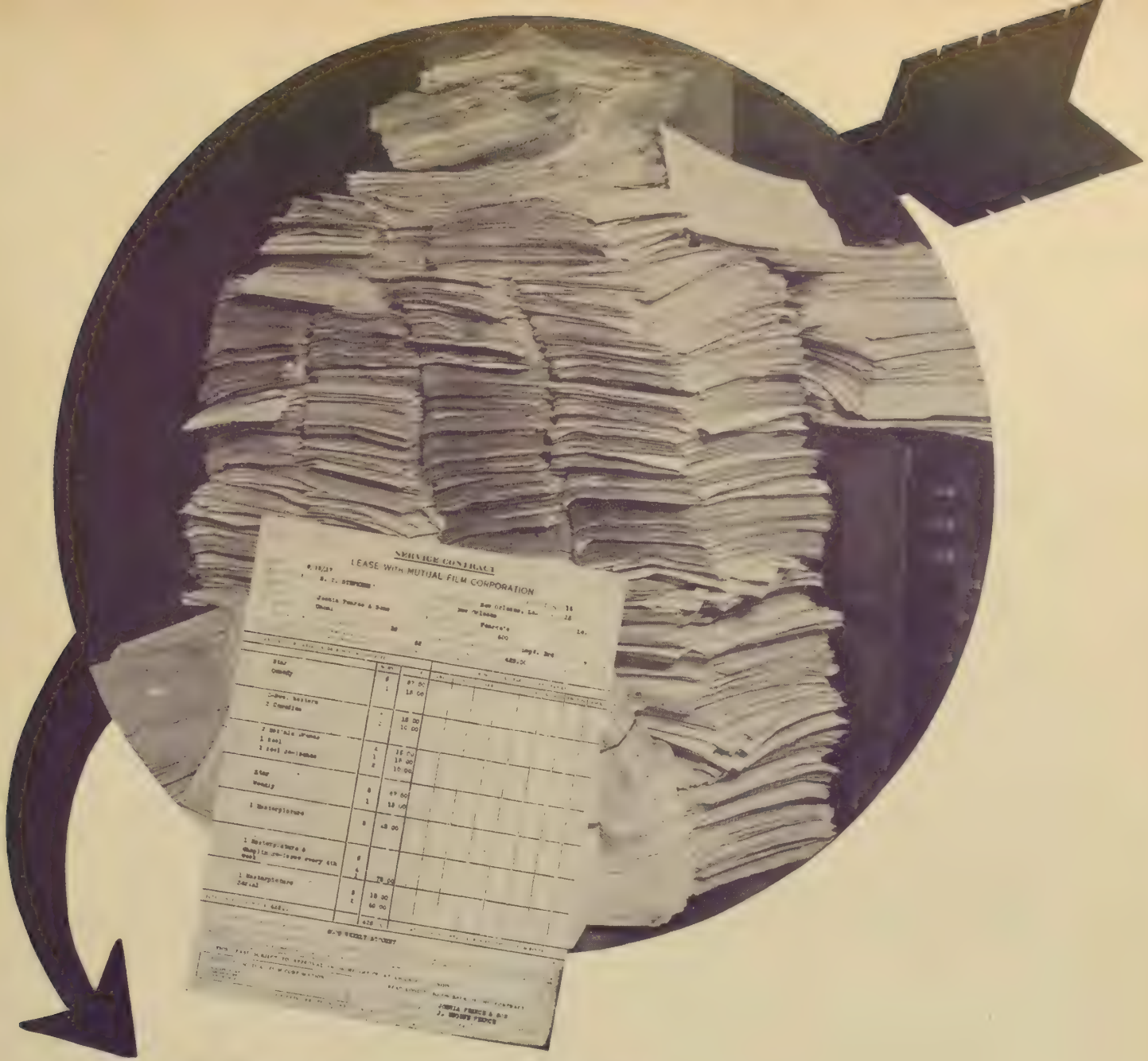


Contracts
for *Mutual Service*

have been pouring into Mutual Exchanges in tremendous quantities since the announcement of the new Mutual Service arrangement. Thousands of exhibitors are taking advantage of this new rental plan which includes such stars as:

ANN MURDOCK	MARY MILES MINTER	EDNA GOODRICH
JULIA SANDERSON	GAIL KANE	OLIVE TELL
MARJORIE RAMBEAU	MARGARITA FISCHER	WILLIAM RUSSELL
JULIETTE DAY	NANCE O'NEIL	CHARLIE CHAPLIN
JACKIE SAUNDERS	ANITA KING	HELEN HOLMES

This new Mutual plan provides you with Big Star Productions —the Charles Frohman Successes in Motion Pictures—Chaplin Specials— everything to give you big box-office value. Have you looked into it? Ask your nearest Mutual Branch to show how you can earn bigger profits through this new arrangement.

BIG STARS ONLY

President
Mutual Film Corporation

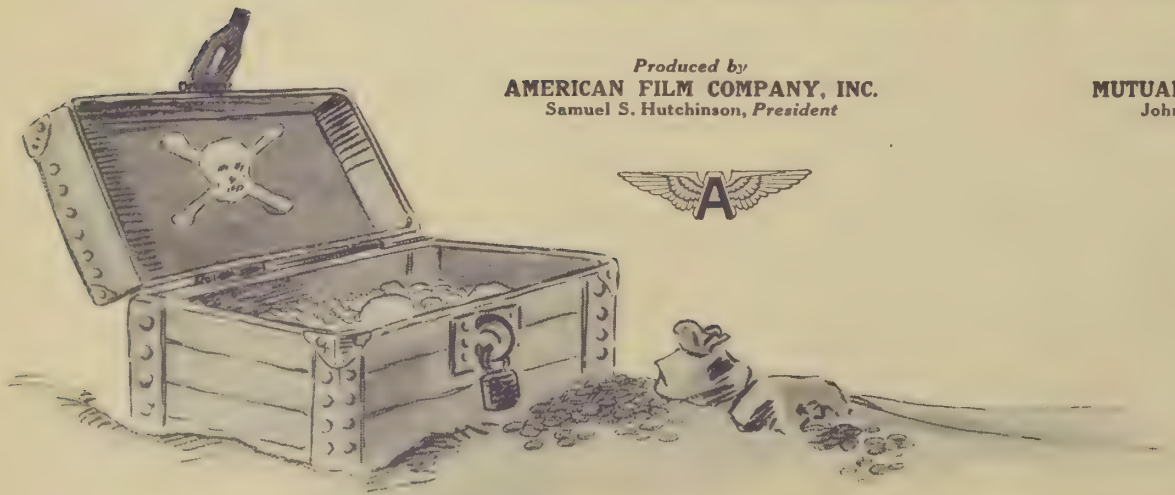
Samuel S. Hutchinson *Pres.*
AMERICAN FILM COMPANY, INC., *Presents*

Juliette Day

in

"BETTY AND THE BUCCANEERS"

A romantic drama in five acts. Scenes laid in a New England village and on the palm-fringed coast of the Island of Hullaballoo. By Edward Hungerford. Directed by Rollin S. Sturgeon. Released the week of November 12th. Book this and other Juliette Day features at your nearest Mutual Exchange.



Produced by
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, *President*

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, *President*

BIG STARS ONLY

L. LAWRENCE WEBER, PHOTO DRAMAS, INC

PRESENTS JOHN BARRYMORE IN

A big picture from every viewpoint

the seven-reel mystery drama

RAFFLES THE AMATEUR CRACKSMAN

Dramatized by Eugene W. Presbey

Original Story by E. W. Hornung

for terms and details as to territory - apply

to

HILLER & WILK, Inc.

Exclusive Selling Agents

912 LONGACRE BLDG.

N.Y.

BIG *Star*
BIG *Story*
BIG *Production*
BIG *Advertising*

Result:
Crowds - BIG
Profits - BIG
STATE RIGHTS

PETROVA

MME. PETROVA

Now booking: Exchanges of

First National Exhibitors' Circuit

PICTURES

n "Daughter of Destiny"

Petrova Picture Company

Frederick L. Collins, President

25 West 44th Street, New York

The play that touches a Convict's heart will touch the heart of the world

Read this letter from Sing Sing about

"Mother"

Dear Mr. Tucker:-

We projected George Loane Tucker's screen version of "Mother" last evening and about 1200 men viewed this remarkable visualization of the sweetest story in the world.

"Mother" is a picture possessing one essential, outstanding feature which will insure its success wherever shown; sustained human interest and once seen will not be easily forgotten.

Elisabeth Risdon's wonderful characterization of the quaint, charming lovable mother completely won all our hearts, carrying us back down through the years to Home and Mother, with the wisdom of the ages in her quiet, passionless eyes.

Facing all things with courage and patience, making the countless little sacrifices for her boy's happiness that only a "mother" could make. She was your "Mother" - my "Mother" - our "Mother" - and the fires of desire to be fine and clean and decent, rekindled and burned anew within most of our hearts.

I want to thank you for your courtesy and kindness in making it possible for us to show this extraordinary picture to the men here and although many of us have strayed afar and missed the path, we cannot help but being better men if we only heed the message which "Mother" brought to us all.

With very best wishes and kindest regards, we are,

Yours very truly,

E. J. Meagher,
Mutual Welfare League of Sing Sing.

For terms and open territory apply at once to

McCLURE PICTURES

25 W. 44th Street New York

Fox Special Features

One-a-week × × × 52-a-year

William Fox
presents
Gladys Brockwell
in
A BRANDED SOUL

Will touch the heart of every woman

This picture is a November release and like all others has a wonderful appeal to women patrons

Think of a woman branded on the chest

What would you do?
If your sweetheart was a traitor to his country?
Would your love make you save him

All these interesting situations are portrayed in this compelling story

Wire your nearest branch manager...

Fox Film Corporation

STANDARD

WILLIAM FOX *Presents*

WILLIAM FARNUM

IN

THE HEART OF A LION

Based on
Ralph Connor's Novel
"THE DOCTOR,"
Staged by Frank Lloyd

RIGHT UP TO DATE

1918 EMOTIONS THRILLS LOVES

SOON
TO BE RELEASED
ON THE
OPEN MARKET

FOX FILM

PICTURES

CORPORATION

STANDARD

A 1918 VAMPIRE

WILLIAM FOX
Presents

THEDA BARA
IN
THE ROSE OF BLOOD

By Richard Ordynski
Staged by J. Gordon Edwards

TIMELY,
UP TO THE MINUTE
IN THE MANNERS
OF TODAY
THEDA BARA'S
GREATEST PICTURE

FOX FILM

PICTURES

FOR LIBERTY

A MODERN SOCIETY DRAMA
THE BARA PERSONALITY AT ITS BEST
AN EXCITING STORY of A WOMAN FOILING A RUSSIAN PLOT FOR SEPARATE PEACE WITH GERMANY

DID A WOMAN TOTTER THE RUSSIAN THRONE?

ASK THEDA BARA, SHE TELLS EVERYTHING IN THIS PICTURE

CORPORATION

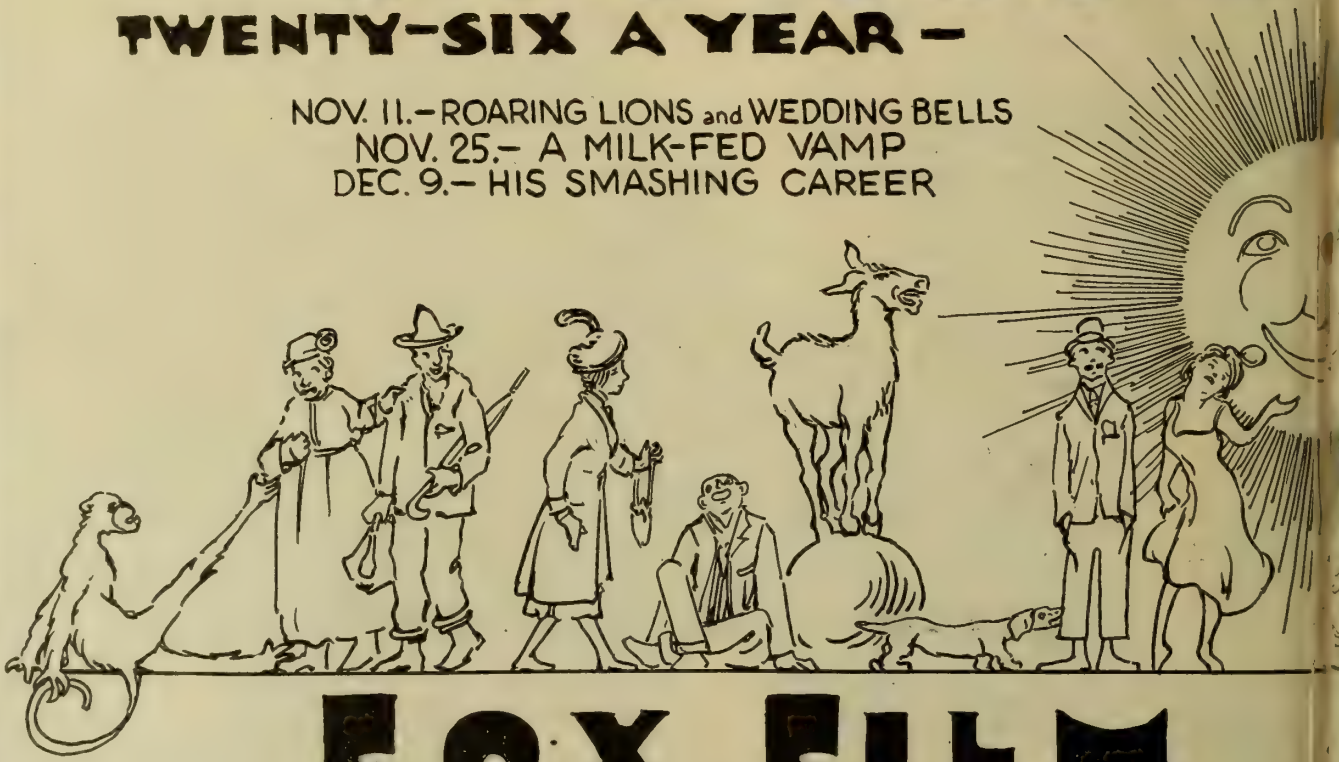
BOOK SUNSHINE

PRESENTED BY WILLIAM FOX—

THEY MAKE THE Out'PEPS'even Tobasco FIX YOUR

TWENTY-SIX A YEAR—

NOV. 11.—ROARING LIONS and WEDDING BELLS
NOV. 25.— A MILK-FED VAMP
DEC. 9.— HIS SMASHING CAREER



FOX FILM

NOW—

COMEDIES

— HENRY LEHRMAN PRODUCTIONS

WORLD LAUGH

PRETTY GIRLS — REAL COMEDIANS —
EMOTIONAL ANIMALS

DATES TODAY

— ONE EVERY TWO WEEKS

SEE A SUNSHINE COMEDY AT
THE NEAREST FOX EXCHANGE
— THEN BOOK THEM.

CORPORATION

WILLIAM FOX Presents

A DAUGHTER OF THE GODS

WITH ANNETTE KELLERMANN

"THE PICTURE BEAUTIFUL"

RELEASED DEC. 2

FOR THE FIRST TIME TO MOTION PICTURE THEATRES ON A RENTAL BASES

Fix playing dates now with Fox branch managers

Fox Special Features

One-a-week 52-a-year

WILLIAM FOX
Presents

A 1918 Drama of Woman's Redemption

Telling the temptations and frequent experiences of women of today.

Would you run away from home for love? If your mother died of a broken heart, would you take up a life of dissipation? Or would you take up a life of repentance

Madame Markova has these problems to settle in this her first starring picture

MADAME SONIA MARKOVA
in
The Painted Madonna

Book the Fox Special Features now Mr. Exhibitor and provide your patrons with the best motion picture entertainment the market affords

FOX FILM CORPORATION

KRISHNADAS

OF BOMBAY,

ANNOUNCE THEIR CONTROL OF EXCLUSIVE

INDIA, BURMA, CEYLON AND

"CIVILIZATION"
THOS. H. INCE

"DAUGHTER OF THE GODS"
FOX SUPER-PRODUCTION

"JOAN THE WOMAN"
PARAMOUNT PROGRAM

"THE DEEMSTER"
ARROW FILM CORP.

"THE WHIP"
PARAGON

RIGHTS PURCHASED

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EXCLUSIVE SELLING AGENT FOR AMERICAS MOST PROMINENT PRODUCERS, CONFIDENTIAL PURCHASING AGENT FOR FOREIGN BUYERS

BROTHERS

INDIA

EXHIBITION RIGHTS IN STRAITS, FOR THE FOLLOWING FILM TRIUMPHS

"THE GIRL FROM FRISCO"
KALEM SERIAL

"DARKEST RUSSIA"
WORLD

"JIMMIE DALE"
MONMOUTH SERIAL

"NEW PROTEA"
FRENCH SERIAL (ECLAIR)

"ARBUCKLE COMEDIES"
PARAMOUNT

THROUGH

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FELIX MALITZ GEN'L MANAGER

PRODUCERS ADDRESS ALL OFFERS TO
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SOLE AUTHORIZED PURCHASING AGENT FOR
KRISHNADAS BROTHERS AND LIKE IMPORTANT
FOREIGN BUYERS.

"OVER HERE" shows the converting of a virgin forest into a great military city FOR 40,000 OF OUR BOYS IN 52 DAYS.

"OVER HERE" without warfare or bloodshed, the patriotic film of the hour—a SUPER FEATURE, a main attraction—in 2,000 feet has greater appeal and timeliness than any film yet produced. Released November 19th, 1917.

See "OVER HERE"! Its your opportunity to cash in, and cash in big.

WORLD-PICTURES
Exclusive Sales Agent

SELECT SP PICTURES

Her hand sought the jeweled dagger in her bosom that was to be her last defense. As she stood, hesitating, there came to her, by a trick of memory, scenes of her early happiness. With what high hopes she had seen Vale set forth, on the road to fame and fortune! And now—the sacrifice! Her hands tightened on the dagger—well, she would be no lamb led to the slaughter!

Isn't she stunning! Of course, it's

ALICE BRADY

IN

"HER SILENT SACRIFICE"

(Directed by Edward José)

and it is the first of her

SELECT SP PICTURES

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue
New York City

SELECT SP PICTURES

Having dismissed the maid, he turned to her. "If you and I were on a desert isle," he began, and then she received the surprise of her spoiled young life. You, too, will get the surprise, for you have been holding your breath with excitement all during this swiftly dramatic scene in

"SCANDAL"

(Directed by Charles Giblyn from the serial by Cosmo Hamilton)

This is the first of the splendid series of star pictures in which

LEWIS J. SELZNICK presents

CONSTANCE TALMADGE

You will be for her from the very first reel!

Distributed by

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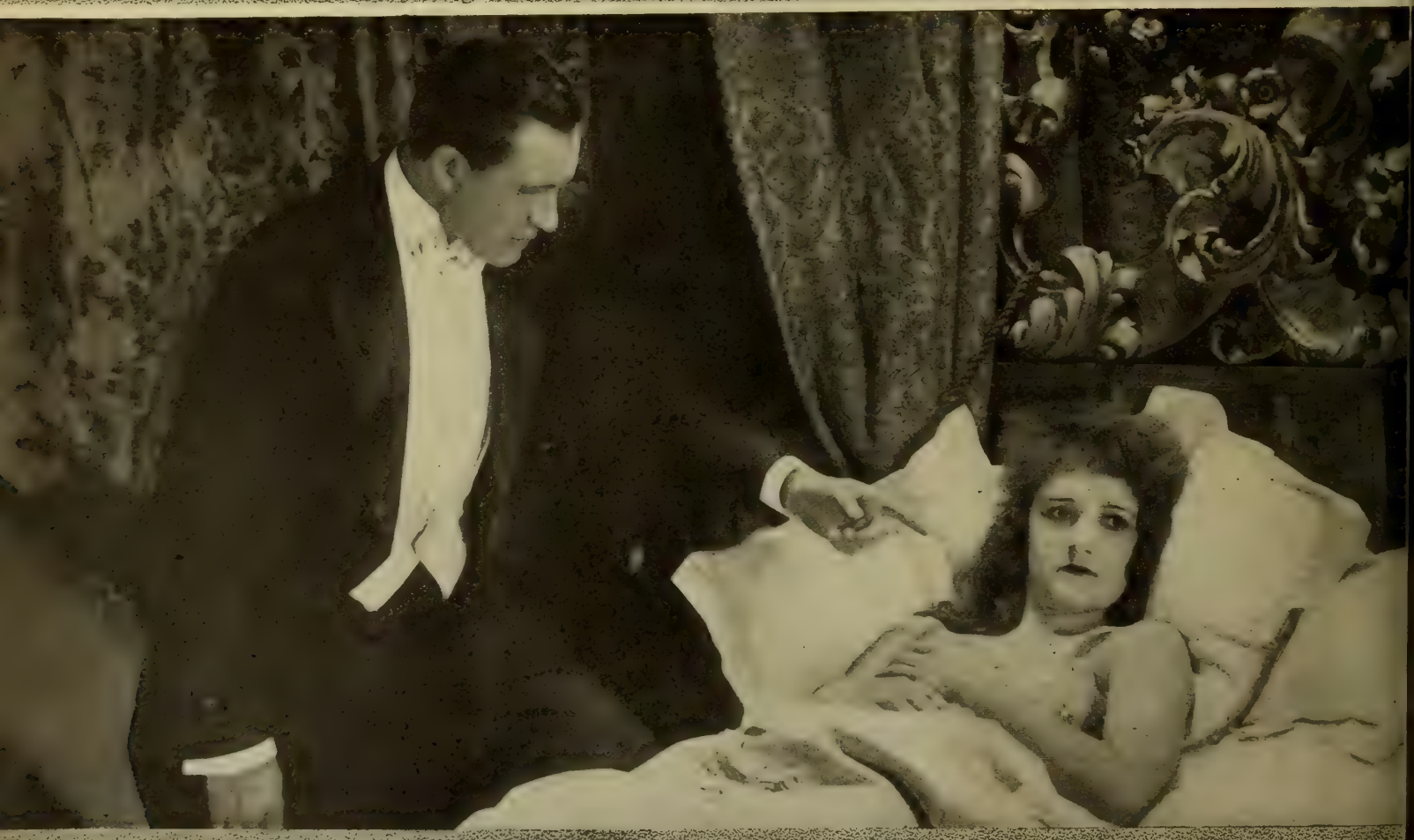
729 Seventh Avenue, New York City



SELECT SP PICTURES

"I told you he was a coward!" Under the accusation Monte flinched, as from a blow, and yet he remained silent! Silent, while his friends wondered; silent while his fiancee handed him back his ring. *But was he a coward? You will decide when you see*

"OVER THERE"

(Directed by James Kirkwood. Produced by Charles Richman Pictures Corporation.)

It embodies the patriotic spirit, and envisions the soul-stirring scenes that are making history today. As its stars are

CHARLES RICHMAN

and

ANNA Q. NILSSON

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

For Years and Years and Years

the one best bet in the entertainment world has been

EVA TANGUAY

Can you see the answer?
Delay no longer! Sign up for

"THE WILD GIRL"

in which HARRY WEBER presents the renowned Tanguay for her

First Time on the Screen!

SELZNICK PICTURES

It's your own fault if you are not in on this!

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

Pathé

The 7 PEARLS

with **MOLLIE KING**
and
CREIGHTON HALE

Written by CHARLES W. GODDARD .... author of "The Perils of Pauline," and "The Exploits of Elaine." .....

The SEVEN PEARLS WENT GOOD AT THEIR THEATRES

Under the caption "How did that picture go at your theatre?" The Exhibitors Trade Review of October 20th and 13th gave the following reports from theatres showing "The SEVEN PEARLS," these being all that were published on this serial. .....

The SEVEN PEARLS,-LYRIC, Buffalo, N.Y. VERY GOOD
The SEVEN PEARLS,-COSTELLO, N.Y. City VERY GOOD
The SEVEN PEARLS,-PALACE, N.Y. City VERY GOOD
The SEVEN PEARLS,-NEW COLUMBIA, BOSTON, MASS.,-
AUDIENCE APPRECIATIVE

It looks like a unanimous vote, gentlemen. How about putting it on at your theatre.

Produced by
ASTRA for
PATHÉ

PATHÉ

BESSIE LOVE

BRYANT WASHBURN

PEARL WHITE

PATHÉ PLAYS HAVE MADE GOOD *from the* START!

Not only has extraordinary interest been shown in them by exhibitors but the reviewers have been unanimous in their praise of them .....

What they say of the first of the PATHÉ PLAYS

"STRANDED IN ARCADY' is good, interesting melodrama.... Suspense kept up until the final fade-out.... Production satisfactory in every way. .... Shows the popular Mrs. Castle in an entirely new role. .....
Exhibitors Trade Review

"STRANDED IN ARCADY' ought to prove a box office winner... Teems with action. Maintains tensest interest.... Never have been made five reels with more ... action. Direction flawless.. Mrs. Castle has never done better work. Motion Picture News. "'STRANDED IN ARCADY' a dramatic story full of thrilling adventures.... Mrs. Castle charming.... Exhibitors will find this picture popular..... Dramatic Mirror. "In 'STRANDED IN ARCADY' Mrs. Castle makes good as a screen player.... There is no doubt of that.... The story interests and holds, throughout.... Thrilling" Moving Picture World. .....

FANNIE WARD

FRANK KEENAN

PLAYS

Announcing

Mrs. VERNON CASTLE

in the third of the five reel PATHE PLAYS....

SYLVIA of the SECRET SERVICE

A thrilling, fast moving drama that will keep your audience keyed up to Q every minute of the time......

Story by Joseph Trant.....
Scenario by Philip Bartholomae
Directed by George Fitzmaurice
Produced by ASTRA

What they say of the second of the Pathé Plays:

"'The Mark of Cain' is a mystery story of unusual excellence. Presented with a deftness and skill that keeps the observer guessing every minute of the time. Mrs. Castle appears with her usual grace and charm. The story a model for its type."
Moving Picture World

"A thrilling and mysterious detective story with plenty of action makes 'The Mark of Cain' an exciting entertainment for lovers of the sensational. Replete with unusual situations. Holds interest from first to last. Brimming over with thrills, action and excitement."
Exhibitors Trade Review

"'The Mark of Cain' has the fine advertising advantage of Mrs. Castle's name and a story that will please. Mrs. Castle handles her role capably and extracts all its worth. Plenty of suspense and the action is fast."
Dramatic Mirror

"'The Mark of Cain' is a murder mystery story, swift of movement and rich in thrilling, melodramatic situations. The unraveling of the mystery is done after a clever fashion to the tune of rattling fast action."
Motion Picture News

MRS. VERNON CASTLE

Pathé

YOU HAVE LEARNED *to* EXPECT *the* BEST IN PATHÉ SERIALS .....

to give you the best in the new Serial ...

The HIDDEN HAND ....

PATHÉ has assembled a cast which everyone will admit is superior in every way, a cast headed by the beautiful

..... DORIS KENYON .....

and in which SHELDON LEWIS the famous "Iron Claw" of the "Iron Claw" and the "Clutching Hand" of "*The* Exploits of Elaine," ARLINE–PRETTY and MAHLON HAMILTON have prominent parts. Arthur B. Reeve, whose mystery stories in the Cosmopolitan Magazine have a very large following, and Charles Logue wrote the story-an authorship which insures interest *from* Start to finish.

As usual the serial will be extensively advertised in the great Hearst chain of newspapers and many others. Striking posters and complete campaign books to help the exhibitors fill his house. Remember what Pathé serials have done *for* you in the past, turned dull days into big ones, and Book "*The* HIDDEN HAND .....

Released November 25th

Pathé

DORIS
KENYON

Pathé

Patriotism, Intense Interest in Our Boys Abroad, and the Eagerness of Those Hundreds of Thousands Whose Relatives and Friends are already in the Service, To see the life they will Live – All this you have to appeal to when you show the Two Reel

UNDER *the* STARS *and* STRIPES *in* FRANCE

..... the first complete and authentic motion picture record of the life of our army in France. Brimful of human interest, timely to the minute, your audiences will be thrilled to the core. Show it and hear the applause!

READY NOW – GET IT FROM THE NEAREST PATHÉ EXCHANGE

Photographed by the Cinematographic Division of the French Army

Who is June?

June is a remarkable character appearing in a coming METRO production

June reaches the very heights of charm and the very depths of pathos in this wonderful, wonderful drama.

June will, unquestionably, attain the pinnacle of motion picture success and fame as the immediate result of this work of genius.

Who is June?

METRO
must keep you
in suspense a
little longer

A word to Mr. Stanley Mastbaum of Philadelphia,

Dear Mr. Mastbaum:

We have seen your name, Mr. Mastbaum, on our booking records for a long time, and we still see it there. Knowing that you have been a consistent user of METRO Pictures we feel, modestly, that we have helped along with your success.

Now then, will you take a good long look at the new Emily Stevens production called "OUTWITTED" and give us your frank opinion of its value to the Exhibitor?

We believe we can guess your answer – perhaps that's why we're putting it up to you.

Sincerely,

METRO Pictures Corporation
by the President

P.S. We congratulate you on your splendid fight against the attempt of the Pennsylvania Board of Censors to ruin what you considered a wonderful production,–Emily Stevens in "A Sleeping Memory"

Wonderful

EMILY STEVENS

IN

OUTWITTED

Charles A. Logue wrote it · George D. Baker directed it · and Miss Stevens wins new honors in it ·

6 GREAT ACTS **METRO** releases it NOVEMBER 12.

Mr. Exhibitor:

Make the most of a wonderful opportunity—

A REALLY great patriotic picture serves two purposes. It delights and benefits your audience—it helps you to make money, money that you need to buy Liberty Bonds and pay all the taxes possible to help Uncle Samuel out in this great crisis.

You know what "*The* Slacker" did for you.

Now comes its greater successor with the big little star.

MABEL TALIAFERRO

in Draft 258

Wm. Christy Cabanne who made "*The* Slacker" also directed this production and the story is by June Mathis and Mr. Cabanne.

There are NO Battle Scenes.

Go and Go NOW to your nearest METRO Exchange and book this Box Office clean-up.

TRIANGLE

Triangle Magazine is published to help exhibitors make money. Do you receive it regularly? If not, send us your name and address.

J. P. Cotter, Manager
of the
Orpheum, Grand and Empire Theatres
in Baker, Oregon, on October 23, writes:

"Just a word of commendation to the publishers of Triangle Magazine which the writer considers one of the best trade papers which comes to this office."

THE TRIANGLE DISTRIBUTING CORPORATION
1457 Broadway
New York

TRIANGLE

Olive Thomas

in

"INDISCREET CORINNE"

She shocked her aristocratic family by craving to be a "regular vampire with a past." Her wild escapades as a masked dancer will keep your patrons in suspense and laughter.

Released November 11

TRIANGLE

Roy Stewart

in

"THE MEDICINE MAN"

This man's "Medicine" is a sure cure for a failing box office. Here's a gunfighter who teaches the six-shooter new tricks.

Released November 11

TRIANGLE

Keystone Comedy

"FALSE TO THE FINISH"

His wife and mother-in-law combine to end his love affairs with the pretty gown models.

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FIRST NATIONAL EXHIBITORS' CIRCUIT

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A Promise and a Fulfillment From Director to Exhibitor

A business transaction of unique interest to the entire motion picture industry has just been effected, whereby Herbert Brenon's "Empty Pockets" will be distributed throughout the world by the First National Exhibitor's Circuit.

The Rupert Hughes' story of THE MELTING POT of New York, with its notable Brenon cast, is a thrilling and absorbing melodrama of swift movement, adroit turn of plot and appealing love interest.

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BERT LYTELL

in

The Lone Wolf's Return

as adapted from the story

now appearing in

20 THE SATURDAY EVENING POST October 27, 1917

THE FALSE FACES

A CHAPTER FROM THE HISTORY OF THE LONE WOLF

By Louis Joseph Vance

(to be exhibited in January)

Louis Joseph Vance

has written his most powerful melodrama in his sequel to "The Lone Wolf."

Mr. Vance's fascinating hero makes his return as a spy behind the German lines. The story, moving with tense speed, rapidly carries him through an amazing series of adventures on the Flanders battlefield and in a Teuton submarine. The trench scenes and moments on a death-dealing U-Boat will form a picturesque background for the thrilling action.

The sequel has already attracted wide attention. It has been pronounced to be far swifter and more unusual of plot than its predecessor. It will make a more compelling film story than "The Lone Wolf" because Mr. Vance wrote the new story with the screen adaptation in mind.

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The verdict of Exhibitor Press Public

BERT LYTELL
AS
MICHAEL LANYARD

WRITING OF "THE LONE WOLF" THEY SAY:

"Bert Lytell in the title role gives a very fine performance."—*Exhibitors' Trade Review.*

"Bert Lytell screens like a 'winner' moves with the agility and 'pep' of a Fairbanks, and executes with a subtleness and unaffected air of a born artist."—*Motion Picture News.*

"Bert Lytell acts with the ease and finish of a veteran."—*Moving Picture World.*

"Certainly there has never been a more captivating crook than this 'Wolf.' Much of his appeal is due to the personality of Mr. Bert Lytell."—*New York American.*

"Bert Lytell, who makes his screen debut in the production is delightful."—*New York Telegraph.*

"Never played a picture in the Hamilton Theatre that met with better commendation than 'The Lone Wolf.'"—Hamilton Amusement Co., Lancanster, Pa.

"'The Lone Wolf' was one of the best productions that we have ever shown at our Strand Theatre."—M. E. Comerford Amusement Co., Scranton, Pa.

"'The Lone Wolf' got over in splendid shape and was quite a sensational success, creating much talk."—The Circle Theatre Co., Indianapolis, Ind.

"The acting of Mr. Lytell in every detail was excellent."—F. B. Hammond, Philadelphia, Pa.

"I could give enough remarks on Mr. Lytell to fill a book."—A. L. Zacherl, Grand Forks, N. D.

"Mr. Lytell's acting favorably impressed everyone."—E. Brodie, Lawrence, Mass.

"Mr. Lytell is sure to be a favorite."—Jack F. Truitt, Sedalia, Mo.

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And They Call This The "Greatest Of Goldwyn's Achievements"

JANE COWL, beautiful, popular and powerful star, with her assured following throughout America, scored a nation-wide success in her first Goldwyn Picture.

"The Spreading Dawn," a story by Basil King, already known to millions through its publication in the *Saturday Evening Post,* provided Miss Cowl with a play that still further increased her drawing power.

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Goldwyn *presents:*

JANE COWL

in

The Spreading Dawn

by Basil King

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Goldwyn Pictures Corporation

16 East 42d Street New York City

Goldwyn Pictures

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SHE was poor and humble. She had youth and charm and beauty, but she was just a helpless and almost friendless little girl in a big, cold city.

HE was rich and heart-hungry and no girl had won a place in his affections.

Accident brought Romance into their lives. Can you imagine the unusual events that drew these two together? Today, in leading theatres everywhere, millions of admirers are applauding as

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MAE MARSH

in

Sunshine Alley

by MARY RIDER

Supported by popular Robert Harron

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THIS is one of those unusual productions that triumph over every kind of local condition. If a city is having a "dull week," this powerfully-told story draws the crowds again into the theatre.

"The Manx-Man" freshens public interest and sharpens the public appetite because it has, first of all, a "grip" in its theme; a pictorial dramatic power and a trio of popular stars. It has within it the genius of a brilliant director and one of the greatest stories of modern literature. Those are *reasons enough to insure the popularity of any production.*

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PRESENTS

George Loane Tucker's picturization of Hall Caine's Greatest Story

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with

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Henry Ainley - Fred Groves

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TWICE they met—this foreign-born creature with the haunting eyes and this merciless man of wealth.

Once beside the body of her dead father—sacrificed to greed.

Next—in the heart of New York's night life, where his memory played him false.

And then came the tragic climax when all of her years of suffering were paid for in a single, lightning-like moment.

This is but *another of the dozen or more dramas* that thread their way through

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Greatest Story

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ushers in a new era
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that which alone had made
industry successful
since the days
when Joseph sold grain
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"A Man's Man"

Written by PETER B. KYNE

DIRECTED BY OSCAR APFEL

The Rousing—Ebullient—Vibrant—Seething Story of an American Superman.

Bessie Barriscale

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I was attracted still more by the thoroughness of Paralta's organization, and the seriousness of its intentions. In few other products with whose distribution I have been connected has there been, prior to release-ment, such investment of capital, such a gathering of the elements of successful production, such intentions and ideals, as are expressed by Paralta and its officials.

It is but natural that similar elements with high ideals in the exhibition and other fields should join with me when they understand, as the officials of Paralta Plays, Inc., understand, my own intentions and the far-reaching plans which I shall offer to the industry.

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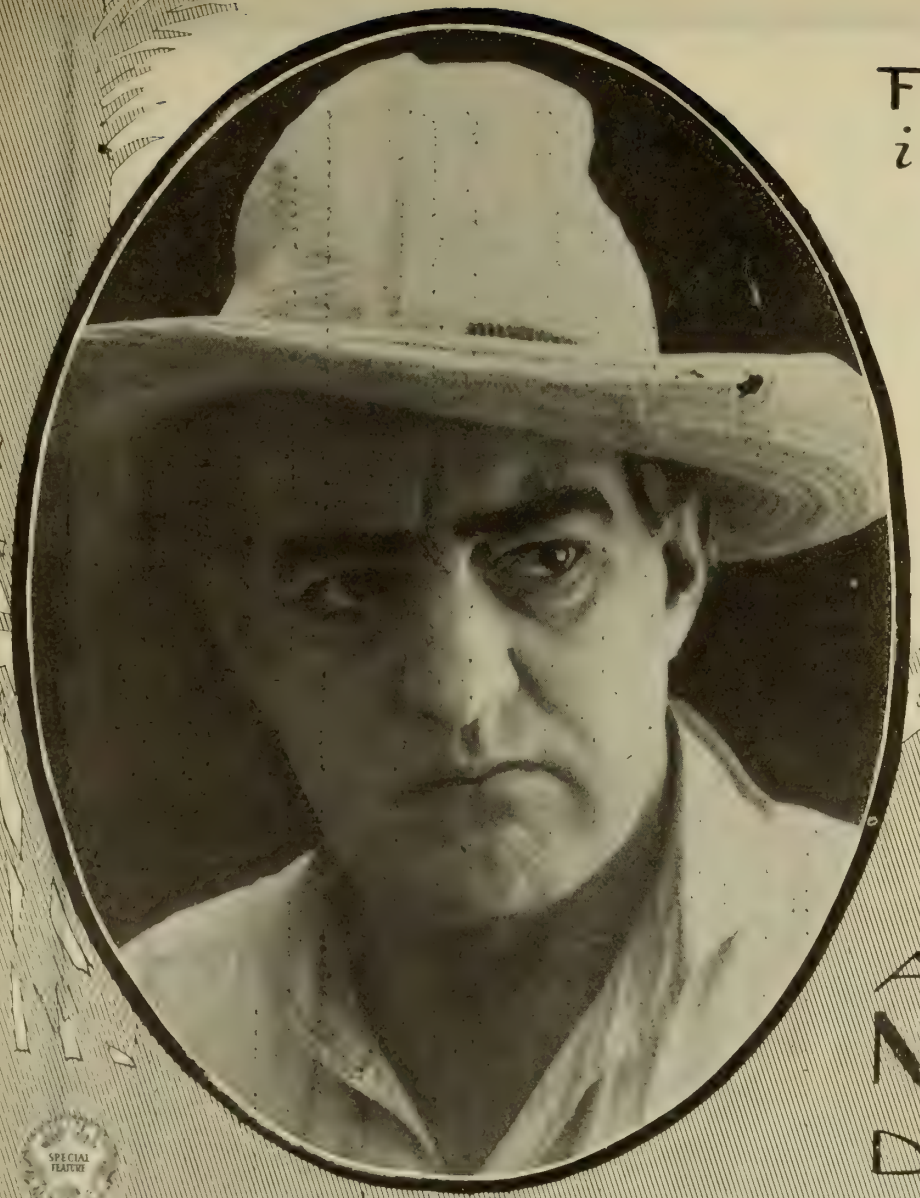

Frederick McQuigg as "Rob Reel" in the CHICAGO AMERICAN says:

BY ROB REEL.

Tyrone Power is to appear here next month in one of the strongest productions yet turned out by the camera. He has the lead part in Herman Whitaker's absorbing novel, "The Planter."

For a portrayal of strength coupled with ruthlessness there has nothing appeared this season to equal the work of Mr. Power. He gets the part of the evil Ludwig Hertzer over so strong that you feel the man's very presence, while you know all the time it is only a picture.

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The picture was made down in the rubber country with all of the tropical atmosphere and spectacular settings described in the noval. F. M. Manson, a Nevada mining millionaire, with a hobby for pictures, presents the production and is head of the company which made "The Planter." The distribution is through Mutual, in whose exhibition room an advance showing was given the press and trade.

SPEND OVER $250,000.

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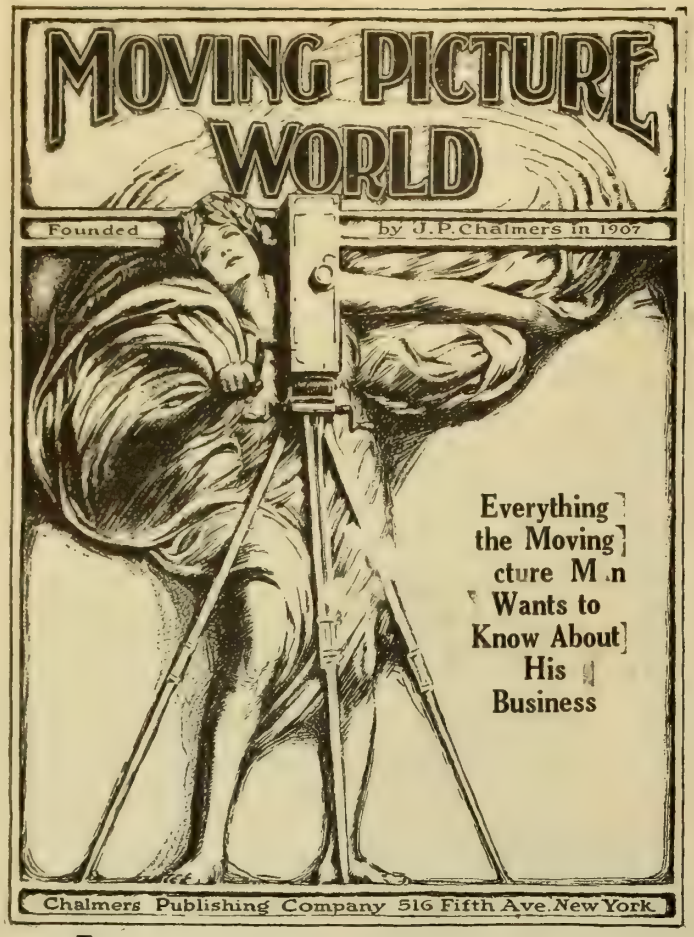
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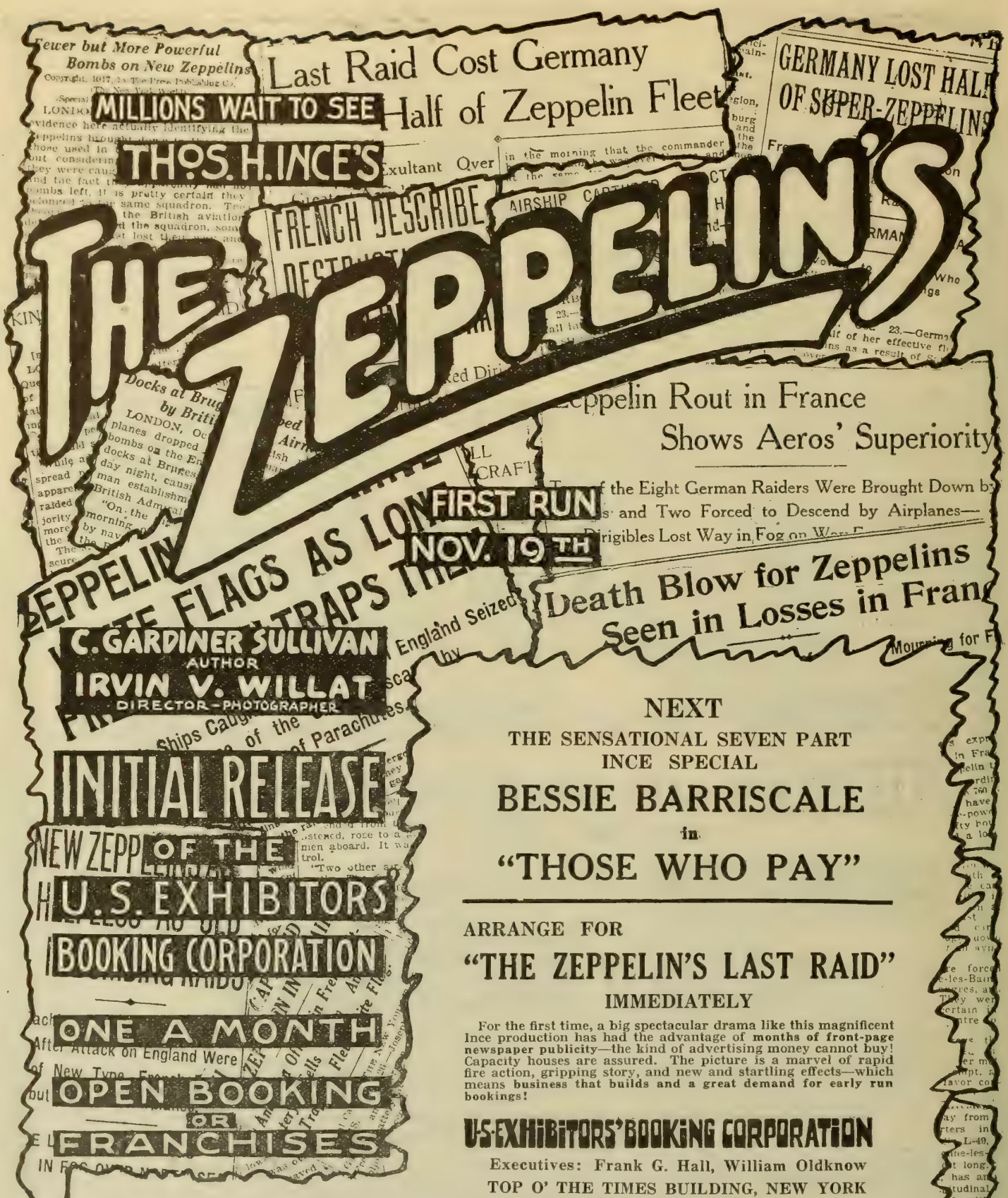
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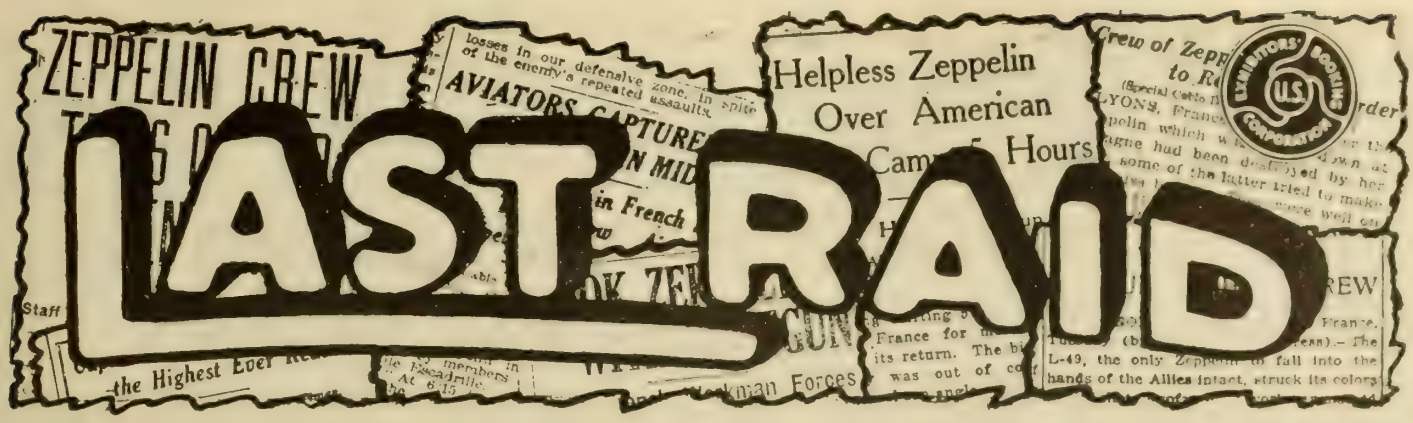

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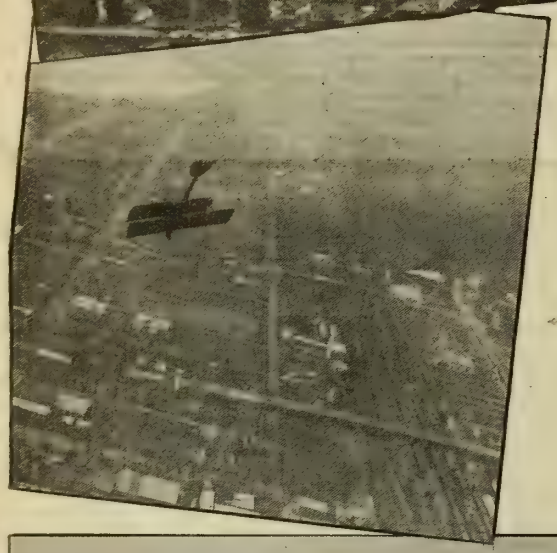

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(The Index to this issue is on page 1078.)

Saturday, November 17, 1917

Facts and Comments

FOR the convenience of exhibitors and readers throughout the country we are again printing that section of the bill covering the tax on theater admissions. See page 995. While the wording of these sections is far from explicit on many points, a second and third reading will show more clearly the intention. Two points that seem to cause confusion are the five cent exemption and the tax on children under twelve. The five cent exemption only applies where this is the maximum price for admission to any seat in the house. The tax on children under twelve, as we understand it, is one cent only, whether the admission for the child is five cents or fifty cents, except as noted above in houses whose only and maximum admission is five cents, on which there is no tax for either children or adults. We refer readers to rulings of Commissioner Roper on other pages.

* * *

AS WE have already said, one of the really deplorable features of the war tax is that it will be a contributing cause in closing many of the picture shows in our out-of-the-way and sparsely settled communities. In no sections of the country have the pictures been such a boon as they have where there is little else to add variety to the dull routine of life. It is no exaggeration to claim that the local picture show has proven a godsend to the older just as much as to the younger people in the rural communities of this vast country. We believe this very point will receive due consideration by our legislators and we may surely look for the repeal of this particular part of the tax just as soon as the Government can afford to do so.

* * *

THE experience of a well known and progressive Pacific Coast exhibitor in regard to special children's programs is not encouraging, judging from a paragraph in this week's correspondence. After a most earnest effort and great care and trouble in selecting programs, etc., Manager Clemmer of Spokane, Wash., has decided to discontinue his special children's exhibitions, to which he has given perhaps as much attention as any other individual in the country. Lack of interest on the part of parents, school teachers and others is largely responsible. We are inclined to believe that this movement is simply several years ahead of the time and feel that there is a need and a place for such work, if given proper consideration by parents and teachers. The trouble just now is due to the premature agitation for children's programs on the part of faddists and those who desire to create some activity for their own idle time. When this work is dropped by those who only make it a hobby to fill in otherwise unused time and is taken up by the real parents and teachers, we will see what the pictures can really do for the children, not only as recreation and entertainment but as the greatest aid to mental activity and development.

* * *

THE attention of theater managers and musicians is again called to the lists of tax free music published in this issue and in our last week's paper. The large quantity of available material as revealed by these lists will show that the picture theaters can be altogether independent of music that is liable to performing fees. As the value of music to the author or publisher is largely due to its popularity and as the picture theater is without doubt by far the best medium today for acquiring such popularity, we may pretty soon expect a much more reasonable attitude on the part of owners of copyright music when it is eliminated from the programs of say ninety per cent. of our picture theaters.

* * *

READERS of this paper, as usual, will have noted recently the reliability of our editorial and news columns. There has been no attempt, on our part at least, to magnify the woes of the exhibitor as represented by the war taxes, etc., simply to use them as an occasion to step in and pose as saviors of the industry. Just as soon as official and authoritative information on any of the knotty problems of the industry is available, our readers may be assured it will be found in the columns of the MOVING PICTURE WORLD. Furthermore, our influence whenever it can be of value or any real benefit will be exerted to the limit for the best interests of the trade, but not simply as a lever to advance our own personal interest.

A Blunderer in Screenland

By Louis Reeves Harrison

ALMOST anything Channing Pollock has to say on "What's the Matter with the Movies" is well worth reading, and the fact that he is very much more entertaining than logical need not deter rational men from observing his irrationality—his sophistry is so light, gay and interesting. He is fairly representative of that form of authorship which has acquired the habit of expressing itself through a complicated system of signs imprinted on sheets of paper, an art so old that its leading exponents have come to assume an attitude of "I am holier than thou" toward the rest of the world in general and toward the New Art in particular.

Such authors deserve the awe they inspire. They are the dark and mysterious wizards of language. They spend their devoted lives in acquiring a black-art proficiency, the occult science of saying something everybody knows already so that those who come under the spell of enchantment think they are reading something new. These jugglers of words are really expert conjurers, and they deserve both credit and sympathy. The mental sufferings they undergo in acquiring their art are only exceeded by the horrible tortures they inflict on their fanatical followers.

Between Browning and Pollock, I would chose Pollock any day in the week. I can, at least, imagine I am getting what he is trying to say, and there is no little satisfaction in that. I like him particularly when he is progressive—intelligent dissent from current world views usually contains some truth—for there emerges from his buoyant heresy a sincere desire to promote reform in present methods of motion picture production. Every branch of it can be improved, even the scenarios submitted to the studios by well known novelists and dramatists.

"The sun was setting upon one of the rich grassy glades of that forest. Hundreds of broad-headed, short-stemmed, wide-branched oaks flung their gnarled arms over a thick carpet of the most delicious green sward; in some places they were intermingled with beeches, hollies and copsewood of various descriptions, so closely as to intercept the level beams of the sinking sun; in others they receded from each other, forming those long sweeping vistas, in the intricacy of which the eye might lose itself, while imagination considers them as the paths to yet wilder scenes of sylvan solitude."

Fictionists of linguistic dexterity, in stories which flash out for a short season and then to the junk store, rarely excel this descriptive word-painting, and an intellectual labor is involved along the entire line, descriptive or narrative. They may take a vast amount of pains to impress the imagination of the reader through his solution of their word problems, itself an intellectual effort, with what can be instantly flashed on the screen in a glory and beauty transcending that of any other art of expression, but Mr. Pollock is of no such opinion.

"Pure waste of time," he says, "to call attention to the limitations of a medium denied the kindling power of words, the niceties and beauties of language." The real trouble seems to be that fifteen millions of people who go to the "movies" every day are not bothering their heads about the "niceties and beauties of language." They prefer to see that grassy glade in the forest with their own eyes to hearing about it through a medium in which one man struggles to express what they must struggle to understand. The sole justification of printed fiction is the author, and he would do as well in the movies if he knew how.

Mr. Pollock knows very well that a vast amount of elimination and transformation becomes necessary in adapting the go-as-you-please composition of the novel to stage presentation, and there is little doubt that he realizies the necessity of elimination and transformation in the screen product, but it is not improbable that certain difficulties of making pictured versions of a story have never come to his attention. There is not space in many such pages as this to enumerate them, but one may be offered by way of illustration, and it may shed a ray of light.

The dramatist may take infinite pains to finish his stage play so that it conforms to every possible requirement, and that it may be rehearsed as written. From in front he and the manager may study the whole effect. They decide to make changes. Again they study the whole effect, and so on, each time viewing details in their relation to the entire composition. The author of the screen version and the supervising director enjoy no such advantage.

A studio has been engaged in advance for a certain number of days at, say, a hundred dollars a day. Immediately upon the conclusion of this interior work the sets are removed, part of them props to be used in a production which immediately follows. It is practically impossible under present conditions to go back and do portions of the work over again. A lot of unforeseen errors creep in which, in the case of screen production cannot be remedied. The critic recognizes them, knows how they occurred and is tolerant accordingly. The novelist from whose story the screen version is made, incapable of making such a version himself, or only indifferent to all but the financial reward, sets up a howl of agony, though he may be paid more than the real author, the scenario writer.

Mr. Pollock becomes the author of a drama which he founds on a work of fiction. The skill of new workmanship all his, he gets credit for what he has accomplished. When a scenario writer takes the timbers of an old novel and builds a new ship out of it which sails on to success, he deserves credit for his work. He is the author of the screen version as much as the dramatist is of the stage version. The art of visualizing a story is not any more reflective than that of stage representation. Each is a distinctive art of expression in itself. There are authors who are doing as well as could be expected in writing stories for screen presentation. They may not attempt printed fiction or stage plays because they are not qualified by nature or training for that kind of work, but they do not feel that literature and the drama are losing anything on that account, and they do not assume an attitude of "I am holier than thou" because they are not getting all there is to be got while the getting is good in other fields than their own.

There is a reverse side to this coin. A certain poet wrote a few verses which deeply impressed a motion picture producer. He paid an author to write a story around these verses. The poet loudly denounced the screen story at a private showing, not having contributed even so much as a suggestion to it. But it met with tremendous success. Letters of congratulation poured in on the poet from all over the country, and royalties piled up so that the poet took practically all the credit and a percentage of money which made that of the real author insignificant. There are pigs in other pastures than this Mr. Pollock. What they want is the money earned by those who do the real work and the credit besides.

A Few Side Remarks

By Sam Spedon.

ASIDE from the patriotic value of the war taxes on motion picture films and theaters, it has awakened producers and exhibitors to the value of organization and co-operation. Nothing like a few swift kicks to arouse common interest in the industry. Since the question of war taxes presented itself we have never seen such large and enthusiastic assemblages of all branches of the industry. We are convinced that it is assuming a real businesslike aspect.

'Twas a Rough Trip.

The great trouble with the good ship Industry is that in years gone by it has been drifting on calm seas in fair weather. We have all been lounging about the decks "living the life of Riley." When the storms came, the winds blew and the seas dashed over our decks, we found there was no one to take the helm and man the ropes. We are fair weather sailors and we have found ourselves sure enough all at sea. We find we need some pilots and good sailors. It is very probable that our recent experiences will discover and develop some real good material to keep us in the right course.

An Official Lookout.

Again we point out to the industry the necessity of having a competent man at Washington, D. C., all the time to look after our interests. A man who has practical knowledge of and experience in the business. One who understands all its branches and would be looked upon as an authority. Not a lobbyist or political wire puller. If the right man, with calm judgment, were there all the time with the proper support of the industry it would be no time before he would be the official consultant of the industry at Washington. In addition he could keep the industry informed of matters under governmental consideration pertaining to it.

Getting Too Near the Make-Up

By Edward Weitzel.

NO ONE can possibly take exception to the statement that screen drama is a pictorial art. Such being the case it also follows that when a woman of inherent grace and beauty lends her pulchritude to the impersonation of the heroine of a moving picture play care should be taken to pose the artist with a keen eye to the best display of her comeliness. The reverse effect is often obtained by an inartistic use of make-up in the close-up. Full length and half length poses of the lady are shown that do justice to her physical charms; then comes a close-up that has the over-accentuation of a circus poster.

The face on the screen is anything but an object of beauty. The mouth is daubed with paint, after the fashion strictly adhered to by the Merry Andrew of the sawdust ring; the eyelashes are so heavily overlaid with cosmetic that they are but a grotesque exaggeration of anything human, and the lids liberally smeared with make-up, are ashen gray in color and resemble not life but death. Even the fashion among certain foolish females of plastering their faces with paint and lip rouge and walking abroad in the truthful and unsympathetic light of day does not offer any excuse for the human caricature too often thrown on the screen as the counterfeit presentment of an attractive and charming woman.

Variation and a deeper impression of the unloveliness of a streaked or piebald effect, when applied to the face, is frequently obtained by causing the lady to weep and permit the cosmetic on her lashes to mingle with her tears. This has a tendency to bestow on her what a once well known popular song classified as "two lovely black eyes." An instance may be recalled where a child of ten, a beautiful little girl, was shown fast asleep in a close-up. The picture would have been wholly charming but the childish look was almost destroyed by the paint on the heavily darkened eyelids.

The views expressed by Mary Garden on the subject of the close-up may prove interesting, in connection with what has just been written:

"The moving picture camera and the much-despised close-up have developed pantomime to a point of artistic precision never attained before. On the stage everything has to be highly colored, every gesture exaggerated and every expression heightened to achieve an effect on the huge audience so far away. Today the screen has brought the actor into such intimacy with his audience that every smallest movement, every flash of an eyelid counts. The camera has made acting natural."

It is not necessary to more than point out the fact that natural acting is quite as possible to the spoken stage as it is to the screen and that the modern theater, compact in size and supplied with perfect lighting devices, permits the smallest detail of the actor's art to register its full effect. Both methods of mimetic expression are capable of the highest results, when intelligently applied. The close-up comes under the same rule, and many examples of its effectiveness and artistic appeal are to be found in the better class of photoplays. It is continually being misused, however, through faulty make-up, and robbing every type of lovely woman of her beauty and charm.

Censorship, Be Prepared

By Sam Spedon.

WHILE we were at the Maryland Exhibitors' Convention in Baltimore last week, the censorship question in the state of Maryland was discussed. The majority of exhibitors present were in favor of abolishing it and decided that it could only be done through the legislature and the newspapers. The exhibitors requested the assistance of the exchange salesmen in interesting the exhibitors in their different territories by appealing to the local legislators to vote in favor of repealing the law that created the board of censors. In furthering this plan slides were suggested, besides many other things.

What Have We Got to Offer?

A candidate for the legislature, from Baltimore, who was present at the meeting, was called upon to express his views on abolishing the legalized state board of censors. He said he was in favor of repealing the law and would cast his vote and raise his voice to do away with it, but he would like to know what to offer in place of it.

Much Talk.

We listened to a great many speeches in favor of eliminating the state board of censors, but not one of the speakers offered any alternative. They seemed to forget that most people who are in favor of some sort of inspection are satisfied with that in vogue in New York City where we have the inspection of the license commissioner who, on complaint of any citizen, if complaint is justified, can prohibit the showing of the picture. One exhibitor told us afterwards that he was in favor of a law penalizing any producer who made a lewd picture or scene in a picture.

"Power" of the Screen.

Bursts of oratory were displayed in extolling the "power" of the screen in defeating political candidates

who favored state censorship and voted for it. Another exhibitor told us he could not oppose any political influence in his district without endangering his patronage or attendance.

We have emphasized the necessity of putting the soft pedal on the "power" of the screen. Too much hue and cry about the "power" of the screen suggests it might become a matter of favoritism or partisan. We must show that those who control it are willing to abide by the common laws of decency and order and take the consequence as law abiding citizens do when wrongfully or rightfully accused, leaving it to a jury of peers to decide. It does not mean that the right and wrong of the screen should be left to a politically selected board of censors, who naturally might be controlled by those who appointed them for political reasons. Right here we have another reason for opposing legalized censorship, it can be used to force the owners of the screen to use it in favoring political aspirants seeking office.

Something to Take Its Place.

It is easy to say "abolish censorship" and give any number of reasons for doing it, but we must be prepared to furnish something else to take its place. It is a foregone conclusion that owing to violations in the past, that we must submit our pictures to some sort of competent review before they are shown in public or be subject to the laws that apply to our offenses. Now is the time to prepare our ammunition and strengthen our defenses.

An Attack and a Reply

WE ARE publishing herewith matter that should be carefully read and considered by every film manufacturer and exhibitor. The provoking thing is that there is an occasional production that gives a semblance of justification to such condemnation as voiced in the attack of the Rev. C. G. Twombley. That his remarks apply to films in general is a gross libel on the industry and most unreasonable as clearly indicated in the reply of Rev. H. E. Robbins. Again we ask why should the ninety-nine per cent. of honorable and decent manufacturers and exhibitors have to suffer such unjust condemnation because of a contemptible one per cent. who persist in placing on the market the concept of their own filthy minds. For the good name of the industry, for the success of your own business, eliminate every questionable film from your program. The public do not want them and you cannot build up a dependable patronage from the few frequenters and hangers-on of the saloons, who are about the only people who flock to see filth.

Attack Made by Rev. C. G. Twombley.

According to a report in the Cincinnati Times-Star, motion picture producers of the entire country were challenged by the Rev. C. G. Twombley, of Lancaster, Pa., to contradict the statements made by him before the Episcopal Church Congress, which was held in the Sinton Hotel, Cincinnati. "It is the direct purpose of a large number of motion picture manufacturers to produce pictures characterized by immorality, illicit love, and other features which are ruining the youth of our country," he said. "The manufacturers hold that the public wants 'pep' and broadness, and so they give it. Immorality and the false standards of the underworld are handed out to young people who come to regard these standards as moral standards. The fact that, in the end, virtue overcomes vice, that there is a moral tacked to the end does not excuse the foul passageway until the end is reached." "Five investigations," he declared, "made in the past two years reveal the fact that from 30 to 50 per cent. of all movie shows deal with marital infelicity and illicit love. From 15 to 20 per cent. deal with murders and suicides, and 25 per cent. with kidnapping, blackmailing, gambling, poisoning and like crimes."

The Reply of a Brother Clergyman.

Relative to a statement recently made in Cincinnati at the Episcopal Congress, I have to say that as owner and manager of one of the largest moving picture theaters in western New York I deny the statement made.

Of course if the person who made the statement has the proofs he can name the "large number of motion picture manufacturers" and can designate some of the pictures to substantiate his claim.

I have made the business my avocation and careful study for many years, and have had extensive dealings with manufacturers and exchanges. I know many of the leaders personally. I think that my acquaintance with the subject ought to be such as to qualify me as an authority in the matter. As a clergyman in the Episcopal Church my interest has been such as to especially call to my attention the defects of moving pictures and the business of exhibiting and producing moving pictures. I know quite thoroughly the policy and productions of such producers as the Paramount, Artcraft, Goldwyn, K-E-S-E, Vitagraph, Universal, General, Triangle, Mutual, Pathe, Metro, and World companies. I have used and recommended their pictures, and I know that they aim to, and do produce clean pictures. Pictures that are, as a whole, cleaner than the average magazine. Many of the producers, such as Edison, the Educational, etc., produce pictures that are on the very highest plane.

Furthermore, so far as the industry *can* be classified, the overwhelming sentiment is against pictures and exhibitions which aim to exploit the sensational and salacious. The Moving Picture World is, and always has been, a powerful and uncompromising antagonist of unworthy pictures. The trouble with some of the gentlemen of some of the church congresses is that they try to say something startling and sometimes they are not always quite well informed.

The moving picture industry, which is the most powerful agency of education in this country today, is crucified between two thieves. On the one hand is the greedy exhibitor and producer who are utterly irresponsible, who appeal to the lowest in humanity, but who do not represent the industry any more than some of the freak religious movements represent the church, and on the other hand the over pious brother who is always looking for some head to hit and finds the moving picture business a handy target.

In spite of this, however, our President recognized the industry as so influential that he confided the great task of spreading the propaganda of patriotism to the moving picture theater. So effective have these theaters been that public recognition has been made time and again of the good results accomplished.

In this city, as chairman of the Four Minute men, I have been informed by the Liberty Loan Committee that our moving picture speakers have been largely responsible for making this one of the banner "Liberty Bond" cities in the state in spite of our large percentage of foreigners.

My theater, "The Strand," is always a place for clean, wholesome recreation. On Sundays it is a powerful agency for temperance, good citizenship, morality and patriotism. With the aid of moving pictures the big theater is packed every Sunday night with hundreds of men who are easily influenced by pictures, music and tactful speaking.

If our clerical friends in every community will recognize the local theaters and co-operate with the managers they will find wonderful opportunities open to them for reaching out into the "highways and hedges" and getting into contact with those who need good influences most.

I repeat that nothing could be more unreasonable than this tendency to judge this, the fourth greatest national industry, by its worst, and by its most disreputable and unworthy "hanagers-on."

I do not ask that it be judged by its best. But we have a right to insist that it be judged as other things are judged, literature, for example, or even the church by its ideals, by its representative men and leaders.

Meanwhile I hope that God will some day put it into the heart and mind of some Carnegie to establish moving picture theaters and subsidize them in communities isolated and remote, so that the social decline, so apparent in these places, may be arrested and overcome by a recreation that stimulates the imagination, developes the mental and social faculties, and is accessible to almost every locality, and can be appreciated by every age and grade of intelligence.

Yours sincerely,

H. E. ROBBINS,

Rector of St. Mary's Episcopal Church and Manager and Treasurer of Strand Amusement Corp.

Questionable Films Do Not Pay

THE film production of questionable character and low moral quality does not pay, is not wanted by the public, is a money loser as it deserves to be. We say this without the slightest qualification and despite the fact that there are still a few boneheads, if not worse, in the producing end of the industry who fool themselves with the idea that these pictures are big money makers. Hardly a week goes past that we do not have to refuse classified advertisements from some State Right owner who wants to dispose of one of these vile features, which we already declined to advertise when first placed on the market. Most producers and exhibitors would not touch them, even if they did pay. Full realization of the fact that they are not profitable will possibly some day cure those responsible for them of their pernicious efforts.

TITLE OF LOCKWOOD PICTURE CHANGED.

The title of Harold Lockwood's next Metro wonder play has been changed from "Love Me for Myself Alone" to "The Square Deceiver." The original title is the same as that of the novel by Francis Perry Elliott, from which the screen play was adapted. The picture is a comedy drama and presents Mr. Lockwood in the role of a multi-millionaire who, meeting his dream girl conceals his indentity, becomes a chauffeur and lives a most unusual romance. The production is in five reels.

Roper Straightens Tax Tangle

Commissioner of Internal Revenue Rules that Film Is to Be Taxed But Once— Explains Admission Tax

THE Commissioner of Internal Revenue on Saturday, November 3, announced his decision as to the placing of the footage tax on motion picture films. Early in the week the motion picture industry in all its branches was astounded at the receipt of a letter by William Wright, of the Kalem Company, from Commissioner of Internal Revenue Roper, interpreting that section of the war emergency revenue law of October 3, placing a tax of one-half cent per foot on films, to mean that such payment should be made each time the film was leased.

This letter brought to Washington a group of manufacturers and exhibitors, who knew that large numbers of them would be driven out of business by such an unjust tax, as was exclusively told in last week's issue of the Moving Picture World, a lengthy conference was held with Deputy Commissioner Fletcher and Mr. Talbot, of the Law Division, and later William A. Brady conferred with Commissioner Roper personally. As a result the latter changed his ruling and the following was issued:

Treasury Department,
Office of Commissioner of Internal Revenue,
Washington, October 30, 1917.

Title VI, Section 600 of the Act of October 3, 1917, imposes "a tax equivalent to one-half of one cent per linear foot" "upon all positive moving-picture films (containing a picture ready for projection) sold or leased by the manufacturer, producer, or importer."

The tax upon the manufacturers of automobiles, musical instruments, sporting goods, etc., imposed by the same title, has to be paid but once, and it is logical to assume that Congress intended likewise in the case of moving picture films. It also appears that a different interpretation of the section in question would impose greater burden than could have been intended.

The language of the sub-divisions imposing the tax upon the other articles mentioned differs from that concerning films in that the tax is imposed upon the articles "sold by the manufacturer, producer, or importer." However, the framers of the act recognized that moving picture films as a rule are not sold, but are merely leased or rented to exhibitors, and it was evidently in view of such practice that the language of the paragraph relating to moving picture films was made to read "sold or leased," instead of merely "sold."

Accordingly the words "sold or leased" as they appear in this sub-division are construed to mean **when first sold or leased;** requiring the payment of the tax only once.

DANIEL C. ROPER, Commissioner.

Approved: L. S. ROWE, Acting Secretary.

Roper Answers Washington Exhibitors

Internal Revenue Commissioner Straightens Out Some Knotty Points for Benefit of All Picture Men.

A NUMBER of things have occurred during the past few weeks which have shown the exhibitors of Washington City that there is great need for a strong organization there. On several occasions the exhibitors have got together only to permit their organization to die from lack of interest a short time later. There are many abuses that would never occur if the motion picture men had the strength to combat them; they are just beginning to realize that in unity there is strength.

With their various troubles standing out before them, a group of twoscore or more exhibitors congregated in the auditorium of the Cosmos theater on October 31 for a lengthy discussion. It was decided to hold open the question of the footage tax, to which all of the exhibitors have taken exception, until the association is more firmly organized. They will protest against the levying of a charge by the film companies on films put on the market prior to the effective date of that part of the war emergency revenue law as demands the payment by manufacturers, producers, and importers of one-half cent per foot.

The committee appointed the week before to ascertain from the Commissioner of Internal Revenue how the admission tax was to be assessed made its report, presenting the following letter received from Commissioner Roper answering the questions propounded in the committee's letter to that official:

Office of Commissioner of Internal Revenue.

William Hinton Holloway, Woodward Building, City.

This office acknowledges the receipt of your favor of the 25th inst., in which you submit certain questions in regard to the motion picture industry. These questions and answers are as follows:

1. Where no reduction in the charge of admission is made in the case of a child under twelve years of age is the tax 1 cent?

In the case of admission of a child under twelve years old the tax is 1 cent thereon irrespective of the amount charged for such admission. In the example given where the theater charges an admission of 15 cents and makes no exception in the case of the child the tax upon the child's admission would be 1 cent.

2. Where a theater charges a maximum admission of 5 cents for afternoon performances and a maximum of 10 cents for evening performances, will the tax have to be paid on the afternoon admissions?

Where the maximum charge of the theater is 5 cents for the afternoon performances there will be no tax paid upon any admission thereto. Where the maximum rate of 10 cents is charged for the evening performance the tax will be paid upon all admissions to those performances whether the person pays 5 cents admission or 10 cents admission.

3. Where a theater has a maximum charge of 5 cents for admission on certain evenings of the week and a charge of 10 cents on other evenings, will the tax have to be paid on the former as well as on the latter?

On such evenings where the maximum charge for admission is 5 cents there will be no tax due upon any admission charged. On those evenings where the maximum charge is 10 cents a tax will be collected on all admissions to the performance given on that evening. This ruling is the same as that given in No. 2.

4. Where a certain portion of the theater is set aside for 5-cent admissions while the balance of the house is held at higher prices, does the tax attach to such 5-cent admissions?

The tax will attach to such 5-cent admission. Five-cent admissions to a theater or other place of amusement are exempt from tax only when the maximum charge for admission to any part of the theater or place of amusement is 5 cents.

5. Where the theater charges 10 cents for adults and admits children free when under twelve years of age, will the tax have to be paid in the case of the children so admitted?

Where the theater charges 10 cents for adults and admits children under twelve years of age free there will be no tax upon those children so admitted.

6. Where a theater admits free children from organized charities, after having set aside a portion of the house for that purpose, and makes a charge of admission to other portions of the house, is the tax to be paid in all admissions whether free or charged for?

Where a theater admits free children over twelve years of age from organized charities, after having set aside a portion of the house for that purpose, and makes a charge of admission to other portions of the house in excess of 5 cents, a tax of 1 cent for each 10 cents or fraction thereof of the price charged to other persons for the same or similar accommodations will be collected.

No tax will be collected in case children under twelve years of age are admitted free. DANIEL C. ROPER, Commissioner.

The meeting was presided over by A. Brylawski, Maurice Davis acting as secretary. These two and Messrs. Holloway, Linz and Crandall answered the various questions put to them by the exhibitors present, explaining each point in detail.

Mr. Crandall also made a report on the activities of the special committee appointed to take up with the various newspapers the question of inserting in their news columns some reference to the fact that attendance at the picture shows did not represent a luxury, for each attendance meant the payment into the treasury of the United States of the amount of tax which in the aggregate would do much toward supporting our soldiers "Over There."

The meeting was a very spirited one, and seemed to be the forerunner of a number of others to be held at stated periods. The exhibitors will again be called together at an early date to complete their organization and discuss the question of the footage tax and a number of other matters that are now pending.

War Tax on Admissions and Dues

Sec. 700. That from and after the first day of November, nineteen hundred and seventeen, there shall be levied, assessed, collected and paid (a) a tax of 1 cent for each 10 cents or fraction thereof of the amount paid for admission to any place, including admission by season ticket or subscription, to be paid by the person paying for such admission: Provided, That the tax on admission of children under twelve years of age where an admission charge for such children is made shall in every case be 1 cent; and (b) in the case of persons (except bona fide employees, municipal officers on official business and children under twelve years of age) admitted free to any place at a time when and under circumstances under which an admission charge is made to other persons of the same class, a tax of 1 cent for each 10 cents or fraction thereof of the price so charged to such other persons for the same or similar accommodations, to be paid by the person so admitted; and (c) a tax of 1 cent for each 10 cents or fraction thereof paid for admis-

sion to any public performance for profit at any cabaret or other similar entertainment to which the charge for admission is wholly or in part included in the price paid for refreshment, service or merchandise; the amount paid for such admission to be computed under rules prescribed by the Commissioner of Internal Revenue, with the approval of the Secretary of the Treasury, such tax to be paid by the person paying for such refreshment, service or merchandise. In the case of persons having the permanent use of boxes or seats in an opera house or any place of amusement or a lease for the use of such box or seat in such opera house or place of amusement there shall be levied, assessed, collected and paid a tax equivalent to ten per centum of the amount for which a similar box or seat is sold for performance or exhibition at which the box or seat is used or reserved by or for the lessee or holder. These taxes shall not be imposed in the case of a place the maximum charge for admission to which is 5 cents, or in the case of shows, rides and other amusements (the maximum charge for admission to which is 10 cents) within outdoor general amusement parks, or in the case of admission to such parks.

No tax shall be levied under this title in respect to any admissions, all the proceeds of which inure exclusively to the benefit of religious, educational or charitable institutions, societies or organizations, or admissions to agricultural fairs, none of the profits of which are distributed to stockholders or members of the association conducting the same.

The term "admission" as used in this title includes seats and tables, reserved or otherwise, and other similar accommodations, and the charges made therefor.

Sec. 701. That from and after the first day of November, nineteen hundred and seventeen, there shall be levied, assessed, collected and paid a tax equivalent to ten per centum of any amount paid as dues or membership fees (including initiation fees), to any social, athletic or sporting club or organization where such dues or fees are in excess of $12 per year, such taxes to be paid by the person paying such dues or fees: Provided, That there shall be exempted from the provisions of this section all amounts paid as dues or fees to a fraternal beneficiary society, order or association, operating under the lodge system or for the exclusive benefit of the members of a fraternity itself operating under the lodge system and providing for the payment of life, sick, accident or other benefits to the members of such society, order or association or their dependents.

Sec. 702. That every person, corporation, partnership or association (a) receiving any payments for such admission, dues or fees shall conduct the amount of the tax imposed by section seven hundred or seven hundred and one from the person making such payments, or (b) admitting any person free to any place for admission to which a charge is made, shall collect the amount of the tax imposed by section seven hundred from the person so admitted, and (c) in either case shall make returns and payments of the amount so collected, at the same time and in the same manner as provided in section five hundred and three of this act.

HOW TO PAY YOUR PARCEL POST TAX.

Under the regulations of the Post Office Department, as just announced to the postal service, patrons of the parcel post will have to cancel the internal revenue stamps affixed to parcels in payment of the tax provided for in the recently enacted War Emergency Revenue Law of one cent for each postage charge of twenty-five cents or fractional part thereof on packages of fourth class or parcel post matter on which the postage amounts to not less than twenty-five cents each.

The stamps are to be canceled by the sender placing thereon his written or stamped initials, together with the date upon which the stamps are attached or used. In no case, however, should the sender cancel postage stamps affixed to parcels; such stamps must be canceled only by postal employees.

Care should be taken to see that the full amount of postage at the appropriate fourth-class rate is prepaid, either by postage stamps or in money, and that the tax is, in all cases, paid by means of internal revenue stamps. Postage stamps will not be counted in payment of this tax, nor will the internal revenue stamps, in payment of the tax, be counted in payment of postage.

Exhibitors Discuss Tax Questions

Various Organizations Decide on Manner of Collecting From the Public—Resolve to Refuse Payment of Film Tax.

HOW to collect the war tax is still the principal question among exhibitors and many meetings have been held in the past week for the purpose of deciding what method to follow. For the most part exhibitors will pass the charge on to the public which will be asked to pay. There are instances, though, in which prices will be raised to cover the tax and returns made accordingly.

On the question of the payment of fifteen cents a reel to the manufacturer to cover the film tax there is a difference of opinion, with the majority deciding not to pay this extra charge. Reports of the action of several exhibitors meetings are here given:

San Francisco Exhibitors Will Educate Public.

The attention of almost everyone interested in moving picture and theatrical lines has been focused of late on plans for complying with the new amusement tax law. During the ten days preceding the date set for the act to go into effect almost daily meetings were held by exhibitors, film exchange managers or the managers of legitimate houses and on October 23d a mass meeting of all amusement interests was held at the Palace hotel during the lunch hour at the invitation of the United Motion Picture Industries of Northern California.

On October 22d a meeting of Allied Theatrical Managers of San Francisco, whose members are associated with the legitimate and vaudeville stage, met at the Hippodrome theater, and several moving picture men were also present by invitation. At this gathering a resolution was unanimously adopted that admission prices would remain as at present, but that the public would be called upon to pay the war tax in accordance with the letter and spirit of the new law.

On the following day the meeting at the Palace Hotel was held with about one hundred and twenty-five film men present, the gathering being one of the most harmonious and successful of any of the kind ever called here. A resolution similar to that adopted by the theatrical managers was unanimously voted. It was suggested that slides, window cards and newspaper publicity should be prepared at once to inform the public fully in regard to the new law and to make it plain to theater goers that they were being called upon to pay merely the tax exacted by the Government. The following committee of six was named to attend to this publicity work: Eugene Roth, of the Portola theater and J. L. Partington of the Imperial theater, representing the exhibitors; Herman Webber of the Paramount and Louis Reichert of the Metro, representing the film exchanges, and Homer Curran of the Cort theater and Ralph Pincus of the Columbia and Wigwam, representing the legitimate and vaudeville houses.

This committee met at the Cort theater at a later date and adopted a set of slides, a uniform box office card and plans for a general campaign of publicity. The film exchange interests also held a meeting of their own and agreed upon plans for assisting in the publicity work and of insuring protection to exhibitors from unfair methods.

Dayton Exhibitors Turn Tax Down.

Claiming he spoke for at least ninety-five per cent. of the exhibitors of Dayton, A. F. Kinsler, secretary of the exhibitors' league of Dayton, O., stated in an interview that the majority of the Dayton exhibitors would not pay the new tax of which they were informed last week. Mr. Kinsler as well as another prominent showman said he thought the new charge was unfair as he understood the nex tax on film was to be paid by the manufacturers and distributors, not the exhibitor. Quite a few of the managers here in their remittances to the various exchanges did not include the extra charges and as a result did not receive their receipted statement as usual, and even though this action has been taken by the exchanges the managers declare they will absolutly not pay the charge. It will be interesting to note the developments in this case, for, if the action taken by the Dayton men should prove successful, it will no doubt have an effect over the entire country.

St. Louis Exhibitors Refuse Film Tax.

A resolution was passed at a meeting of the St. Louis Exhibitors' Association October 26 that the president and secretary notify all film exchanges that the members of that association refuse to pay a film tax, and that no member pay any film tax until notified by the Government, and are not to sign any riders to be attached to contracts for that purpose. It is the opinion, the manufacturer has taken the wrong view in this matter in charging the exhibitor this tax as the law specifically states that the manufacturer must pay same.

North Carolina Exhibitors Will Not Pay.

President Percy W. Wells of the North Carolina Exhibitors' Association has mailed out letters to all exhibitors in the state instructing them to refuse to pay the arbitrary charge of fifteen cents per reel per day being charged by a majority of the film distributers in this territory, and this matter will be fought to a finish in North Carolina, a special meeting of the association to be called, if necessary, to combat this latest evil.

Films for Export Pay War Tax

Treasury Department Declares There Is No Exemption in Favor of Goods Destined Abroad.

MOTION picture films exported to foreign countries must pay the same taxes as are provided under the War Emergency Revenue Act of October 3, 1917, for motion picture films in domestic trade, according to a decision of the Treasury Department made through the Bureau of Internal Revenue, which has just been announced. The decision was handed down in answer to the question as to whether "goods manufactured in the United States and sold to persons in foreign countries are subject to the tax"?

"There is no exemption in favor of goods which are to be exported," the decision states. "The United States Supreme Court in numerous cases has held that such a tax does not constitute a tax on exports, or on articles exported within the meaning of the Constitution. 'A general tax laid on all property alike and not levied on goods in course of exportation, nor because of their intended exportation is within the constitutional prohibition.'"

In answer to the question as to whether, "in computing the price at which goods are sold, the usual trade discounts may be deducted from the price thereof for the purpose of ascertaining the tax," the Treasury Department states: "The amount of the tax is determined by the price at which the goods are actually sold by the manufacturer, producer, or importer. Hence, discounts would be deducted from the list price."

Returned goods of a taxable nature are taken care of under the following decision. The question asked was, "Are net or gross sales to be reported? That is, may there be deducted from the sales of each month merchandise which has been sold in a previous month, and which is returned during the month in which the report is made?" the department answering, "The merchandise becomes taxable when the manufacturer parts with his title in it, and all taxable goods actually sold should be reported. However, goods which are delivered to the buyer subject to his approval or to other conditions, and the property right to them is reserved to the seller are not to be reported until the completion of the sale." LINZ.

A TEMPEST IN A TEAPOT.

TROUBLOUS times have beset the Almighty Press Agents, otherwise known as the Associated Motion Picture Advertisers and composed of the writers of advertisements and publicity for the several firms of manufacturers and distributors of motion pictures and accessories. Recently several members of this organization succeeded in passing a resolution to the effect that the companies by which they were employed should not advertise in pro-German newspapers or Hearst papers. That little resolution started something.

Mr. Hearst, whose papers were attacked, is a member of the National Association of the Motion Picture Industry through the International Film Service, and his general manager, C. F. Zitell, got busy starting a back-fire. As a result of his activities numerous members of the "Almighty" got a tip that the anti-Hearst resolution should be rescinded in a hurry. This was accomplished at a tempestuous meeting held on Friday, November 2, with the added result that Arthur James, president of the organization, and Harry Reichenbach tendered their resignations.

What the future of the organization will be, now that Mr. James has withdrawn, is problematical. Some of its members have expressed the belief that its original purposes and its possibilities have not been conserved and that if continued other fields of endeavor must be found.

FORBES-ROBERTSON IN BRENON SUBJECT.

Sir Johnston Forbes-Robertson is to be presented on the screen by Herbert Brenon in Jerome K. Jerome's "The Passing of the Third Floor Back." The role of the Stranger in Mr. Jerome's famous drama is the eminent English actor's most popular and best loved stage creation.

Sir. Forbes-Robertson has just arrived in this country, and he will return to England as soon as the screen production is completed. He came to this country solely to do the Jerome drama before the motion picture camera, and the fact that he selected Mr. Brenon to interpret the play on the screen is a high compliment to the producer. Mr. Brenon has already commenced work on "The Passing of the Third Floor Back," and he plans to show the finished production before the first of the year.

Mr. Brenon is surrounding Sir Forbes-Robertson with a brilliant cast. Many of the original players will appear with the star in the film adaptation.

Indian Notes

By S. B. Banerjea.

THE authorities of the Bioscope Theater of Calcutta have established a record. They have exhibited the full series of "The Black Box" in one day, for the modest admission fee of four annas (eight cents). The audience, which was composed of Hindus, Mussulmans and Chinese, sat right through the performance, from 11:30 a. m. to 6 p. m. The full series was exhibited for three days in succession to crowded houses. J. F. Madan of the Elphinstone has shown the full series of "Peg o' the Ring," "The Black Box" and other big serials, but he has never charged less than fifteen cents.

* * *

They have also shown an Italian film, entitled "Pearl of the Ganges." All the Indian characters were so badly represented as to give rise to guffaws and uncharitable remarks. Film manufacturers who do not wish to make themselves ludicrous should take the help of Indians when depicting Indian scenes and characters.

* * *

They have also shown an all-comic program for several days in succession, and are now exhibiting "Peg o' the Ring." Indian songs and dances are an additional attraction.

* * *

Messrs. K. D. Bros. & Company have just completed the exhibition of the million-dollar film, "Civilization," at the Empire Theater of Calcutta. From a box office point of view the film was a success, but from the point of view of the audience it was a failure. The semi-official daily, the "Englishman," has correctly expressed the view of the Calcutta public thus:

"If 'Civilization' was meant to be absolutely and only an allegory, then all we can say is that it is a poor allegory. As an instruction picture it is a failure. The story is feeble, and, frankly, it is not heroic or stimulating. . . . 'Civilization' leaves us cold."

* * *

Another daily paper suggested that portions of this film should be cut out and made fit for Indians. Its suggestion was not followed. It is to be hoped, however, that Messrs. K. D. Bros. will not treat us to such "cold" films in the future. Ver. sap.

* * *

Mr. Ducasse of the Bijou and Grand Opera House specializes in British films. If he had his way he would show British films only, but he knows that his patrons want American films too, so he has to provide for the same. Not all British films are successes. I have seen several at his theater during the last four weeks which are dismal failures. I shall not name them for obvious reasons. He is now giving two changes of program weekly.

* * *

He has exhibited a large number of American comics to delighted patrons. We see more of "Luke" and "Fatty" than we used to do before. Indians and Europeans want less of Charlie Chaplin and more of Max Linder, Wiffles, Fatty, Luke, and other favorites. They want refined, not vulgar, comics.

* * *

He announces a purely Hindu film, entitled "Mokini Bhasmasur." I trust it will not prove to be a rubbish film like "Prahlad Charitrani," to which he treated us the other day.

* * *

The Empire of Bombay has shown "Twin Kiddies," a Mary Sunshine film, and "Mr. Barnes of New York." Arrangements have been made to exhibit "Patricia," "The Mystery of the Double Cross" and "The Neglected Wife" shortly. We shall now have an opportunity of judging Mrs. Vernon Castle's acting. From what I have read of her in the "Motion Picture World" and elsewhere I make no doubt she will be able to capture our hearts at once. Grace Cunard and Pearl White are already hot favorites of the Indian community. I hope Mrs. Castle will be able to establish a reputation second to none of our American favorites.

The new Alexandra of Bombay is now screening "The Purple Mask" to huge audiences. I am not surprised, considering the fact that our favorite, Grace Cunard, is the heroine of the play. This film, I should state, will be exhibited in Calcutta soon.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Maryland Convention

Large Attendance Reported at Highly Successful Meeting —Will Pass Tax on to Public.

FRAUGHT with fervent enthusiasm and sincere earnestness, the convention held by the Maryland Exhibitors' League at Baltimore, Md., on Sunday, October 28, was one of the most inspiring film events that has ever been held in the city of Baltimore. The officers of the organization, including Frank A. Hornig, president; Louis Schlicter, first vice-president; Eugene B. McCurdy, second vice-president; L. A. DeHoff, secretary; W. A. Stumpf, treasurer, and J. Louis Rome, counsel, did all in their power to arouse the exhibitors of the state to action, and it could be readily seen by the crowd of about 150 from Baltimore and all sections of the state that the success of their work in piloting the affairs of the present league is unparalleled.

The men of the committee of arrangements worked hard to obtain results, and they succeeded. Circular letters and cards were mailed and telegrams were sent. L. A. DeHoff managed the publicity and the refreshment end with his usual swiftness and dexterity, and through him the roof garden of the Garden Theater was obtained for the occasion. Frank A. Hornig, with Louis Schlicter and others helping, worked like Trojans in perfecting the arrangements, and their efforts showed in the clock-like precision which marked the schedule of the entire event.

At 2:45 p. m. the convention was called to order by Frank A. Hornig, president of the League, who introduced, as the first speaker for the occasion, Lee A. Ochs, president of the National Exhibitors' League.

Ochs Disseminates Misinformation.

Mr. Ochs then for an hour made a talk on the war tax question, taking up both phases of the question as to the tax on films and the tax on tickets. Mr. Ochs first spoke of his recent interviews with the officials in Washington, and stated that the Internal Revenue Department had found it necessary to reverse its opinion in a number of instances. Regarding the tax on admissions it seems to be the understanding that the public is to pay this, and if the tax of $5 per reel is imposed every time a print is rented it will practically mean the end of the business. He spoke of the committee which would have an interview with Commissioner Roper and his deputies on Monday, October 29, and stated that he would like a committee of two or three appointed from the Exhibitors' League of Maryland to be present at the meeting. "If they insist on a $5 tax per reel," stated Mr. Ochs, "they are going to eliminate the entire industry and defeat the very purpose they started out for, and it is not the intention of the Commissioner and his deputies to do this. You must make the public pay the tax if you are to stay in business.

"I would advise you to increase the charge per ticket five cents. We are not showing 'movies,' but are showing productions of great cost. The trouble is with a great many that, as we started in cheap, they are afraid to change to the higher price. All are going to make the public pay for it, as the law distinctly says so. You are doing wrong to charge nine cents and ten cents, one cent for the tax; it will cut ten per cent of your admissions. According to their last ruling on the five-cent admission house, if on certain nights this five-cent house charges ten cents for a special attraction then the house must pay the tax on five-cent admissions at other times. (This is incorrect.—Ed.) According to the ruling of the Commissioner the tax is per ticket. If two people go into a theater and buy two fifteen-cent tickets the tax is not three cents, but two cents per ticket."

After finishing his address Mr. Ochs invited the exhibitors present to ask any questions they liked regarding the situation.

Thomas D. Goldberg arose and suggested that the exhibitors keep an account of the October receipts and that if the November receipts fell off considerably that it would show up.

Mr. Ochs then suggested that if there is a falling off in the recipts of any of the exhibitors that they send notice to Commissioner Roper and they would get relief, as he seems to be a very fair man.

Mr. Goldberg: "Don't you think it would be better to have the complaint go through the national organization so that the Government could see its power?"

Mr. Ochs: "My idea is that it would not be bad to have it come from all parts of the country. It would be more effective if it came from California, Nevada, Louisiana, the New England states and all over the country. It is my present opinion it would have more effect."

Censorship Discussed.

In speaking of the censorship question, Mr. Ochs said: "I hope that the exhibitors in the state of Maryland will do the same as those in New England have done if the same conditions exist here, for there are two associations in the state of Massachusetts. There had been some sort of jealousy between them, but the other day they got together and are now working along harmoniously. There is going to be a big fight in the state of Maryland this coming Legislature. There will be an attempt to eliminate censorship, and if there are two factions in this state it will be entirely wrong. Never mind who your officers are; forget about them. They are the least consideration. Get together and accomplish something. Your officers are to carry out your wishes, and if you don't like Jimmie Jones or Lee Ochs forget about it. Help whoever is in office. It is ridiculous to have a feeling against some one. It is going to hurt the organization. You want to repeal the censorship law, which is a bad thing, and you should repeal it. I want to say to you we are here to help you financially and otherwise. We are willing to go the limit. When it comes to censorship I always like to have my colleague, Mr. Bush, speak on censorship, because he loves it. (Laughter.) We will assist you in every way we can. We will send speakers, and if Mr. Bush can give up the time he will stay in Maryland a month or two months, if you want him (Applause).

Won't Be President Again.

"Now, brothers, when my term of office is up I am going to say good-bye, and let some one else do the work. I refuse absolutely, for any consideration to be president again. There are some boys here that I want to be pals with, forgetting what occurred a year ago, or six months ago, and I want them to understand that no matter what they thought of me I am still willing to go fifty-fifty with them." (Applause.)

Mr. Ochs then explained that the funds which will come from the two exhibitions that will be held shortly—one in New York, in February, and the other in Boston, in July—65 per cent of the 50 per cent that the National League received would be divided among the states of the Union, according to the per capita tax paid in the National League.

Mr. Schlicter then made a motion that the League appoint

two members as a committee to go to Washington on Monday, October 29, to meet Mr. Ochs and the committee who were to see the Commissioner and his deputies. As this motion carried, C. W. Pacey and J. Louis Rome were appointed on the committee.

W. Stephen Bush, editor of the Exhibitors' Trade Review, was then introduced, and spoke for about half an hour on the subjects of the war tax, the methods of abolishing censorship, and made a comparison between the admission prices in this country and in Europe, where he traveled extensively

Agree That Public Must Pay Tax.

Mr. Hornig, president of the League, then suggested that a decision be made on whether to make the public pay the war tax or not. A discussion was held, and then Mr. Schlicter made a motion that all exhibitors see that the patrons of their theaters pay one cent tax on admissions of ten cents or fraction thereof. Guy L. Wonders, vice-president of the American Exhibitors' Association, and a member of the Maryland Exhibitors' League, then suggested that the League get up a uniform slide, giving notice and calling attention of the patrons to the fact that the United States requires the exhibitors to collect the war tax from the patrons of the theaters. Then the motion was framed as follows:

"That all exhibitors see to it that the patrons of their theaters pay the one-cent tax on all admissions of ten cents or fraction thereof, and that a uniform slide be furnished, calling this to the attention of the public." This motion was seconded and was unanimously carried by a vote.

Mr. Schlicter then arose and spoke on the value of organized effort in the way of organizations to accomplish purposes, and invited all those present who were not members of the Maryland Exhibitors' League to become members for their own benefit as well as the benefit of the League itself. Mr. Horning then asked all those who were not members to arise. A number stood up, and Mr. Hornig stated: "Those gentlemen who desire to join this association will please give their names to the secretary." The result was that twenty-three new members were enrolled.

Sam Spedon, of the Moving Picture World, was then invited by Mr. Hornig to address the convention, and he responded by saying that he hoped for the best regarding the war tax, but that he really felt like a ship passing through the U-boat zone at the time on the subject and that it was better to wait the outcome of the decisions which would be made in Washington before speaking too much on the subject.

The convention was then adjourned at 5 p. m. for a recess until 6:30 p. m. Mr. Hornig invited those present to return with their wives and sweethearts, as there would be music, dancing and refreshments. During this recess a fine supper was served, consisting of roast beef sandwiches, hot sausage sandwiches, potato salad and beverages, such as beer, ginger ale and other soft drinks. Professor Cupero, of the New Theater, then struck up some live music for the occasion.

Interesting Evening Session.

At 6:30 p. m. the meeting was again called to order by Frank A. Hornig, president, and he said: "The next object of this meeting is to launch a campaign to combat censorship. We want to devise some way of killing censorship. If anybody has anything to suggest this is the time."

Mr. Goldberg then arose and made an impassioned address regarding the censorship activities in Maryland and stated the experiences which had taken place the last time they were fighting the issue, before it had become a law. He said that the chairman of the censorship committee had requested him to make a report for him and the secretary of the organization was requested to write to the manager of each of the film corporations in Washington, requesting them to instruct their salesmen to see each and every exhibitor in the state and request the exhibitor to see the delegate from his district and get his views on censorship.

Then Mr. Bush was called again to make a few remarks on the best methods of combating the censorship evil, which he did. After him several others, including Harry Cohen, of the Washington Metro office; A. Dresner, of the Exhibitors' Film Exchange of Washington; V. A. Valentini and W. E. Stump, gave their views on the matter.

"The Baltimore censors," said Mr. Dresner, "are not capable of doing the censoring for the state of Maryland."

Mr. Schlicter then made a motion that a committee be appointed to draft means in the next few days as to the best mode of procedure and put the same in action immediately. This was seconded and unanimously carried, and the committee appointed included Louis Schlicter, chairman; E. C. Sandell, E. B. McCurdy, C. W. Pacey and J. Louis Rome.

Joseph H Mellen, Democratic nominee for the House of Delegates of the First Legislative District from Baltimore, who was present, was then called on for a few remarks, and he said in part: "As far as I am concerned personally I am not going to interfere with you as business men, and I am not going to permit others, as far as I can, to interfere with you. If this censorship that was passed at the last Legislature is against you, against your business and is keeping you from progressing, I am with you to kill that bill, or repeal it, if your cause is a just one. I don't propose to stand here and pledge myself, but I state if your cause is a just one I am with you and will even go so far as to make speeches for you."

A motion was then made that the exhibitors in the district which Mr. Mellen represents put on slides, advocating his election in view of the fact that he is going to help the exhibitors. This motion was unanimously carried.

Mr. Wonders then made a motion that a committee be appointed to get up a slide to be distributed to the exhibitors regarding the war tax on tickets and that a uniform charge be made to the exhibitors for same. This motion was seconded and carried, and Mr. Hornig appointed Guy L. Wonders, W. E. Stumpf and M. T. Eser on the committee to attend to this matter.

The convention, which is conceded to be one of the greatest ever held in the state of Maryland, was then adjourned, and those who cared to remain for the concert of Professor E. V. Cupero did so.

Among those who attended the convention were:

Frank Durkee, Charles Bender, W. Alberts, Charles Nolte, M. E. Windsor, M. D. Hooker, George W. Hoefher, J. G. Bower, J. L. Valentini, V. A. Valentini, George Benjamin, J. J. Hartlove, N. B. Burns, Frederick Clement Weber, B. Cluster, Charles S. Anderson, R. L. Rubenstein, C. E. Hicks, M. T. Eser, I. Berman, E. C. Berger, G Horton Gaffney, M. A. Berger, J. F. Ritterpush, G. H. Stroebel, C. Baumback, J. B. Cook, George Gaerdner, H. B. Cook, Joseph Brodie, Nat Keene, J. C. Cremen, Guy L. Wonders, M. Caplan, B. Rosenbauer, E. J. Rossiter, J. B. Fields, J. C. Vollbracht, C. W. Pacey, A. B. Price, H. Daley, J. Rabinowitz, Thomas D. Goldberg, Joseph Beechman, W. M. Tyler, Julius Goodman, E. C. Sandell—all of Baltimore.

I. Ulman, Helen Ulman, Ulman Opera House, Salisbury, Md.; C. H. Fisher, Star, Liberty and Belvedere Theaters, Cumberland, Md.; F. C. Wright, Colonial, Hagerstown, Md.; W. A. Moffitt, Red Wing, Laurel; Mrs. George Osborne, Star, Westminster, Md.; W. D. Nydegger and C. E. Easton, Maryland Theater, Hagerstown, Md.; F. G. Nirdlinger, Philadelphia, Pa.; A. J. Eichelberger and W. O. Kolb, Empire, Frederick, Md.; F. L. Spitzer, Imperial, Brunswick, Md.; A. C. Frey, Palace and Lyric, Frostburg, Md.; Phillip Miller, Republic Theater, Annapolis, Md.

Exchangemen: W. Courtney Jenkins, World Brady-Made Pictures; L. Rosenthal and H. Edmonds, General Film; W. F. Ballinger, Select Pictures; W. High, K-E-S-E; C. Eiseman and E. G. Evans, Mutual; O. D. Weems, Paramount; Ben Abrams, Four-Square Pictures; J. L. Whittle, Universal; Carl Senning, Fox; R. E. Barron and J. L. Brown, Paramount-Artcraft Pictures; Harry Cohen, Metro; A. Dresner, Exhibitors' Film Exchange, Washington.

The Officers of the League: Frank A. Hornig, president; Louis Schlichter, first vice-president; Eugene B. McCurdy, second vice-president; L. A. DeHoff, secretary; W. A. Stumpf, treasurer; J. Louis Rome, counsel. All were present.

J. M. SHELLMAN.

British Columbia Exhibitors Organize

Meeting at Vancouver, B. C., Has Large Attendance—Officers Elected.

A NEW association of exhibitors, known as the British Columbia Motion Picture Exhibitors' Association, has just been formed at Victoria, B. C. A similar organization was inaugurated several months ago which also included the exchange men, but that concern having died a natural death, the exhibitors of the province have now for the first time united themselves into a solid body for the furtherance of their own mutual interests.

At the opening meeting, J. R. Muir, the oldest exhibitor in British Columbia, was elected president, with Hector Quagliotti Romano as vice-president, and Frank Gow as secretary-treasurer.

The first big task before the new organization is to stand solid behind the campaign which is now being fought against the war tax. The representations and appeals which were made to the Government on behalf of the amusement interests for a reduction in the tax having proved fruit-

less, the matter will be fought out in the courts. The act is unconstitutional, but all concerned would have been content to ignore that had the Government seen its way to reduce the tax to a reasonable amount. When a deputation of exhibitors, accompanied by their counsel, Sir Charles Tupper, pointed out to the minister of finance that the tax was bringing in a revenue more than double the amount anticipated by the Government, and that the demand for a reduction was therefore a perfectly reasonable one, the only reply vouschafed was that the Government was out for all that it could get. Those were not the actual words, but that was just what it amounted to.

Before the tax can be contested in the courts, it will of course be necessary to put up a test case. This fact presented a difficulty that had to be overcome. The tax act provides that any theater neglecting or refusing to collect the tax will be liable to have its license canceled or suspended, and of course in order to establish a test case some theater or theaters will have to ignore the act. This aspect of the matter was discussed with the Government, and the difficulty was overcome by the latter kindly promising that no licenses would be interfered with for breaking the tax law until the courts have decided the issue.

Michigan Exhibitors Hold Meeting

Over 300 Gather in Detroit and Hear Tax Laws Explained by Revenue Official and C. C. Pettijohn.

By Jacob Smith.

MICHIGAN exhibitors broke all attendance records at their meeting, held in Detroit Thursday afternoon, October 25, under the auspices of the Detroit branch of the American Exhibitors' Association. The World correspondent counted exactly 331 present, which has never been equaled in the past. It only goes to show that there is always a time when those in the same line of trade will display a spirit of co-operation and a spirit of get-together if the right purpose is in mind.

The aim and object of the meeting was to discuss the admission tax, the music tax, and the tax on film, placed by the exchanges. The meeting was an enthusiastic and arousing one, the exhibitors displaying the keenest interest at all times in everything said and done. When it was all over there was a rush to the secretary's desk to sign application blanks, and it was a common remark all over the room, "This has been the best and greatest exhibitors' meeting I ever attended."

Before going further with the story let it be said right here that Charles C. Pettijohn, secretary and general manager of the American Exhibitors' Association, was present at this meeting and delivered a forceful speech.

The meeting was called to order by George C. Wilber, president of the Detroit branch of the American Exhibitors' Association. Mr. Wilber explained the aims and purposes of the afternoon, and introduced a representative of the local Internal Revenue Department. He read in full the war tax on theater admissions and then answered questions put to him by doubting exhibitors on certain points.

Ward N. Choate, chairman of the Committee on Four-Minute Men of Michigan, was the next speaker. He told the exhibitors what the Government was endeavoring to accomplish with its Four-Minute speakers, and he not only thanked the Michigan exhibitors for their splendid co-operation, but urged them to continue lending their assistance and support to the movement. He did not hesitate also to tell exhibitors to "flash" the speakers when they had reached, say, three and a half minutes so that they would know it is about time to conclude their remarks. He declared that the American Government was not unappreciative of what the theater-owners were doing to help scatter messages to the public, and that by public speaking greater publicity could be given certain matters than even the newspapers could give.

Mr. Pettijohn was the final speaker of the afternoon. By the way, just before he started, about forty state exhibitors who had been holding a conference at the Hotel Tuller entered the room, so that they were just in time to get the entire address of Mr. Pettijohn.

Every phase of the moving-picture industry was touched upon by Mr. Pettijohn, and he answered any questions that exhibitors put to him. First of all he discussed the admission tax, explaining it more fully than the representative of the Internal Revenue Department. Then he gave the history of the American Exhibitors' Association and how and why it was organized. He did not mince words; he talked straight from the shoulder and said a lot of things about certain New York producers that he absolutely defied denial. For his frankness and open way of saying things Mr. Pettijohn gained a greater respect in the eyes of every exhibitor present. Mr. Pettijohn did not touch upon theory, but spoke of practical ways of adjusting certain evils existing in the business.

Mr. Pettijohn emphasized the great need right now for a strong local and state organization in Michigan, and, of course, a strong national association, to handle the big problems that are constantly coming up. His remarks were not wasted because the adjournment of the meeting brought a flood of applications for membership in the city, state and national departments of the American Exhibitors' Association.

As regards the music tax, Mr. Pettijohn said exhibitors should simply refuse to play music that is copyrighted by the American Authors, Producers and Publishers' Association if they did not care to pay the tax. He himself believed the tax was unfair.

As to the theater tax, he urged exhibitors to pass the tax to the public, as that was the way the Government intended it to be.

As to the special film tax, he said that if every exhibitor in the country would absolutely refuse to pay and would stand together the tax would soon pass into oblivion.

As to the deposit system, he was thoroughly opposed to it, and again took the stand that if exhibitors would stick together they could soon get rid of this obnoxious phase of present-day methods in the photoplay industry.

It was a wonderful meeting any way you look at it.

ANNUAL BALL OF THE NEW YORK EXHIBITORS.

The Motion Picture Exhibitors of New York will hold their annual ball at Terrace Garden, 59th street and Lexington avenue, on Friday evening, December 7th. S. M. Berg, chairman of the entertainment committee, is making pro-

Meeting of Michigan Exhibitors at Detroit, October 25, 1917.

vision for some special features to precede the order of dancing that will be unusually surprising. He is making every effort to secure the co-operation of the producing companies to have a large attendance of motion picture stars who will take part in the program. For the first time in affairs of this kind there will be no program for which advertisements of any kind will be solicited, therefore it is hoped that all branches of the industry will assist in every way possible to make the ball an entertaining and financial success for those who attend, and those who have undertaken it.

Louisville Exhibitors Get Together

Adopt Scheme of Co-operatively Advertising Downtown Houses—Making Admissions in Even Nickels.

CO-OPERATIVE advertising was recently started by the leading Louisville downtown theater operators through the columns of all of the local newspapers in order to show the public just how the new war tax will affect the purchase of tickets, this advertising being done by the Alamo, Majestic, Mary Anderson, Strand, Walnut and Keith theaters.

Instead of taking the pennies in at the box office, and doing a lot of changing, the theater owners have decided to place all admission prices at two cents under the total cost of the ticket, or one cent under in the case of children, and tickets selling for ten cents or less. Prices will be posted in the lobbies, showing that the admission to a fifteen-cent show is thirteen cents for the house and two cents for the Government.

The theaters are in reality absorbing the costs, but some advances have been made to take care of this increase. The Alamo, Majestic and Strand Theaters, which have been charging an admission of fifteen cents, will let this price stand on the matinees, but will advance to twenty cents for the night performances, this having been under consideration even before the war tax came up. It is expected that this will increase revenue from the matinees and give more room for the night performances. The Walnut and Mary Anderson theaters were already charging twenty cents for both matinees and nights, and will hold these prices intact, it being figured that at this price the house can afford to absorb the additional ticket tax.

In the downtown district the price of all children's tickets has been advanced to ten cents, or nine cents for the seat and one cent war tax. This is for both matinee and night. The change between afternoon and night prices goes into effect at six o'clock in the evening.

Most of the suburban theaters have advanced prices to fifteen cents, this being thirteen cents for the seat and two cents for the war tax. In these same houses the price of children's seats will remain at five cents; in fact, the price to the child being cut to four cents, while the tax is one cent. The desire of the children to see the pictures in the suburban houses accounts for about four-fifths of the business, and it would therefore be unwise to raise prices out of the reach of the child.

The Cherokee Theater, one of the leading suburban houses, recently circularized the Highlands with the weekly programs, the front page carrying a notice relative to the change in prices. This notice read: "The Cherokee will not raise prices. But according to the new tax law which goes into effect Thursday, November 1, every person entering the theater must pay one cent in addition to the price of admission. We are required by law to collect this extra cent for the United States Government. Every child must have a ticket regardless of age. Children twelve years and older, ten cents. We take it for granted that our many friends and patrons will appreciate our stand in this matter. Only your continued patronage will make it possible for us to operate at these prices."

Leading theatrical men claim that, in addition to the war tax, it will be necessary to advance prices and get additional admission, as the new film tax and other costs are rising so rapidly that it will either be a case of handling much inferior subjects or getting a higher price in order to exist.

The suburban houses which will charge four cents and one cent for children, and thirteen cents and two cents for adults, include the Aristo, Baxter, Broadway, Cozy, Crown, Hilltop, Ideal, Knickerbocker, Norman Preston, Shelby, Sun, West Broadway, Empire and Shawnee.

It is said that, as with the old-time theaters, a difference should be made between day and night prices in the downtown photoplay theaters, and for some months the leading magnates have been figuring on a plan of this kind. This is without doubt the biggest thing that the theaters have managed to get together upon in the years that the Louisville Photoplay Association has been in business, and it should mean better and more prosperous times, as it will be a real stimulator to matinee business, which has never been big in Louisville.

Talk of merely absorbing the tax and remitting to the Government the full amount of tax based on the number of tickets sold fell into the discard when, at Latonia, Ky., General Manager John Hackmeister, of the Latonia Jockey Club, notified the treasury department that the race track would absorb the tax and remit for all tickets sold during the balance of its big meeting. The Government officials construed the law differently, and refused to permit this, stating each individual would have to pay his or her own tax at the rate of ten cents on a dollar and that each ticket must bear a printed explanation of the extra charge. However, there would be nothing to prevent the race track from lowering prices and then adding the war tax. This probably will be done to get away from the slowness and endless confusion where a big crowd has to be given small change.

The following co-operative advertisement was used in the local newspapers, quarter-page advertisements being used:

The Following Readjustment of Prices Has Been Made In the Principal Theaters of Louisville:

ALAMO

MATINEES — Admission 13c, Tax 2c } TICKET 15c

EVENINGS — Admission 18c, Tax 2c } TICKET 20c

MAJESTIC

MATINEES — Admission 13c, Tax 2c } TICKET 15c

EVENINGS — Admission 18c, Tax 2c } TICKET 20c

WALNUT

MATINEES — First Floor: Admission 18c, Tax 2c } TICKET 20c

Balcony: Admission 13c, Tax 2c } TICKET 15c

EVENINGS — First Floor: Admission 18c, Tax 2c } TICKET 20c

Balcony: Admission 18c, Tax 2c } TICKET 20c

MARY ANDERSON

MATINEES — First Floor: Admission 18c, Tax 2c } TICKET 20c

Balcony: Admission 13c, Tax 2c } TICKET 15c

EVENINGS — First Floor: Admission 18c, Tax 2c } TICKET 20c

Balcony: Admission 18c, Tax 2c } TICKET 20c

STRAND

MATINEES — Admission 13c, Tax 2c } TICKET 15c

EVENINGS — Admission 18c, Tax 2c } TICKET 20c

The charge for children in above houses will be: Admission 9c, Tax 1c } TICKET 10c

B. F. KEITH—Vaudeville

MATINEES

All Seats: Admission 13c, Tax 2c } TICKET 15c

Boxes: Admission 22c, Tax 3c } TICKET 25c

EVENINGS

First Floor: Admission 22c, Tax 3c } TICKET 25c

Boxes: Admission 31c, Tax 4c } TICKET 35c

First Balcony: Admission 13c, Tax 2c } TICKET 15c

Second Balcony: Admission 9c, Tax 1c } TICKET 10c

Pettijohn Reports Good Meetings

Large Attendance at Detroit and Cleveland—Exhibitors Dodging Film Tax.

CHARLES C. PETTIJOHN, general manager of the American Exhibitors' Association, returned to Indianapolis Saturday, October 27, after attending the exhibitors' meetings that week at Detroit and Cleveland, and expressed himself as being especially well pleased with the outcome of both meetings.

"Two of the best meetings I ever attended," said Mr. Pettijohn. "We had 311 exhibitors present at the Detroit meeting and another large crowd at Cleveland."

Mr. Pettijohn proposes to remain in Indianapolis until after the city election, Tuesday, November 6, and then he will return to his offices in New York. His father, Dr. W. B. Pettijohn, is a candidate for councilman on the Home Rule ticket, and the general manager of the A. E. A. is going to linger around the home folks this week and do some tall campaigning in the interest of father

Before going to Detroit Mr Pettijohn sent out thirty telegrams to the different branches of the American Exhibitors' Association, instructing them that he had been reliably informed that if the exhibitors refused to pay the 15-cent reel tax they would not be compelled to do so. He specified clearly that they could not hope to accomplish any effective results in this manner unless they unite in their refusal to pay the tax.

Up to Saturday afternoon he had received answers from the associations in Michigan, Ohio, Indiana, Oklahoma, North Carolina, Virginia, District of Columbia and Illinois, and every one of them wired that they had taken his advice in the matter with the result that the manufacturers are paying the tax

"The exhibitors are not supposed to pay that tax," said Mr. Pettijohn, "and they won't have to do so if they join together in refusing. They have troubles of their own with the other taxes and the increased cost of operation. The manufacturers are the ones whom the Government expects to pay the reel tax, and it is up to them to do so."

As Giebler Sees It in St. Louis.

The World correspondent is about the only person in St. Louis connected with the film industry who is not worrying himself gray-headed this week.

The reason: he is not trying to collect 15 cents a reel on all films sent out to sundry and divers exhibitors in the territory, and nobody is trying to collect anything—well, anything in the way of excise tax—from him.

The World correspondent is going about his business with a meek and lowly manner; trying not to take sides and to avoid all argument by saying, "Sure, sure, I get ye," and "You're dead right about it, too," in soothing tones to every chap that backs him up in a corner and tells him about the trouble that is splitting filmdom from center to circumference.

The majority of the exchanges have sent out notices that the "15 cents per reel" excise tax will have to be paid by the exhibitor, and the exhibitors have refused to see it that way.

The exchanges, with the exception of one company releasing a regular program, one feature company, and two state rights offices, have asked the exhibitor to "kick in" with the 15 cents and the exhibitor has been obeying only one-half of the request. He is "kicking" like the bay steer of the proverb, but he is not kicking "in."

Cancelations are coming fast and furious, and the exhibitor is coming in to see the manager just as fast and just as furious, to protest against what he declares to be an injustice.

IOWA AND NEBRASKA EXHIBITORS HOLD JOINT MEETING.

Approximately forty exhibitors from the state of Iowa responded to a notice sent out by N. C. Rice of Algona, and attended the joint meeting of the Iowa and Nebraska Exhibitors held at the Hotel Fontanelle in Omaha, Tuesday, the 23rd of October. The proposition of the 15-cent reel tax and the ten per cent. admission tax were the main issues. After an all day's session, in which nearly everyone present stated their views of the case and their plans, a committee to investigate the legality of the tax was appointed. The duty of this committee was to thoroughly investigate through Government officials and manufacturers of films, whether this tax should or should not be imposed upon the exhibitor.

Wallace MacDonald

WALLACE MacDONALD is a comparatively new addition to the Vitagraph constellation of stars. He was formerly Mary Miles Minter's leading man, and later appeared in Famous Players pictures as juvenile in Pauline Frederick productions.

MacDonald began his career with Vitagraph, co-starring with Mildred Manning in "Vanity and Some Sables," an O. Henry release. His work in this picture was indicative of extraordinary histrionic talent which, aligned with a pleasing personality, headed him for a niche in the silent drama hall of fame. He was quickly elevated to the position of star in Blue Ribbon features. His first effort in this capacity is "The Princess of Park Row," recently released.

Wallace MacDonald.

Mr. MacDonald is a vigorous, virile type of manhood, and stands close to six feet sans shoes. Before turning his attention to the screen he was prominent in musical comedy circles, his fine voice and unusual ability as a comedian causing him to be regarded as one of the best juvenile leading men behind the footlights. MacDonald's versatility also embraces writing of various kinds. He has written music, is a frequent contributor to fiction publications, and has had a number of scenarios produced on the screen.

BATES RESIGNS FROM PARALTA.

Wilbur Bates has resigned as general publicity director for Paralta Plays and its affiliations, with which companies he has been identified since their organization, and will sever his relations with them on November 10. His work with the Paralta interests has attracted great attention in the trade.

Mr. Bates is a widely known newspaper man among newspaper men. He began his career as a reporter on the Boston Herald when but 17 years of age. After five years experience on this newspaper, the New York World and the Philadelphia Press, he took up theatrical newspaper work.

Mr. Bates knows personally about every dramatic and motion picture editor from Cape Cod to the Golden Gate. This acquaintance, together with his ability and wide and varied experience, makes him a particularly valuable man. He has not yet decided on his future plans.

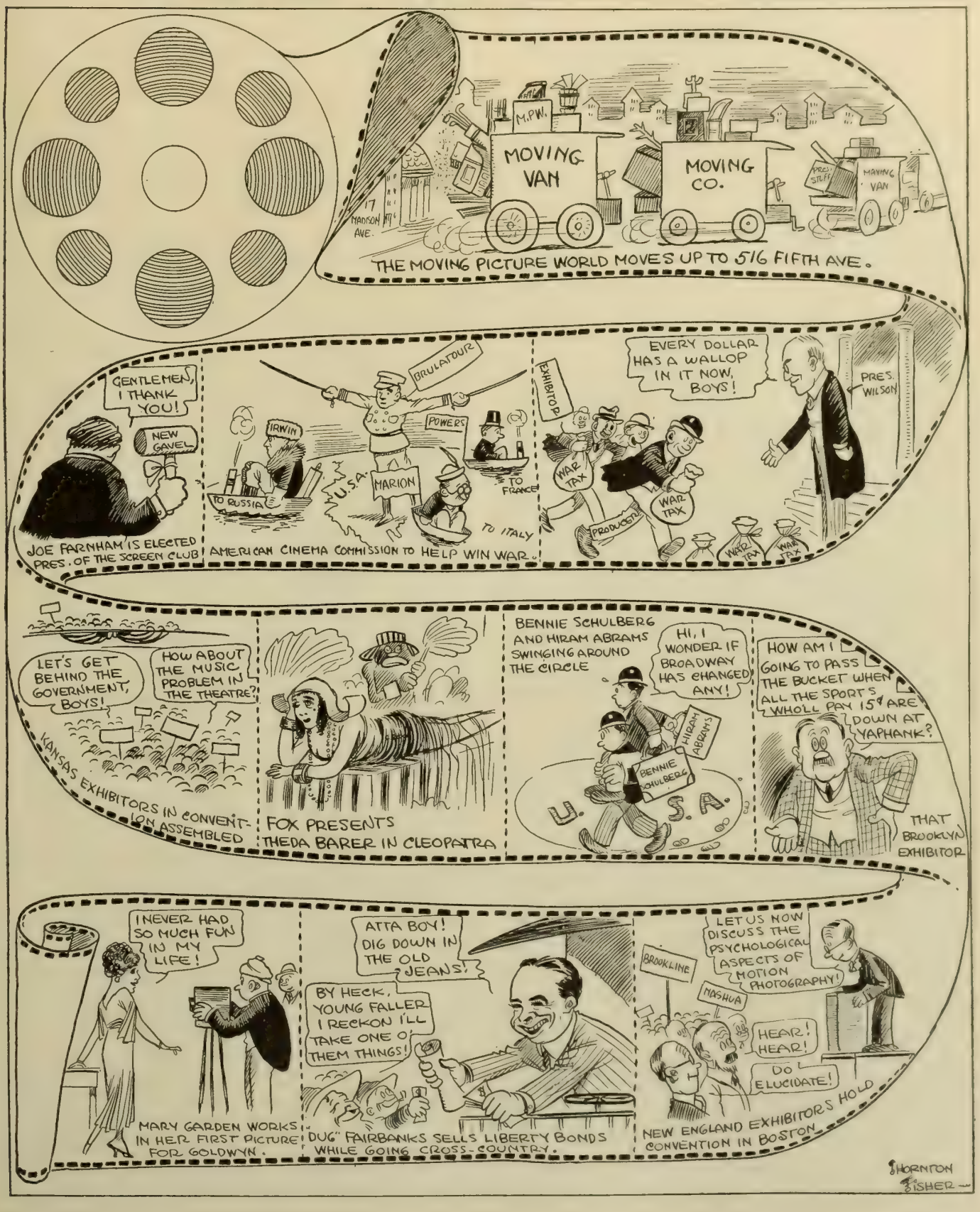
CAST SELECTED FOR "TWO WOMEN."

Norma Talmadge has finished casting for her screen adaptation of Rupert Hughes' drama, "Two Women." Seldom has such a constellation of notables recruited from the legitimate and musical stage been seen in the celluloid drama. The supporting cast includes Eugene O'Brien, John Daly Murphy, Stuart Holmes, the camera's noted villain, and Jean Lenox, author of Eva Tanguay's success, "I Don't Care," and other musical comedy song hits.

WANTS DIRECTORS FOR SOUTH AFRICA.

High class motion picture directors are wanted for production work in South Africa. The information is given out by Max Schlesinger, the American representative of the African Films Production, Ltd. Mr. Schlesinger's offices are at 10 Wall street, New York City, and personal application should be made to him at that address.

MOVING PICTURE WORLD NEWS REEL for OCTOBER


M.P.W.
MOVING VAN
MOVING CO.
PRES. STUFF
MOVING VAN
17 MADISON AVE.
THE MOVING PICTURE WORLD MOVES UP TO 516 FIFTH AVE.
GENTLEMEN, I THANK YOU!
NEW GAVEL
JOE FARNHAM IS ELECTED PRES. OF THE SCREEN CLUB
BRULATOUR
IRWIN
POWERS
EXHIBITOR
TO RUSSIA
U.S.A.
MARION
TO FRANCE
TO ITALY
AMERICAN CINEMA COMMISSION TO HELP WIN WAR.
EVERY DOLLAR HAS A WALLOP IN IT NOW, BOYS!
PRES. WILSON
WAR TAX
PRODUCER
LET'S GET BEHIND THE GOVERNMENT, BOYS!
HOW ABOUT THE MUSIC PROBLEM IN THE THEATRE?
KANSAS EXHIBITORS IN CONVENTION ASSEMBLED
FOX PRESENTS THEDA BARER IN CLEOPATRA
BENNIE SCHULBERG AND HIRAM ABRAMS SWINGING AROUND THE CIRCLE
HI, I WONDER IF BROADWAY HAS CHANGED ANY!
HIRAM ABRAMS
BENNIE SCHULBERG
U.S.A.
HOW AM I GOING TO PASS THE BUCKET WHEN ALL THE SPORTS WHO'LL PAY 15¢ ARE DOWN AT YAPHANK?
THAT BROOKLYN EXHIBITOR
I NEVER HAD SO MUCH FUN IN MY LIFE!
MARY GARDEN WORKS IN HER FIRST PICTURE FOR GOLDWYN.
ATTA BOY! DIG DOWN IN THE OLD JEANS!
BY HECK, YOUNG FALLER I RECKON I'LL TAKE ONE O' THEM THINGS!
DUG" FAIRBANKS SELLS LIBERTY BONDS WHILE GOING CROSS-COUNTRY.
BROOKLINE
NASHUA
LET US NOW DISCUSS THE PSYCHOLOGICAL ASPECTS OF MOTION PHOTOGRAPHY!
HEAR! HEAR!
DO ELUCIDATE!
NEW ENGLAND EXHIBITORS HOLD CONVENTION IN BOSTON.
THORNTON FISHER

Scientific Organization to Stabilize the Industry

Administrative Efficiency and Operating Economy Indispensable Factors in Achieving Ideal Results

By Charles J. Nasmyth, F. A. A., Certified Public Accountant and Efficiency Expert.

Secret of Economic Success.

THE motion picture industry, which in the brief space of a few years has attained the enviable distinction of occupying fifth place in commercial importance, and yet is but a nursling compared with its noteworthy contemporaries, is still contending with the disadvantages common to all enterprises whose success and expansion have been so swift and colossal as to permit little time or thought to the importance, as affecting the security of its permanent welfare, of economic organization and administration and the adoption of scientific accounting methods and policies.

Everybody will agree that success affects economics, but not that all successes are economic. To say that would be to say that prosperity is justification for unbridled prodigality.

Unalloyed and enduring success in every line must be measured by the extent to which economic power and capital are concentrated and directed. In industrial occupations the concentration of economic power fosters ambition and spurs its possessor to employ his well conserved forces and resources to win ascendency over his competitors and dictate their policies. This has been the experience sooner or later with all leading industries, and it is at this stage that the magic of well concentrated economic power and capital is manifested, and faulty economics and segregated resources reveal their impotency.

Crest of Popularity and Prosperity Reached.

The significance of this to the film interests rests on the fact that, unless all signs fail, the phenomenal prosperity of this popular industry has reached its zenith, and, if not actually beginning to ebb, at least is facing conditions leading to results which are analogous, and compel the question whether the psychological time is not now at hand, when, as the only salvation from chaos and retrogression, more scientific methods must be embraced to ensure the higher order of operating economy and administrative efficiency which obtains in other leading lines of industrial endeavor.

It is when this stage is reached in the affairs of a great and plethoric organization the management begins to comprehend that a vital link in its chain of operations is of such faulty composition as to imperil the security of the entire structure, realizing that no chain is stronger than its weakest link.

Advantage of Comparative and Interim Accounts.

The one thing above others which has made possible the development and conduct of business on its enormous present day scale is the modern method of scientific account keeping, enabling preparation in detail of comparative and interim accounts which focus intelligently and lucidly all financial operations and conditions, and thereby enable the capable administrator to see at a glance where serious fluctuation has occurred and promptly detect the leakages and extravagances which are responsible therefor.

It has been aptly said that these summaries of accounts are the lens through which the complete operations of an enterprise may be focused; but, as with a lens in a camera or microscope, so with an accounting system, if it is faulty or incomplete a distorted view must result. Similarly, as the early camera lens was merely a pin hole, and a very ordinary curved glass lens was considered satisfactory for eyeglasses, so at one time, where we now have scientific accounting systems, bookkeeping was dependent upon the vagaries and idiosyncrasies of individual bookkeepers. Now, just as even the cheaper cameras are fitted with rectilinear or anastigmatic lenses for portraying objects with precision on the planet or film, so no successful business is satisfactorily operated from the standpoint of the management, the investor or the public, unless the method of administration and of account keeping are rationally regulated and standardized in accordance with certain recognized and generally accepted rules and principles.

Economic Regulation and Sta..dardization Essential.

Scientific development of economic regulation and standardization in all branches of the film producing industry cannot fail to yield far-reaching and beneficial results.

In point of fact, there exists no more justification or necessity for the prevailing abnormal conditions in the film producing industry than is the case in any other legitimate line of endeavor. But obviously, these vital economic problems can only find successful solution through recognition and emulation of the policies and practices obtaining in other leading industries, where experience has taught that the secret of true economic strength is contingent upon common trade understanding as to the forms of regulation and standardization and harmonious working between the leading rival interests.

The cardinal defect with many of the important producing concerns consists in the looseness of their construction or producing records and accounting methods.

Financial and Accounting Departments.

Concisely stated, the two primary aims of every system of accounts are to secure (1) lucidity of record with maximum of information; (2) the prompt detection of leakages and extravagances.

It should be the aim of the system of accounts of every business to present operations and conditions in such a manner as to convey the maximum of information with the greatest degree of clearness, remembering that the object of accounts is not only to show the results of carrying on the business, and its financial position at any given date; but also to afford as much information of a practical nature as possible to those in control, so that the lesson to be gained from perusal of the accounts may be properly apprehended and practically applied.

In other words, accounts scientifically kept and periodically presented will not only faithfully reflect the financial operations and conditions of the business at any given date, but through the medium of adequate statistical and comparative records afford the management all essential information as to practice, production, performance, labor conditions, etc., and also make it possible to ascertain at any time with facility the ratio between the gross profit and operations, and similarly the ratio between the aggregate cost of individual services and the total production, and the ratio of other items of expense to turnover, thereby disclosing where any serious fluctuation has occurred.

Statistical Data Invaluable.

In this connection it is important to bear in mind that a competent and experienced statistician is an invaluable adjunct to any business, and particularly to the motion picture industry, on account of the segregated and widespread nature of its interests and the rapid wasting and expiring character of much of its vested property.

What the actuary is to life insurance the statistician is to other lines of business, and the latter, if he knows his business, can, without any great elaboration or expense, prepare his statements and analyses in such a manner as to virtually afford the same relative results as does a scientific cost system in a well regulated manufacturing establishment.

Precautions Against Leakages and Extravagances Imperative.

In the management of businesses conducted on the present day scale, it is universally conceded that exceptional precautions against extravagance and imposture are necessary; but by the adoption of easily applied checks risks of serious or continuous losses through carelessness or corruption can be materially diminished, if not practically frustrated.

The modern business, with its vast consolidations and ramifications, has grown to such prodigious proportions in recent years, and its numerous complexities present so many avenues for leakages and extravagances, that the only salvation from the chaos which creates the incentive to these occurrences is conceded to be dependent upon an adequate and efficient accounting system and exhaustive statistical and comparative records, reinforced by a sound system of internal check and independent periodical audits.

Danger of Neutralizing a Good System.

Experience demonstrates, however, that the value of a really good system is often practically neutralized through a mistaken belief that all which is necessary is the installation of the system and making of the necessary assignments for its operation; thereafter the vigilance which is so important to insure continuous proper performance of the details, and the strengthening of any weak points, is often relaxed.

It not infrequently happens that a system of check is carried out by the staff, which consists entirely in the examination by one person of the detailed entries of another, from

which it follows that no fraud can take place without collusion; but as the value of such check must depend entirely on the honesty and vigilance of the examiner it will readily be understood that, without any dishonesty, a clerk who is constantly engaged in checking the work of another may, after a time, become perfunctory in his work, especially when the system provides no means by which it can be ascertained whether he has performed it carefully, or, indeed, at all. However, with a reasonable amount of supervision, and an occasional change in the respective duties of the staff, risks of collusion and inefficiency may be greatly minimized. Indeed, wherever possible, there should be substituted for the conventional methods of mechanical check a verification consisting in the balancing of two independent records against one another.

Constructive Recommendations.

With a view to increasing the effectiveness of the executive control over policies and over expenditures in the producing branch of the film industry, and at the same time enabling executive officers to exercise more direct control over the efficiency and economy of operations, the following constructive recommendations are summarized:

1. That a general system of Budget Procedure and Appropriation Grants be developed for increasing the effectiveness of administrative control.
2. That a subsidiary Budget Statement be prepared by those to be entrusted with the direction of a production, containing all the supporting data needed by the management concerning what the director proposes as a work program and the items of estimated cost, to enable the executive board or management to determine whether the items and amounts should be sanctioned.
3. That, with a view to providing for the exercise of more effective executive control over expenditures for salaries and wages a fixed schedule of authorized positions, with specifications of the character and grades of the work to be done at fixed rates of pay, be attached to and made a condition governing each item of amount in the appropriation ordinance for the purchase of *personal services.*
4. That, as a means of insuring effective executive control over contracting and trading relations, a catalogue or schedule of standard specifications for "materials," "supplies" and "equipment" be maintained and promulgated, which would govern expenditures of this kind; and in so far as standards and specifications may not be established, that control be provided for by central review by the executive or committee responsible for establishment of standards and contract supervision.
5. That, as means of securing positive control over the functions and activities of the departmental managers or directors a regulation prevail requiring that no work shall be done, or materials, supplies or equipment procured or used except pursuant to a definite plan or work program which shall have been previously approved by the executive board or management—such plan or work program to set forth, not only the kind of activities authorized, but also the maximum cost which may be incurred.
6. That adequate provision be made for the exercise of complete administrative control over funds, appropriations, and contracts, through:
   (a) Making department heads responsible for voucher inspection and certification; and
   (b) Making the comptroller or general auditor responsible for independent inspection, audit, and central accounting records and reports.
7. That provision be made for the exercise of administrative control over every work program approved, over the efficiency and economy of individual management and over fidelity of custodianship through:
   (a) A system of allotments and imposing on officers the duty of approving all requisitions; and
   (b) The establishment of accurate cost, stores and property records, and the submission and audit of detailed reports.

The foregoing procedure provides primarily that those responsible for operation and production would as a preliminary to performance prepare and submit to the executive board or management a budget statement and work program that would permit of providing an adequate monetary grant or appropriation for carrying out the work contemplated.

Such a form of budget would serve both as an instrument of accountability for funds so appropriated and as a means of enabling executive officials to determine whether requests for appropriations are reasonable, or any of the items of the appropriations proposed should be reduced or refused. It would afford a basis for consideration of questions of policy having to do with work to be performed, and the amounts which are needed for each kind of work.

Under the appropriation method the total amount appropriated for a particular production would be itemized in such a manner as to show the amount available for each class of thing to be purchased or undertaken. Standard classifications would obtain and proper segregation of functions and uses.

Added instruments of control, which the occasion precludes dwelling upon here, would further assist and protect officials in their executive relations.

Photographer of Russian Riots Here

Donald C. Thompson, Commissioner for Paramount, Brings Back Films of Revolution and Retreat.

THE first pictures of the actual retreat of the Russian army and the horrible food riots that took place recently in Petrograd have been brought to this country by Donald C. Thompson, who has spent the best part of the past three years in the warring countries and has won for himself the reputation of being one of the nerviest photographers. These pictures are now being assembled and will be released in New York City in about three weeks. It was only through the credentials that Mr. Thompson carried from the government, Leslie's and Paramount that the securing of the pictures were made possible.

Mr. Thompson has shown his first prints to Government officials and has received their stamp of highest approval. Mr. Thompson took his life in his hands to secure the material, and on no less than three occasions he was compelled to retire from his work because of wounds received from machine gun and rifle fire. Prior to his trip to Russia Mr. Thompson spent a year on the western battle front, where he took pictures for Paramount.

In company with two assistants, Mr. Thompson left New York on October 30 last and succeeded in getting to Russia by way of Japan and Serbia. He remained with the army until February, when he returned to Petrograd to develop the films he had then secured. It was an opportune return, for it was then the first food riots began, and the first steps to overthrow the Imperial Government were started.

Most remarkable pictures of the revolution were secured by Mr. Thompson at this time, and it was because of his extreme bravery and nerve that the new Government granted him permission to accompany staff officers to the front for a second time, where he succeeded in getting an astonishing collection of motion pictures of the retreat of the Russian army and the terrible conditions that existed in the vicinity of the eastern battle front. Five trips to the front were made by the photographer at different times, each time he being enabled to secure a new angle on the situation.

"What is necessary immediately is for this Government to send men and literature to Russia to combat the lies that are being told the Russians about America and its entrance into the war, which messages are now being delivered by people who have returned there from this country, and who talk their language," said Mr. Thompson.

Talking of the film industry in Russia, Mr. Thompson said business was exceptionally good in the larger communities and that the people are overanxious to receive American-made dramas, but do not look with favor on our comedies. The new government, he explained, had lifted the censor ban, and any picture that is shown here can be shown in Russia.

Mr. Thompson will remain in this country for a few months, when he will again return to one of the warring countries to secure additional pictures.

Lloyd Robinson on the Honor Roll

Well Known Publicity Writer for Paramonut Becomes a First Class Yeoman in the Navy.

LLOYD ROBINSON, one of the publicity staff of the Famous Players-Lasky Corporation, handling publicity for Paramount pictures, has laid down his pencil and covered his typewriter to become a first class yeoman in the United States Navy. He will be stationed at Boston Navy Yard for the present, but like all those who have enlisted for service "over there," hopes soon to be upon the high seas.

Mr. Robinson, than whom there have been few men more popular in the ranks of the film publicity forces, leaves with the combined regrets and admiration of all his co-workers and of the trade at large. By a personality particularly pleasing he has endeared himself to everyone with whom he has come in contact and at the same time by efficient work and superior ability proved a valuable member of the staff.

Mr. Robinson after graduating from Williams College was associated with the Edison Company and afterward went to the Morning Telegraph, where he handled the motion picture department. Later he became attached to the Famous Players as assistant to B. P. Schulberg and has remained with the Famous Players-Lasky Corporation up to the present time and following the consolidation of the organizations.

The best wishes of hundreds of friends go with Lloyd Robinson. Upon leaving he was presented with a testimonial of friendship by his fellow-workers.

Algeria a Market for Films

Exhaustive Report of United States Consul in Algiers Shows Possibilities for American Products

THE Motion picture has spread extensive over Algeria and has become a popular amusement among all classes of the population, among the Arabs as well as Europeans, alike in the smaller towns and principal cities, according to A. C. Frost, American Consul in Algiers. Theaters and other places of recreation are not numerous in the present state of development of the country, but the cinematograph has established itself in most of the principal centers of population and, considering the population. wealth and growth of Algeria, promises to make still more rapid progress in the future as the people's chief form of diversion. In the year 1914 there were about 200 motion picture houses in Algeria, and many others were about to be established when the war began and arrested development.

Some High Class Theaters.

In Algiers, the metropolis, there are at present a dozen establishments, several of which, in size and attractiveness, will compare favorably with picture houses in France or America. Oran and Constantine, the next largest cities, also have a number of picture houses, but the large exploitation is to be found in the smaller cities and towns scattered throughout the country, where other forms of amusement are few or practically non-existent. There are in all some 700 centers of population which should eventually be supplied with the motion picture.

In considering the Algerian market it should be remembered that the native Arabs and Berbers largely predominate. The latest census (1911) gave a European population of 732,043, in a total of 5,492,569. The Europeans are almost entirely of Latin origin, and come from the adjacent northern shores of the Mediterranean, the Spanish constituting the chief European element in Western Algeria and the Italians being especially numerous in the east. It follows naturally, therefore, that films Latin in theme and temperament should be most in vogue and that those most shown are of French and Italian origin.

French Firms Control Exchange Business.

The films reach the local market for the most part through the medium of large Paris houses, which have their own agencies in Algiers, among the best known being Pathe, Gaumont and the Agence Generale Cinematographique. The local agents furnish their customers with complete programs, varying from 2,200 to 2,600 meters. Ordinary films, for a first showing in the country, are generally paid for at the rate of 30 centimes ($0.058) per meter (3.28 feet). For subsequent showings, the price is reduced, ranging from 15 centimes ($.029) down to 5 centimes ($.0097), and even less. Extraordinary attractions command good prices, such, for example, as "Quo Vadis" and "Cabiria." One film recently rented for $675.50. The highest price ever paid in Algeria, for one of the well known large productions for a period of two weeks, is said to have been $2,316. The films are seldom bought outright, the almost universal practice being to rent for a certain period.

While French is quite generally known among the native population, the photoplays which depend least upon the written explanations are likely to command the most universal interest. The taste in films is largely determined by the European population, but a study of the likes and dislikes of the indigenous element, numerically predominating, would perhaps bring worth-while results. Indian shows, with horseback riding, and films containing tricks and magic, appeal to the native imagination as well as to the European.

The American film is well known in Algeria, and a number of the elaborate and expensive productions have been shown, frequently to capacity houses. Many of the ordinary films have been circulated also, and are well received. The rapidity of the action, the quickly changing kaleidoscopic effects, and the sudden denouement are points about the American film the effect of which is noted on the Algerian audience. Since the entrance of the United States into the war there has been an awakening of the public interest in all things American, in which the American film has shared.

The prices of admission to motion picture establishments vary greatly between city and country, between the larger and smaller cities, and in the city, according to the location and character of the house. Some picture houses cater only to high-class patronage, with prices ranging from 50 centimes ($.097) for the cheapest seats to 2.50 francs ($.48) for the best box seats. The low-grade cinema has prices from 20 centimes ($.039) for the third class seats to 75 centimes ($.068) for the reserved. The cinemas are usually divided into three classes. The admission will vary also with the character of the production.

Import Duties Not Prohibitive.

Cinematographic films may be imported into Algeria only by special authorization, as they come within the general war restrictions upon commerce. The request is made by the importer to the Governor General. Films from the United States pay the maximum tariff, amounting to 165 francs per 100 kilos ($14.44 per 100 pounds). The duty on American films merely sensitized is 300 francs per 100 kilos ($26.26 per 100 pounds). In both instances the duty is levied on the net weight. (Tariff No. 469 quat). The duty upon posters varies from 30 francs per 100 kilos ($2.63) to 337.50 francs ($29.54), according to the weight and number of colors, and whether glazed or not glazed.

Present Opportunity for American Product.

On account of a present marked scarcity of films in the Algerian market and the favorable sentiment existing toward American films the time seems opportune for an extension of sales in the American product. Hitherto the number of American films shown have been relatively small compared with French and Italian, but, as the French producers are now unable to satisfy the demand, an unusual opportunity exists to cultivate the public taste in American films, before the restoration of normal conditions after the war, when the natural advantages enjoyed by the French firms again obtain.

As the motion picture business is so largely centralized in Paris it is doubted if it would be advisable to establish, for some time to come, an agency at Algiers. On the whole, films that will take in France will find a market in Algeria. It has been suggested that an agreement could perhaps be reached with a French firm for the joint exploitation of American and French films in this market, especially as the public likes a considerable variety of program and an interchange of productions from various sources. The slowness and infrequency of direct water communication with the United States, the trade practice of securing foreign films for "France and Colonies," and the custom of taking an entire program from one agency are difficulties at present existing to a direct agency of an American firm in Algeria.

Excellent Market for Equipment.

With the rapid development of motion picture houses in Algeria following the war there should also be an excellent market for cinematographic material and accessories. At present 80 per cent. of the apparatus in use in Algeria is said to be furnished by one French firm (Pathe Freres), and the remainder principally by another French house (Gaumont). In some places may be found apparatus of German manufacture, such as Ernemann. It was felt at the outbreak of the war that the German products were on the eve of an extensive sale because of the very favorable conditions of sale and payment that were offered. The French material has increased in price between 100 and 200 per cent. since the war, a condition which should rapidly modify when peace comes. There is a favorable opening for new foreign apparatus, and considerable business would no doubt result if prices were not excessive and some facilities were extended in the matter of payment. In electrical equipment, the greater part of which was supplied by Germany, is the demand especially active and promising for after-war trade.

A considerable number of cinematograph halls have been equipped in a somewhat summary manner and are installed in quarters that have since been outgrown. Many estab-

lishments will be constructed after the war to accommodate the throngs of people that are now turned away on Saturdays and Sundays, when people more particularly frequent these places of amusement. Upon the resumption of the rapid growth of Algerian commerce and development of resources, which was arrested by the war, the motion picture business should enjoy a notable share in the general prosperity. Correspondence is almost invariably preferred in French, as a knowledge of English is not general in business circles in Algeria.

Sao Paulo, Brazil

Rumors of New Companies—Opinions on the Quality of Films Shown.

São Paulo, Brazil, September 12.

EVERY now and then there appears talk regarding the organization of new companies to start business in this city. Since Sao Paulo is the most important field in Brazil, it would not be surprising to learn that new ventures were started. The field is amply covered by existing firms, and it would appear that nothing short of radical changes in system would guarantee success to any new organization. At least one of the pretenders is without experience, and speaks of being able to control the output of one of the newer American producing houses. He has noted the dissatisfaction of patrons with the present system, which brings a lot of films that have absolutely no reason to be shown here. The larger part of the films in one house has no interest for Brazilians, and when a night's program contains three or four of this class of film the audience is far from pleased. He is advised that if exhibitors paid more they mght be able to pick their program instead of accepting what is sent them.

One firm is advertising the "reappearance" of Charles Chaplin. At the foot of the advertisement is the word "Keystone." The titles given are suggestive of the old Keystones received by way of London. These comics do unending service for the matinees, where children are the most frequent attendants.

Not the least important factor to be borne in mind is that this city is largely Italian and is exceedingly partisan to that class of show. Nevertheless the artist who produced "Poor Little Peppina" (Paramount-Pickford) can hang more medals on himself for the excellence of that work if he should happen to drop in some day. On the authority of eminent Italians it may be said that the production made a hit. It has been showing almost continuously and has repeated several times already. The work of a master hand is seen in the attention to little details. In the game of "boce," which may be said to attain the importance of a national pastime, Italians marveled at the perfection of detail. This game can be seen here in almost any old backyard, and any roadhouse without a court for the game would do little business. The piece afforded the opportunity to study and appreciate a remarkable variety of scenes.

A feature highly appreciated among São Paulo patrons is the relief afforded by the introduction of a little comedy in the big films. A long production of the "problem" class becomes tiresome without a bit of fun. The later Fox productions are notable in this respect.

Triangle productions have reached here from Rio. The first was the "Lily and the Rose." They have become popular in a short time.

Several war films, French, English and Italian, have been seen recently, and have drawn big houses.

All the big American serials are doing big business, notably "The Crimson Stain Mystery" (called here the "Stranglers of New York"), "The Purple Mask," "The Iron Claw" (just finished its first run), "The Red Circle" ("A Malha Rubra") is just starting. The Thanhouser "Twenty Million Dollar Mystery" repea ed in most places. One house had a competition among its patrons as to the identity of the masked protector in "The Iron Claw." "David Manley" received a large number of votes, probably due to the tips received from friends of São Paulo patrons in Rio de Janeiro.

In Curityba recently the police entered the Palace theater and demanded possession of the film "Civilization," showing a document signed by the Companhia Cinematographica Brasileira prohibiting the projection of the film. The theater was literally jammed with patrons, who received their money back without delay. The Companhia Cine Theatral, owner of the Palace, threatened to institute proceedings for heavy damages against the owner of the film. A rumor that the film had exceeded its stay was not substantiated. The production came back to São Paulo for a second run, and at reduced prices made a good stay.

A previous letter from this city told how the city fathers were increasing revenues by imposing a tax on cinema and other theater tickets. The exhibitors of films decided unanimously to pay this tax instead of shifting it to patrons. All other theaters, however, with tickets at varying prices, make the public foot the bill. J. H. C.

Islanders Show Much Interest in Pictures

Out of Regard for Hall Caine Manxmen Mobilize to the Number of Eleven Thousand.

RARELY before the filming of "The Manx-Man," the photodrama founded on Hall Caine's book of the same name, which will be released shortly through the Goldwyn Distributing Corporation, have the inhabitants of the locality where a picture was being taken shown such intense and lively interest in the proceedings.

The whole picture was taken on the Isle of Man, and because Hall Caine is the idol of the dwellers there—or because they regard him as having done more for the island in his novels than any half-dozen governors—they just naturally lent every possible collaboration when they were apprised that he was interested in the work of the cameramen and their directors. Even the English Home Office and the British Board of Admiralty cooperated and permitted the camera to be used within three miles of the sea coast, such use being otherwise restricted during the period of the war.

The newspapers urged the people to make the film a success, and they all put themselves into the hands of George Loane Tucker, who directed the picturetaking. When it became necessary to stage a representation of the famous Tynwald Court ceremony the men gathered on Tynwald Hill to the number of eleven thousand.

Farmers came from the fields, fishermen from their boats to appear in this stirring scene of "The Manx-Man." Every accessory to the ceremonial was provided by the Governor's instructions. And when the Governor, Lord Raglan, was not quite satisfied with the costume worn by the actor playing the part of the Governor in the film, he insisted on sending for his own uniform and giving it to the artist to wear.

HARVEY B. DAY JOINS SELECT.

The Pittsburgh exchange of Select Pictures Corporation will be under the charge of Harvey B. Day after this week. Mr. Day is an old campaigner in the Pittsburgh territory, and in becoming manager of Select's Pittsburgh exchange he is returning to the scene of former emphatic successes.

It was Harvey B. Day who established the Fox exchange in Pittsburgh. This was three years ago, and even prior to that Mr. Day had conducted one of the very first of the big exchanges in this territory when he opened the first George Kleine office at Pittsburgh with the old "Quo Vadis" production as his principal merchandise. This was in the old days before Paramount was estabiished and at about the same time that the Famous Players Company went into the territory.

When Day left the Kleine exchange he went with the William Fox Company, and after getting the Pittsburgh exchange well started on the road to prosperity he became eastern district manager for Fox, with headquarters in New York, and covering the entire eastern territory and Canada.

In order to join the Select Pictures Corporation Mr. Day is resigning his position of personal representative to Stanley V. Mastbaum, the Philadelphia motion picture magnate. He has been wth the Stanley Company for some time and has made his home in Philadelphia, but when the opportunity was extended for him to become manager of the Pittsburgh branch of Select exchanges Mr. Day heeded the call to his former activities and decided to accept the post further west.

"WOMAN WHO DARED" MAKES HIT IN ARGENTINA.

"The Woman Who Dared," introduced by the Corona Film Company in Buenos Aires, Argentina, was enthusiastically received. The demand is great for similar productions in that country, as pictures of this kind, which combine art and technique, are highly appreciated.

The Corona Film Company has also bought the seven-reel production entitled "The Warfare of the Flesh," for exclusive exhibition in Porto Rico and Santo Domingo, and "Hate," for exclusive exhibition in Cuba, Porto Rico and Santo Domingo.

Miss Rose Tapley of former Vitagraph fame and so well known to perhaps every exhibitor in the United States is about to take up her well known line of work with the Paramount Co., where she will no doubt make a success in that upon which she sets herself to do as usual.

The Scenario Editor's A, B, C.

By E. Clement d'Art.

A List of Tabulated Good Advice for Writers and Editors of Motion Picture Stories.

A—for AMPLE.—Ample details but never unnecessary.

B—for BEST.—The best that is in you to go into each script.

C—for a great many things, for example the Golden Rule: "CLEAR, CONCISE, COMPLETE," and a few minor Cs:

CORRECT.—In detail.

CONNECTED.—A scenario should not jump, alike to a goat's kid who has lost his mother, but flow with all the majesty of a wide river.

COST.—A consideration to any producer.

CAST.—Is the cast simple and condensed that audiences may not be confused by the number of people in the play?

CHARACTERS.—Do all the main characters stand out well—and this from the very beginning whenever practical? Have you described them?

CLIMAX—Has it the proper punch? Beware of the ANTI-climax.

COSTUME.—(See COST.)

D—for DETAILS.—Ample, as stated, but "CLEAR, CONCISE, COMPLETE"—and never unnecessary.

E—for ENTER and EXIT.—Do not forget that a character must exit from a scene before he enters another unless a title follows or an obvious lapse of time.

F—for FRANKNESS.—"To thine own self be true. . . ."

FEARLESSNESS.—Do not fear to criticise—especially your own work.

FLASH SCENE.—The spice of modern technique and the connecting link which insures the even flow of the photoplay.

G—for GRIT.—A scene and sometimes a whole scenario written twice over may mean a better scene—a better scenario. Written three times over it may mean something approaching your own standard of perfection.

H—for HUMOR.—Do not forget to introduce this beloved element—without, however, forcing the injection. It should come in the right place, at the right moment and apparently of its own accord—as it does in life.

I—for INTERIORS.—(See COST.) Thought should be spent on them—not money—wherever they can be eliminated.

INTRIGUE.—The backbone of Plots.

J—for JEALOUSY.—A plot element of great value.

K—for KNOT.—Open a knot quickly but seldom with a sword.

L—for LOVE.—The keystone of most plots as it is of Life.

M—for MASTER.—Become a Master of Technique, a Master of Detail, and a MASTER OF PLOT.

N—for NUMBER.—Number your scenes and number everyone. Remember that, technically, a new scene is introduced each time the camera is moved. Hence—number all CLOSE UPS.

O—for ODD.—Odd characters, odd situations are striking and of greater interest than the plain ordinary.

ORIGINALITY.—A most necessary quality—to be acquired or developed.

P—for PLOT—and for PLAY.—The plot is the play and the play is the thing.

PSYCHOLOGY.—Of this you must also be a master. To indicate the psychology of a scene will often greatly help the director—a piece of "business" may often be interpreted in two or more ways. The cause of the action clears the mystery.

Q—for QUALITY versus QUANTITY.—Quality is the thing.

R—for RATIONAL.—Plot, action, development should all be absolutely Rational, clear and logical.

S—for SIMPLICITY.—The keystone of all good literature—and a scenario is or should be literature. Remember that extraneous incidents introduced merely to beautify have no place in a man-sized scenario. To force their appearance is "bad art."

SUBTITLES.—Let them be few and distant. A Spoken Title is better than a Subtitle, an Insert better than a Spoken Title and a Bust better than an Insert—though each has its own value—when used in the proper place.

T—for Time.—Wasted Time never returns, but do not be too avaricious—less a bad scenario result from too much rapidity in its making.

U—for UNITY.—Unity of Plot, Conception, Detail, Development.

V—for VALUE.—The value of all elements to be weighed carefully in the balance of judgment.

W—for WEATHER.—Look through the window; "Is it Summer or Winter?" Make the picture accordingly.

X—for XANTHIPPE.—Socrates' wife—an ancient and respectable comedy character. A grain of the husband's wisdom won't harm.

Y—for YEAST.—As the Yeast in the Dough, so should the plot be developed: growing, growing and still growing, one scene being based on the last scene immediately related to it, the whole being connected with the Yeast, that is the Plot. Use plenty of Yeast and the "Dough" will come.

Z—for ZEAL.—A warm desire to please our general patron—the myriad headed, myriad mouthed sphinx: the PUBLIC, the AUDIENCE.

ALSO.—Be a Zeus, not a Zero.

And so, THE END.

The Mystery of the Missing Reels

A Feature in Twenty-Three Parts and a Sequel in the Juvenile Court.

BUSINESS was dull in a Boston West End moving picture theatre—yes, it was rotten! "The kids aren't coming of afternoons any more. What is it, amusement conservation?" queried the manager of the girl in the box office. "Search me," she answered, "but there's another film been pinched out of the hallway. That's two this week."

So the manager with rage in his soul got busy.

In the hallway of the theater Special Officer Carnes and Sergeant John Anderson of the LaGrange street station shifted from sore knee to sore knee, and muttered maledictions at the life of the criminal world as they crouched in hiding.

"Sh-h-h," whispered Carnes. "Somebody's coming."

Out of the shadows crept on tip-toe a small figure hugging close his coat front and casting fearful glances to the rear.

From the hall door of the theater crept and sidled the dramatic procession, the kid in the lead. On the street he straightened his figure, broke into a dead run down Eaton street for a couple of blocks and then dove sharply into an alley. Breathlessly the two officers halted at the entrance and then followed, turning from the alley into a low cellar and then halted in relief as they found themselves in the company of four boys.

"Blow me, John, if it ain't a theayter!" exclaimed Carnes as he collared two of the boys while Sergeant Anderson surrounded the other two.

An investigation of the Juvenile theater disclosed 23 moving picture reels that had been showing at the theater around the corner in a two-hour show, while the young Wallingfords were eating high at one cent a head and packing the auditorium at every performance.

A moving picture machine of odds and ends of other machinery that was a marvel of mechanical genius was tearfully owned up to by its young inventor, one of the four proprietors while the picture reproduction on the screen proved to be almost perfect.

The four culprits were arraigned in Juvenile Court charged with the larceny of 23 reels of moving picture film valued at $2,300. Some of the reels were stolen from the film district as well as theaters.

The four boys are Morris Singer and Louis Schnider of Phillips street, this city, Joseph Tinker of West Cedar street and Leo Goodman of Eaton street.

The case of the four youngsters was continued until Oct. 31st.

Scene from "A Day at Denisham" (Paramount).

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

One Forestry Subject, One Military, Two Industrial, One Scientific, One Engineering, One Travel and One Art Subject.

Reviewed by Margaret I. MacDonald.

"Lumbering in Winter" (Paramount-Bray)

NEVER in the history of America has there been a greater call on her timber resources than today when the building of ships and aeroplanes forms an important part of her program, both militant and commercial. Pictograph 92 has therefore undertaken to illustrate for us something of what is going on in the line of forestry and lumbering. In the carrying out of the lumberman's business rangers skilled in forestry are sent out in advance to mark the trees that are to be cut down; and following them come the crew of tree fellers who cut down the trees, rid them of their branches and send them on their journey to the saw-mill. The logs loaded on sleighs are hauled by means of a caterpillar tractor, eight and ten in a train, to the river where they are unloaded and left to guidance of the current. At the first bend of the river men are waiting who leap from log to log pushing and pulling with pike poles so that the stream may be kept open and the tumbling logs kept from jamming. Then there are the piles of logs which in spite of all efforts do succeed in forming a barricade, and which have to be dynamited. All of these interesting details can be seen in this picture.

"Under the Stars and Stripes in France". (Pathe).

A two-part series of views showing the American soldiers at work in France, entitled "Under the Stars and Stripes," are being released by the Pathe Exchange, Inc. These pictures, taken under the auspices of the Cinematographic Division of the French Army, present scenes of great interest to the American public today. Here we see sons, brothers or sweethearts of the American public mingling in friendly relations with the French villagers, and also engaged in the more serious work of training for the trenches. A full review of this picture published in the Review Department of our issue of Nov. 10.

"Making Rifles for Our Government" (Path-International).

A half-reel length of film showing the process by which rifles are manufactured at one of the American Government's large munitions plants appears on the Pathe program. In the picture we see the selection of steel rods, the boring of the barrel and the shaping of the smaller parts. The turning of the walnut stocks, the assembling and then the testing of the finished weapon are also pictured.

"Building a Pipe Organ (Mutual-Gaumont).

In Reel Life No. 80 will be found an interesting illustration of the manufacture of the pipe organ. This subject should be of unusual interest for the reason that the intricacies of the pipe organ are known to comparatively few of those who listen to it. The picture explains that a few of the pipes are of wood, but that most of them are made of a costly mottled alloy, and that the voicing of the pipes is one of the fine arts. The intricate electrical system of the organ is explained, and a good idea of the subject can be gained by viewing this picture.

"The Story of Water" (Mutual-Gaumont).

The birth of a raindrop in a mountain storm is illustrated in Reel Life No. 80. The subject is treated in an interesting way showing the beginning of a streamlet high up in the mountains, and later the broad and peaceful river converted eventually into a great power which generates electricity, irrigates vast plains, or acting as a highway of commerce. The study is a good one and worthy of special mention.

"From Dakota to the Sea" (Universal).

In No. 46 of the Screen Magazine will be found an interesting series of views descriptive of the construction of the new barge canal between Buffalo and Albany, connecting the Great Lakes with the sea. The canal was built at a total cost of one billion dollars, and is destined to play an important part in our progress in the war, for, during the five months that the Great Lakes are closed to shipping, hundreds of boats will be released for the Atlantic Coastwise trade. Details in the manipulation of the locks are shown in the picture which is quite a complete illustration of the subject.

"Niagara Falls" (Educational).

One of the most complete, and perhaps the most beautiful illustrations of the great Niagara Falls, owned by the Educational Films Corporation of America, was exhibited on the program of the Rialto theatre during the week of Oct. 21. The views which it presents shows the Horseshoe Falls, the Bridal Veil Falls, the Whirlpool Rapids, the Niagara River and islands above the falls, the brink of the falls and all the points of interest hereabout. Then we take a trip on "The Maid of the Mist" to the Cave of the Winds, we follow the river in the electric train, and we view the international bridge, and when we have finished looking at this beautiful picture we feel quite as though we had been on the spot and seen it all in actuality, so wonderfully realistic and well-photographed is the picture.

"The Most Beautiful of Far Eastern Arts" (Paramount-Bray).

The 92nd release of the Pictograph illustrates the ability of the Japanese to accomplish beautiful effects with flowers. The illustration teaches not alone the artistic arrangement of flowers, but shows also how to preserve them. Through their knowledge of flower preservation the Japanese keep cut flowers for weeks. Always the Japanese employ a kubari or flower support made of a forked twig, which is first inserted into the vase before the flower is put in. The twig serves to hold the stems above the bottom of the vase and allows the water to reach the cut ends. Certain flowers can be kept fresh for a long time by applying melted wax. This method of preservation is also illustrated. The aptitude of the Japanese in suggesting forms such as a full-rigged ship, or a tree bending to the breezes by means of blossoms is also shown in the picture.

Rialto's New Stroke

First of a Thirty Weeks' Series of Saturday Morning Educational Concerts Proves Successful.

ALMOST every day something new and progressively interesting is happening in the realm of the moving picture, and now we are face to face with a thirty weeks' series of educational concerts to be given at the Rialto Theatre, New York City, under the personal direction of S. L. Rothapfel. At these entertainments, which will consist principally of music with the exception of an educational film or two, an admission of 10 cts. will be charged for adults and children alike if ordered in advance or subscribed for, while box office prices will remain the same as usual, 25 cts. and 50 cts.

The program for Oct. 27th, consisting of music from the Rialto orchestra of fifty pieces conducted by Hugo Riesenfield, and other musical numbers, including a violin solo, was relieved of its musical responsibilities for a time by the presentation of a screen subject of interest, entitled "Getting Acquainted with Bees," an Edison production. One of the most important points about the entertainment was the explanatory remarks by Sigmund Spaeth, music editor of the Evening Mail. During the entire series of educational concerts Mr. Spaeth will continue to lend his aid to the success and educational value of the Saturday mornings which will be spent at the Rialto by New York children and their parents.

Subscriptions for these concerts, which will begin at 10.30 each Saturday morning, may be sent to Mr. Julius

Hopp, Rialto Theatre, 42nd Street and Broadway, New York City.

MacFadden Screen Magazine

Bernarr MacFadden Famous Physical Culturist to Be Head of New Screen Magazine.

THE General Film Company are releasing this week the first number of a new screen magazine to be known as the "Physical Culture Screen Magazine," edited by the famous physical culturist, Bernarr MacFadden. This first number, dated for November 5, will contain such subjects as muscular poses, wrestling, deep breathing, gymnastic exercises for girls, classical dancing, laughing as an exercise, and recreative exercises for children.

These various subjects will be pictured with the aid of some of America's best known masculine and feminine athletes, including Vera Roehm, George Bothner, champion middle-weight wrestler of the world, and Margaret Crawford, premiere classical dancer of Grecian creations.

The "Physical Culture Screen Magazine" will be produced by the Physical Culture Photoplays Company of which Bernarr MacFadden is president and treasurer, M. MacFadden, vice-president, and Robert Reynolds, secretary and managing director. The executive offices of the company are located in the Flatiron Building, 949 Broadway, New York City. The company will produce photoplays dealing with physical subjects, and Bernarr MacFadden will serve as the executive head and reviewing editor of all productions issued by the company.

John B. O'Brien, Director

JOHN B. O'BRIEN, now directing for the Empire All-Star Corporation, is a man who has had more interesting and valuable experiences than most men of his can boast of. Starting some nine years ago with the western branch of the Essanay, he was not only leading man of that organization, but manager as well. If anything was needed, from a scenario to expert opinion regarding direction, costume, law or anything like that, the cry went up "ask Jack O'Brien," and the answer would be forthcoming.

While with the Essanay, Mr. O'Brien made the longest jump on record, for he took his company from Mexico City to Honolulu. Diaz was President of Mexico at that time and was extremely interested in the motion picture industry. He gave a dinner to the entire company, at which all the high officials of his cabinet were present. So impressed was he by Mr. O'Brien's ability, and so pleased with his personality, that he personally conducted the company and allowed pictures to be made of various parts of the Palace and city that had never before been photographed.

John B. O'Brien.

Mr. O'Brien stayed with the Essanay three years, leaving them to direct for P. A. Powers, for whom he made the first five-reeler ever made. But the romance of the West and the old pioneer days still attracted Mr. O'Brien and it was through his influence that it was decided to make into pictures the life of Buffalo Bill.

In order to get not only accurate knowledge, but the atmosphere of the life led, Mr. O'Brien followed the Buffalo Bill show for fourteen weeks, living, eating and working with the famous old scout and his band of cowboys.

After a period of what this energetic director calls "resting," which includes a year playing "leads" with Tom Ince, Mr. O'Brien was engaged by D. W. Griffith as director, although they had never met, Mr. Griffith merely having seen a picture directed by O'Brien.

Among the pictures made by Mr. O'Brien are Mary Pickford in "Hulda from Holland" and "The Foundling," and some of the stars he has directed are Lillian and Dorothy Gish, Blanche Sweet, John Emerson, Bessie Love (who made her first picture with him), Charlotte Walker, Mae Marsh, Alice Brady, Edna Goodrich, Emmy Whelen and Robert Herron.

Mr. O'Brien is now busily at work on "Her Sister" the Cylde Fitch play, starring Olive Tell, who recently completed her first starring venture, "The Unforeseen," which was made under the direction of Mr. O'Brien.

LLOYD WEST—EDWARDS EAST.

After completing special work away from their "home grounds," two of the leading members of William Fox's large directorial staff changed their scenes of activity last week, with records of epochal screen work accomplished. J. Gordon Edwards, who directed the Theda Bara superpicture, "Cleopatra," now playing to standing room only at the Lyric Theater, returned to New York from California, where the picture was made. Frank Lloyd, who made the forthcoming cinema version of Victor Hugo's "Les Miserables," left New York for the Pacific Coast on the day that Mr. Edwards departed from the land of oranges and films.

Mr. Edwards has been in California since May, busily engaged on the production of the spectacular "Cleopatra," now launched so successfully. This was the first motion picture he had made on the Pacific Coast, although, with his total of twenty-four features, he has more photoplays to his credit than any other Fox director. That he worked indefatigably while in the West is evidenced by the fact that he made two subjects in addition to "Cleopatra." These are said to be of the same high standard as that of Mr. Edwards' other dramas, which include such well known productions as "Under Two Flags," "Romeo and Juliet," "The Tiger Woman" and "The Darling of Paris."

NATIONAL BOARD ASSISTS GOVERNMENT.

Owing to the difficulties encountered in examining all films of news character in Washington, D. C., before their distribution and release, the Committee on Public Information has asked the National Board of Review of Motion Pictures of New York City to examine such films in New York City in an advisory capacity. This means that the National Board of Review, in looking at films, will be expected to call to the attention of the Committee on Public Information, any scenes in films which might give information to the enemy and be harmful to the military activity of the United States. Following the receipt of such information, it will be determined later by the authorities at Washington whether the portions of the reels noted by the National Board should be eliminated. The committees of the National Board of Review already see more than 99 per cent. of the photoplays exhibited in America before they are released. Prints of all pictures are early brought to New York because of the important place it occupies in the film industry, nearly all of the big companies having their executive offices here.

PARAMOUNT BUILDING MOUNTAIN STUDIO.

A permanent studio will be erected shortly at Hoquiam, Wash., primarily for George Beban, who is making "Jules of the Strong Heart" for Paramount, but it will also be used in future for other pictures requiring a lumber camp setting. The studio is to be built at the Lasky lumber camp in the heart of the woods. The baggage cars will convey the furniture and a complete lighting plant, while other scenery and furniture will be constructed on the ground. A full force of workmen from the Hollywood studios is to take part in the expedition, beside the members of the company, under Donald Crisp's direction, and the technical staff. Nearly fifty people appear in the cast and camp will be pitched in the woods where all hands will remain for about a month.

NEW PICTURE THEATER FOR BEVERLY, MASS.

Enterprise Amusement Company has purchased the Giddings estate on Federal and Chapman streets, Beverly, Mass., and will erect a theater to be known as the Beverly, to be devoted to the presentation of high class motion pictures and vaudeville. The building will be of the most modern construction, iron, steel and concrete being used as much as possible so as to render the house practically fireproof. There will also be an abundance of exits with wide passageways sufficient to take care of the largest audience that the house can accommodate.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Side Lines.

PROBABLY I could do better advertising, only my house is a side line to my other business, writes a manager every now and then. The house always will be a side line when it is run as such. It is not an automatic money maker, but an enterprise requiring intensive development, and unless one can give entire time to the project and make it pay for his entire time, it would be better to sell the house to someone who can make it pay before opposition gets in and forever kills its chances. Your house can be made to pay, but no house will show a real profit if it is allowed to run itself. Dig right down and you'll find pay dirt, but you cannot merely hire films and sell tickets. You must do something that will make people want to buy the tickets you have for sale, and the only thing that will do that is advertising, intelligent and ample advertising. Don't try to boom things by offering ten reels instead of five. Take the money you would spend on the second feature and put it into advertising, and you'll find you can sell five reels to even greater advantage than you can ten.

Don't Do Too Much.

A mid-west house sends in a full page advertisement announcing the opening of the fall season. First it announces the "banner week," with which the season will start off. Then it tells of a new deal for an augmented service. At least one of these engagements was a new deal. The page, set in an ornamental frame, is stuffed just as full of type as a hard working printer can fill it. It is so solid that it runs all together in a jumble, and few will read it down to the announcement of the new bookings. They will take it to refer to the opening week and let it go at that. In such an advertisement the emphasis should have been laid upon the plans for the season rather than for the single opening week. Start off by saying that new contracts ensure the showing of the well known brands. Tell then the stars that this program includes, and then run back to the opening for "Just as a sample of what this all means, look at this bill for the opening week," and follow with names and titles. The advertisement in question ran in two local papers. It is about 90 per cent. waste because it does not get the message over. The first half of the page tells absolutely nothing of importance. It is the horn blowing vein that no one cares much about. The message does not come until the lower half of the display is reached, and very few people are going to read that far down. Here is ideal copy for that page:

We have purchased the franchises for
Paramount
Artcraft
Goldwyn
Metro
The four firms with the famous stars.

Then set the names of the stars in twelve point, with four points of space between, tell why it costs a little more, and refer to the later advertisements for the weekly bills. Get the big idea that a page space is merely a three nines set in large type and you have it right. Just because you have a whole page of space do not get the idea that you have to try and get a bookful of words into the space. Don't say more than you would in a two column space. Just say it louder, that's all.

Really Helps.

In the Artcraft campaign book for Douglas Fairbanks in "The Man From Painted Post," Pete Schmid seems to think that perhaps it would help the exhibitor if he helped them to advertise the film to their patrons instead of his advertising the film to them. His press dope is capable of being printed in regular papers wtihout a sense of shame. It is interesting, but it is news copy and not a bunch of unusable words ending in "est." His stunts are few, but workable, except, perhaps, his suggestion that you build a float and put a cowgirl, mounted, on its top. It would probably take too much training for the horse and use up a couple of girls in the process, but the rest is practical and will work to goo effect. He offers a four piece mailing scheme that will work well on selected lists, and the layout of mat material is all that could be desired. The lithographic material includes two ones, two threes, two sixes and a twenty-four, with a window card, and the larger paper does not duplicate the smaller designs. It is not as flossy looking as some two to four color books, but it is business on every page.

Watch the Kids.

Did you ever follow your boys and watch how they distribute your material? We noticed three youngsters the other afternoon from a front window. The house stands back from the street about ten feet. One boy tried the latch, it did not seem to work, so he threw a circular into the yard and the wind blew it into the street before he had reached the next house. The second boy not only came to the house, but he spent a couple of minutes trying to force the bill under the bottom of a tight-fitting door. He was painstaking, but too slow to be efficient. A third boy came along, swung into the yard, slipped his bill through the letter flap to the storm porch and was on his way. The last boy covered his route because he had the time, covered it well and left a good impression where he was noticed. Don't merely give your bills to boys to distribute. Give them to the boys who will distribute them best.

Garfield's Pep.

The Garfield, Chicago, does not get out a very large program, but they put something on it. Here's a late one:

"PEPTIMIST"

The "GARFIELD" Theater is a Peptimist. What is a Peptimist? A Peptimist decides when others hesitate. Acts when others dream. Works when others wait. Succeeds when others fail.

In other words a peptimist is an optimist with pep. Something like that on the front page each week will do more for your program—and your business—than a bookful and a half of adjectives. Ever try it?

From Schenectady.

Lately we spoke of the program of the Cozy, Schenectady, N. Y., on which the editor ran his name and address. John P. Arthur, the editor, writes a chatty letter about conditions in the house, explaining that he is doing the work without charge to help a friend along, and the program mentioned is his only reward. The house is a 400 seat theater in the Odd Fellows hall. It was closed through the poor management of the last tenant, and Mr. Arthur, who is a member of the lodge, got a new tenant and is helping him along. The house draws from between 10,000 and 15,000, with opposition, and Mr. Arthur writes:

> I believe the show business is simply merchandising entertainment. I try to study our patrons and write the notices to appeal to their tastes rather than to mine. We pay $5.50 for 1,500 program, and distribution adds another dollar to this cost. We put one in each family. The program is not handled by the printer as I would like, at all times. My idea is eight point body, with the names of stars in black, and titles in 12 or 18 point display. This I believe brings out the points best. Schenectady has a working population. Of 100,000 residents 22,000 are employed by General Electric and some 10,000 by the American Locomotive works. Our patrons are mostly young; families with four and five children. They are attracted by the stars, when the stars have parts that suit. They like western plays and others that give plenty of action. They go to the theater to obtain relaxation from work. We cater to their demand, and have them standing up four nights a week. In addition to the program we have one 18 sheet billboard beside the theater, with six three sheets, lobby photos and one sheet "tonight" bills. I do not feature the five-reelers, but try to play up the entire program. They want seven and eight reels, and they know they are going to get that. I also try to give extra space to the dull days. They will come Friday and Saturday, so I feature the other days more strongly.

Advertising the entire show is something that too few do. Mr. Arthur tells just what it is that rounds out the show. He does not merely say that there is a two-reel comedy or a two-reel Keystone. He tells the brand and the title, and tries to give a hint of the subject. Another point we like is his endeavor to get the viewpoint of his public. This is where many copy writers fail. They are swayed by their own preferences rather than by their knowledge of what their patrons like. Personal preference counts for nothing in the conduct of a house. It does not matter whether or not the manager and the house staff approve the bill. It is what the patrons wish that pays the expense accounts, and it is worth while to appeal to the patron.

Student Tickets.

To help the matinee business and at the same time leave the house clear for adults in the evening, the Rowland and Clark theaters, Pittsburgh, have student tickets, which entitle school pupils to a reduced admission to the matinees. As a rule the children will come in the afternoon of their own choice, but the scheme is of value when they crowd the house evenings and keep out older patrons.

Special Weeks.

The Poli theater, Scranton, Pa., has begun the issue of a new house organ. It is a four page weekly called The Theater Goer, and is edited to give the amusement news. It is, in effect, a miniature theatrical weekly, with a majority of the house stories treated from a news viewpoint. The issue is exceptionally well done. The first number announces a series of special weeks in this text:

At various times during the coming season we will have special weeks; times when a concerted effort will be made to claim your attention and patronage. Just as the department store has its special sales the Poli will have its bargain days. Under the title of "Fall Festival," "Winter Carnival," "Blue Ribbon Week" and "Request Week" other cities have experienced great increases in business and in the spirit of friendship between theater management and the public. That's what we are after, we want you to say "There's always a good show at the Poli," and we are going to make one great effort to bring this about. Go along with the Poli crowd, you can't see a bigger or a better show in Scranton; it pays to be a Poli patron. And the best way to be a satisfied patrons is to buy tickets well in advance.

Any special drive will help business a lot. We think it was the late William Hammerstein who started the idea with an Old Home Week when he found a coming program consisted largely of old timers, but now the vaudeville circuits have numerous drive weeks. These cost no more than the regular bills, but permit an extra amount of advertising to be done, countenance ornate lobby displays, and put the house more emphatically upon the map. Try it some time. It is like an anniversary, only it permits of more frequent repetition.

A Continuous Scheme.

Elmer Tompkins, of the Opal theater, Hollister, Cal., has a variant of the general invitation scheme that offers some very advantageous angles. In the general invitation scheme one week is set apart during which time tickets made out for entire families or for two or more persons are honored. Mr. Tompkins uses the same idea, but he works it on a smaller scale and continuously. Each week he sends out a few cards reading:

Compliments of the Opal Theater.

Mr. .....

Yourself and entire family are cordially invited to attend the Opal theater free of charge any night during the week of .....to .....inclusive.

A list of pictures for the week is enclosed.

Select the night that appeals to your fancy and we are sure you will find the evening pleasantly spent.

Present this card at the door.

The card is white stock, printed in black, and is filled in from a list. One family in each precinct is selected each week to be the guests of the house. This gives the recipients a certain feeing of having been specially honored. It is a direct courtesy and not a grand drive, and this has a decided moral effect. The tickets are handsomely done, and this also helps, but we think that it would be even better were they all signed in ink by the management. It would give a more personal touch. Mr. Tompkins writes that regular patrons accept it as a tribute to their attendance, and that strangers are generally made into regular parons. Where you work from an alphabetical list it is best not to follow the regular order. If Mrs. Brown sees Mrs. Bennett with an invitation she feels it is B week, and Mrs. Simpson and Mrs. White are apt to feel that it will be a long wait before they are reached. Skip around the list and add the element of uncertainty.

In Miniature.

Someone, probably Philip Wright Whitcombe, prints in the London Triangle booklets this simple summing up of the exhibition end:

To make money: Get the right films and show them in the right way.

That's all there is to it, but it's no easy job.

There is a lot of sound business sense in those attractive Triangle booklets. Here are some extracts that are good enough to go on business postcards:

Have a theater policy:

Decide on a distinct tone for your theater. Keep to it. Make attendants, advertising, decorations all harmonize with it.

Luck is a matter of sound thinking and hard work.

There's just one thing better than having all your patrons say as they go out, "What a fine show." That better thing is to have them say, "We must come next week."

Those Triangle booklets are exceptionally good work from every angle. On the other side the Triangles are released in groups of eight, and each book gives two pages to a subject, giving program and advertising lines, talking points and the story with specimens of cut material available. It is all condensed, but condensed so intelligently that the average house can find all its needs for good advertising in the limited space.

How About It?

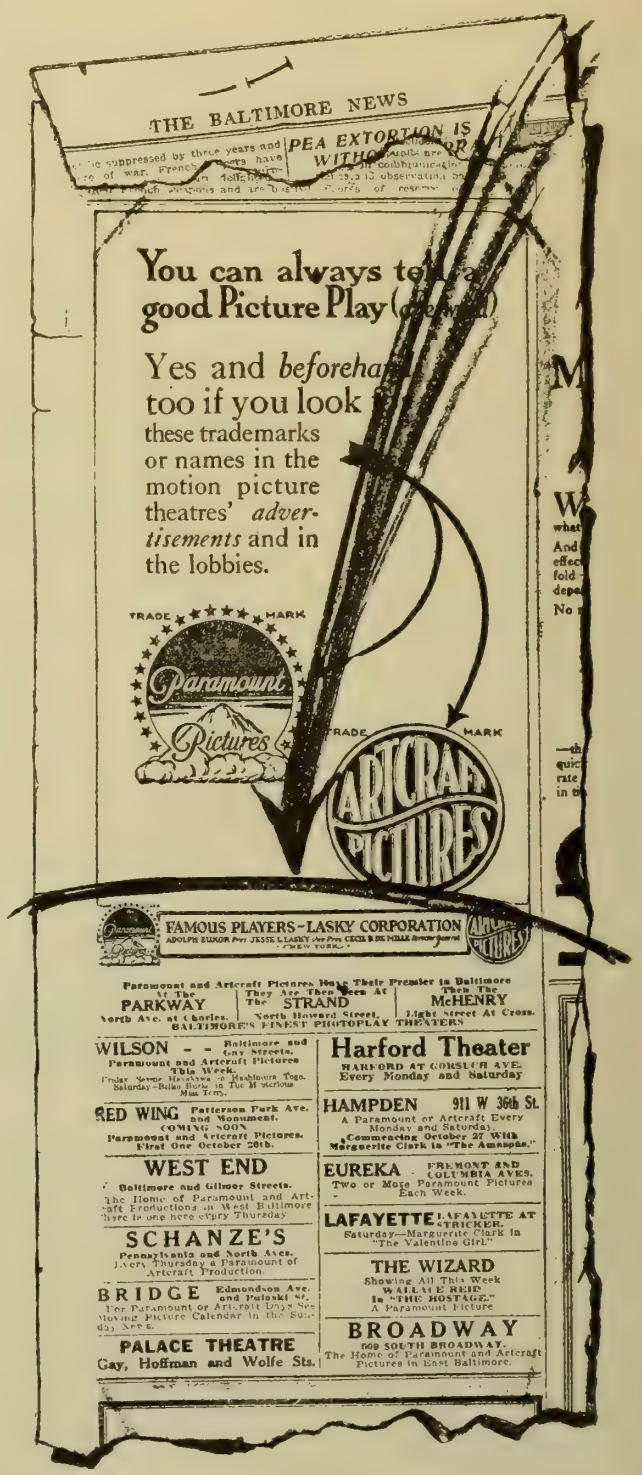
One of the good friends of the department—who gets a bit peevish now and then—thinks that we are not using enough reproductions. It seems to us that the point is not well taken. There is no use reproducing advertising material merely to have a certain number of cuts or to get out of writing a certain amount of material. Advertisements are reproduced when they will help others to get the idea better than we can tell it in type. They are shown in miniature to suggest to Exhibitors and printers new forms, new layouts or even new type faces, but we do not try to have a certain number of cuts each week because we are not trying to run an illustrated weekly. What do *you* think about it?

The Right Idea.

H. A. Chenoweth has the right idea of swinging serials. For the Majestic, Thompsonville, Conn., one of the Goldstein Brothers houses he gets out a special throwaway each week for the current instalment of the serial he is running. He does not concentrate his efforts on the first chapter and then looks to the serial to carry itself. He keeps on advertising each instalment as it comes along. Some managers seem to feel that only those who have seen the early chapters will come again, and that these will come anyhow. This is not the right idea. Keep on working right up to the finish. In passing, Mr. Chenoweth is getting much better work out of his printer than he has been doing. Evidently he has been educating the man of types in the art of setting amusement printing, for now he gets a sightly job, with a lot of text on the bill, yet so displayed that the big lines stand out and reach the hurried reader. He is running five serial or series stories. Evidently they pay in his territory.

Hooking to Paramount.

It is a simple matter enough to mention a national advertising campaign in your house advertising, but it is even better to pull the physical advertising over to you. Where the Paramount-Artcraft newspaper work is used in your town most papers are arranging to carry



house advertising with it. If your local sheets do not, it will not require much coaxing to get them to tag your advertising on, after the manner shown in this reproduction from a Baltimore paper. This is taken from a cut supplied by Paramount-Artcraft. But if you are in a smaller town, do it for yourself. Cut out the advertising from the advertisement of the nearby city paper and run it as a part of your own advertising. Don't merely trust to Paramount or Artcraft

trademark cuts. Show that the big town papers are lavishly advertising the very brands you have to offer. This P-A stunt is supposed to help all Exhibitors, and it does, but it will help most those who help themselves most. Your patron will see the P-A announcements in the big dailies and the periodicals, but if your town is so small that there is no local P-A advertising, don't trust to the fact that your own patrons will see the advertising and connect it with your house. Reproduce the advertising in miniature at your own expense and point out that you have precisely the same thing in your own town. Let your patron see your ad and Paramount in the same space or you are losing your full share of the big appropriation. Make them think of you and Paramount *at the same time* to get the full effect.

Brave Manager.

Poli's theater, Scranton, Pa., in its snappy house organ, announces a dress up contest for the kiddies. The best dressed and happiest looking boy and girl receive $5 each. The audience determines the decision by the applause, but it is going to be difficult to convince most of the losers that there is nothing wrong with the managerial ears.

Holds the Record.

The Grand, Fairbault, Minn., seems to hold the postcard record with nineteen titles on one postcard, calendar form, and also includes a time table, a price list and a greeting that is worth copying. It reads:

"THINGS TO REMEMBER"

Don't throw this away—Keep it handy—It gives you just the information you desire—A complete list of attractions to be presented at your favorite theater

THE GRAND

During the Month of October

And remember that with the postage going up drop (local) letters are still the old rates, making postcards more valuable than ever, but necessitating a sharp watch over the out-of-town names, if you use any.

Used At Last.

We know one house that has found a use for the reams of press junk sent out by some companies in the idea that the more they write the more they serve. The house in question has a rather heavy program, and used the press sheets for wrappers. We knew there must be something for which this by-weight press stuff could be used.

Special Attraction

C. H. Douglas, of the Elite, Merced, Calif., in sending out his September program announces by means of a blotter a series of color process pictures not yet shown in the larger cities as the process is the invention of his brother, L. F. Douglas. It is not often the small town can offer a really exclusive feature.

Is It?

We'll bet that A. L. Middleton, of the Queen, DeQueen, Ark., thinks he sent us in a program calendar for October, but is it? It is a sheet 9 by 11 inches, with squares 1¼ inches for each day, an average of six line of type to the space and tiny six point figure that does not look more than a four point, serving as the calendar figure. It is a libel on an honored institution to call it a calendar, and it is of no particular use as a calendar nor even a calendar program, for you have to use a magnifying glass to read the date. He has done so much so well that he has a couple of slips coming to him, but next calendar should have not smaller than an eighteen point figure if it is to be of service either to the house or to the recipient, for the essence of the calendar idea is that the patron receiving it hangs it up because it is of some use to him, and it can be of no use when the dates (!) look more like fly speaks. We have reproduced a lot of good examples, one on August 4, with overprinted dates, and there is another on page 150 of Picture Theater Advertising. We have printed a lot more from time to time. The thing to do is to clip and file the idea against the time you *may* want to use it. Don't take it for granted that you never will need it. You never can tell. We know one man who is really using his advertising space for the first time in six years; he never thought he was going to need to, but opposition has brought a change. This calendar is a bit large at best. Get something they will want to hang up. A five by seven is plenty large enough for a single month. Get something that a neat housewife will be willing to give wall space to. Figure that wall space as something you must pay for in utility.

Uses Cartoons.

O. D. Cloakey, of the Allen, Calgary, Alberta, sends in some reproductions of cartoons he uses. One of these is a cartoon for Down to Earth, showing Fairbanks falling out of an aeroplane toward the earth, a cross showing the location of the Allen, where he will land. The cartoon is treated precisely as a straight cartoon, and presumably is offered as a paper feature and not an advertisement, though the top caption is, "At Allen today and tomorrow." Mr. Cloakey wants to know what we think of this style of advertisement. The further one can get away from the regulation newspaper advertisement the better the advertisement and the stronger its pull. This cartoon makes the advertisement a news feature, and will do the house more good than a half page of display. It is good enough to pass as a cartoon, and differs from the others only in that it advertises a current production, and the fact is accepted by the reader as merely adding to the timeliness of the idea. If the drawing is good enough to stand comparison with the paper's other cartoon material, it ranks as pure reading matter. Just to show he can, Mr. Cloakey sends in a good three twelves. Another scheme he sends in is apt to get him into trouble since it deals with a lottery, a mild one to be sure, but not permissible down here.

Getting the Paper.

Essanay press department sends out a service slip in which it tells of an exhibitor who hogged the press work in the local sheets, though his space was generally less than that taken by his competitors. It explains:

> He made arrangements to furnish at least two or three exclusive news stories of the motion picture industry to them each week. Of course the stories were rewritten from the trade journals and furnished with a news lead for the photoplay columns. Stunts of all sorts are carried out with the assistance of the reporters because he never tries to slip anything over on the papers, and they enjoy arousing curiosity over his stunts, as well as he does. Every effort is put forth to have unusual happenings phoned in to the theater. By listening and keeping a close watch he is thus enabled to turn over to the paper news items which they would otherwise overlook. All line parties, benefits and other social events which occur at the theater are brought to the attention of the papers. To sum it all up this exhibitor conducts a small news service in connection with his theater for the sole benefit of the newspapers, and in return he receives more publicity than all his competitors together. He has been in this town for several years, whereas very few opposition houses stay under the same management for more than a year. Q. E. D.—It must be that he is right.

All of this is exact, and it is all on page 73 of Picture Theater Advertising, which may have been where the Exhibitor quoted got the idea. Pay for your press work in kind, and you'll get all you want of it. Have some news about things other than your theater when the reporter calls, and he will pay you just as you pay him. What you get from the city editor and reporters is of infinitely more value than what the advertising manager gives you. Get the good will of the staff and do not trust to the pull you may have with the advertising manager. And don't wait until you need the stuff. Begin now and have the men in line for you when you do need them.

It Pays to Advertise.

Charles W. Decker, of the Majestic, Grand Junction, Colorado, is one of the regular advertising hustlers, and he has put this Swanson and Nolan house to the fore. As a result he is going to have a nice new theater, as already told in our news columns, and it looks as though it would be a regular house. It is going to be good enough to be used for real vaudeville, breaking the jump between Denver and Salt Lake City, with pictures six days a week. It pays to hustle and keep hustling.

Too Crowded.

The Dixwell theater, New Haven, Conn., sends in some one sheets used for the weekly program. They are far too full of type. On the entire bill there is not a half inch space between letters, mostly one, two and two and a half inch letters, all block letters—straight poster type. Probably the local printer cannot offer much variety in wood type, but he surely has more of the smaller sizes, and it would pay to reduce the size of the type used for the star or the title (whichever is the less important) in order to get a little white space with which to throw up the display. As it stands it is all so solid that the eye gets nothing at a first glance. The would-be reader has to stop and read slowly, and street paper should be so planned that he who runs may read, even if he is running rapidly. It would pay better to pick two or three of the features and advertise those properly. It would pay better to boom two than to play up three. The small house cards, 3 by 5½ inches, are similarly crowded, but through the use of types of varying size a display is had. It pays better to advertise one thing well than to advertise many titles without attracting attention to any of them, and this is more important in street paper than in hand matter and house stuff.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Coadjutor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid*, $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building Chicago, Ill.

Wright & Callender Building Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing adressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses by critized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Lights on Leaders.

DR. F. W. HAHN contributes an interesting side light on leaders. Of course where the cutter knows it all and the free lance must be a darned fool just because he does happen to be a free lance, leaders do not worry us much, but just the same it pays to study leaders now against the time to come. Dr. Hahn writes:

> Much has been said regarding the value and effect of leaders, but I think you will agree with me when I say that the following two are peculiar.
>
> We have the name of having one of the finest little play houses in this part of the country, or any other country as far as that is concerned, and the manager favors us with some of the best pictures he can get. Not long since we witnessed a picture in which it seemed necessary to carry a leader which read something like this: Leader—The Market Rallied and You've Cleaned Up.
>
> As it was flashed on the screen the V was taken for an R by at least one-half of the people in that theater, so you can note the difference of the financial standing of the hero at the end of the story.
>
> The second incident was something like this: After putting on one largest and most patriotic celebration this part of the country has ever witnessed we were treated to an open air picture entertainment. To fit the occasion it was a patriotic story. As the story ran along it became necessary that an actress should lose her position. The producers of the story thought the best way to bring this about was to close the theater in which she was playing, consequently a leader was displayed, which read something like this:
>
> Leader—After Tonight This Theater Will be Closed on Account of Martial Law, Etc.
>
> The following Saturday evening myself and others were sitting across the street from our theater waiting for the play house to open. Along comes a farmer with whom I was well acquainted, who stopped and joined us in the topics of the day (which, of course, was war). About this time the lights of the theater across the street flashed, and the playhouse was open. The farmer remarked he did not think we would have any shows for a while. I asked why he thought that. He said he thought the management announced it the evening of the 4th that this theater would close, etc. After some explaining on his part it was clear that the above leader was responsible for the mixup.

That second example is suggestive of the inexperienced theatergoer who went home after the first act because the program said two months elapsed between acts I and II, but where the screen is used to make house announcements the error is perhaps natural.

Variety.

Cultivate variety in your plots. It is not well to get a reputation for being good at one particular type of story. So long as your specialty is in demand you may make a clean-up, but no one type of story is apt to remain in demand, and when you try to turn your hand to something else there is the feeling that you are good only at your specialty no matter how clever your other stories may be. Probably if George Randolph Chester should write a sweet little love story no one would care for it, because he is identified with another type of tale. You may never be a Chester and yet get a reputation as a specialist that you cannot later on shake off. Begin at the beginning to be varied.

Books on Technique.

The first book on the technique of photoplay writing is the spelling book, and the second is the English grammar. Without these you cannot hope to succeed, and a dictionary and a thesaurus should be on your desk for so long as you work at writing. It is all very well for the fake schools to advertise that you do not have to possess an education. Education is absolutely necessary; not a college education, but a working knowledge of the English language. No editor will regard seriously a badly misspelled script, for he knows that the illiterate cannot think. He will pass over poor grammar, but the story will have to pass close scrutiny to be found acceptable, because the proper use of words is a sign of a familiarity with words, and you must be able to handle words if you would think. The thesaurus comes in to give variety to your expression, for the repeated use of a single word in the same or adjoining sentences will tire the reader and lessen his respect for the story. Even some well schooled persons will habitually make the wrong use of certain words, yet no editor can be expected to share the emotion when he reads that "Laura's death greatly effects John." Watch carefully your use of words, and do not be ashamed to go to the dictionary for a definition when you are not positive.

Spare Us.

We do not mind telling that most companies will accept the synopsis only, or that all scripts must be typewritten, but we do wish that fewer of these requests for information were prefaced by the statement that the writer reads this department regularly and profits by the instruction contained herein.

Getting Back.

During the past year one photoplay writer had to drop her play work to meet some unusual demands on the part of her family. Sickness and other distractions wore her down, and at the end of her worries she found herself completely out of trim. Ideas would not come, and she did not like staring at the machine, so she took a course in business college. It was a complete rest, and now she is in harness again. Most writers get into a slump now and then and find it necessary to work their way out. Almost any change of work will prove a rest and rouse the mental efforts again. Slumps due to a change of work are particularly hard to handle. Most writers run under momentum, once they start work, and when work is stopped they must again get up their momentum before they can work to their full capacity just as a steam engine must first heat the water in its boiler before it can develop the steam to run the machinery.

Acceptance.

That story is the most interesting that requires the minimum of mental effort. This does not mean that the wholly obvious story is the most readilly acceptable, for there must be present the element of novelty, but having this novelty the story is acceptable in exact proportion to its plausibility. If the spectator has to spend part of his mental effort finding a reason for things or a reason for excusing things then the full mental effort cannot be given to the enjoyment of the play. If aJne leaves home because her husband blacked her eye, then we can understand her leaving home, but if the good old suitcase is packed with no reason at all the spectator gives half his interest to the further adventures of Jane, and the other half to wondering why she left home, and "because" is no reason whatever. Make plain your reasons for actions, and the actions will be of interest, but you cannot interest if at the same time you confuse.

Putting It Down.

Lately a purchaser of Technique of the Photoplay sent in a list of half a dozen typographical errors. For example in the fifth line from the top of page 214 is the phrase "mean of means." Of course "man of mean" is meant, yet two proofreaders and this writer all made the mental correction and passed over the error. The real meaning here is obvious, but perhaps your synopsis contains similar lapses that may change the entire sense of the paragraph, and each time you read it over you mentally supply the lapse. You can do it, but the editor cannot, so make certain that your idea is all on paper before you send out your synopses.

And by the way, if you have noted any errors in the third edition we will appreciate it if you will send in your notes.

Don't.

Only motorboats get ahead by kicking.

Technique of the Photoplay

By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

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Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost, will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Har-r-r-r-umph. Um, Jesso? Jesso!

Kaufman Specials, Memphis, Tennessee, by their president, Albert Kaufman, submits the following:

> We enclose herewith a number of sections taken from one of our western films, which has developed what the writer believes to be film sweat. My experience has been that once this appears the emulsion on the entire reel eventually gets into this state, even though when discovered we eliminate every part showing the fault. We believe that if there is any remedy for this condition you know it, and your help will certainly be appreciated.

I submitted the samples to the Eastman Kodak Company, Cinematograph Film Department, and have before me their reply, as follows:

> We have given the sample of film submitted a very careful examination, and would say in the first place that films are frequently not given sufficient attention in the matter of fixing and washing. The brittleness of the sample, the solubility of the gelatine coating in water, the excessive acidity of the aqueous extract and the bleached out appearance of the silver image are due to the liberation of nitrous acid from the film support during decomposition, which, in turn, was probably influenced by the presence of a non-volatile acid, probably citric acid, in the dyes used in tinting.

Har-r-r-r-rumph. Um, jesso, jesso! I surmised as much, though not quite sure about the aqueous, etc. I take it that all this means, when placed in language we poor non-chemical mortals can comprehend, that the film was not thoroughly washed after development and that this serious neglect was ably supported by the use of impure dyes used in tinting. Yes, that's it, all right. We appreciate the help the Eastman Company very kindly gave, but the writer of the above letter should remember, in dealing with matters of this kind, that it is not so easy to be sure one understands what he means if that one does not very well understand the terms he uses. Had it not been for his first remark about carelessness in fixing and washing I would have been entirely at loss as to his meaning, except for the dye end of it. The samples of film had large splotches on its surface, which looked as though the image had faded out. Removing the parts first showing the defect would have no effect whatever as to its attacking other parts of the film, since the trouble is inherent in the film itself, or in the photographic emulsion, at least. There is no possible remedy for films thus attacked. They should, I think, be returned to the manufacturer, with claim for refund, since the fault unquestionably lies with the manufacturer and none other.

One Progressive Anyhow.

Kansas City, Missouri, orders the two question booklets and says:

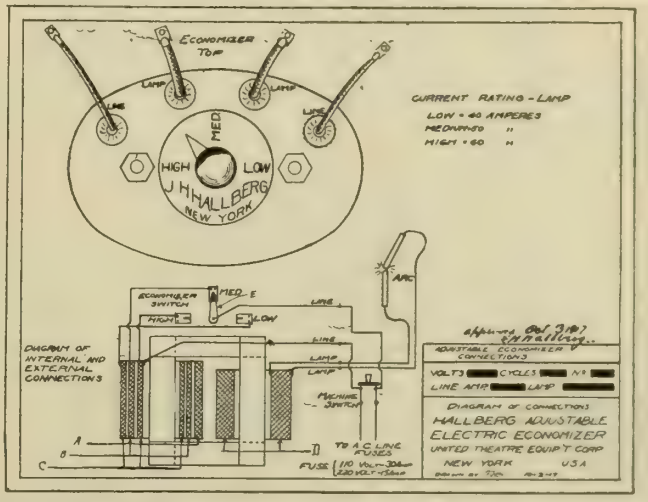
> I have been a constant reader of the World for ten years past. Have always praised the paper and boosted it wherever I could. Am always anxious for the next copy to appear. I am a member of local union 170, I. A. T. S. E. and M. P. M. O.

Glad to know that 170 has at least one progressive in its ranks. My own experience of that local led me to doubt even that. I trust the time will come, however, when the Kansas City men will wake up and that I will be able to say good things about them and their organization, instead of being obliged to doubt the benefit of the existence of the local and the progressiveness of its members. And the awakening will come, too, even as it has come in other cities where the men and the organization have been made to suffer through misleadership. And when that time arrives this department stands ready to aid and help in any possible way, even as it has always stood ready to help and to aid. It is to help that these lines are written. It is a poor friend who stands silent, through fear of a possible fight, when, by speaking out he can assist in righting those things which are wrong. And the principle wrong thing in the Kansas City union, or the principal wrong thing I have knowledge of, is that it seeks financial advancement for its members without making adequate effort to make its members high class projectionists. And this is a wrong (I almost said crime) against the manager, the operator himself, the manufacturer, the exchange, the artist and the moving picture industry. Proof that Kansas City men are not (as a general proposition) anything even faintly approaching high class projectionists is found in the screen results. I have viewed the work in her representative houses and know whereof I speak.

Hallberg's New Type D. C. to A. C. Economizer.

J. H. Hallberg has recently improved the Hallberg a. c. economizer by the addition of an adjustment switch, and has also placed on the market a twin motor-generator set.

In the old style economizer, in order to change from low to intermediate or high amperage, or vice versa, it was necessary to change a wire connection, or at least change the position of a fuse, if it was connected up through a possible three-way fuse plan. All this has been done away with in the new type of economizer, and it is now only



necessary for the operator to turn a knob in order to obtain any desired amperage within the range of the instrument. As will be seen in the drawing, the top now puts forth only four leads, the two outside ones connecting to the line and the two inner ones to the lamp. In the lower half of the drawing we have a sectional view, the same as though we cut the economizer in half from top to bottom, except that the switch and contacts are standing on edge, instead of laying flat on top of the coils. A, B. C represent the three primary coil windings and D the secondary coil and E the switch blade. As will be seen, when switch blade E is on contact marked "low," all three of the primary coils are "cut in," thus reducing secondary amperage to its lowest value, since then the primary amperage flow is reduced to its minimum, and since secondary wattage must always equal primary wattage, less comparatively slight internal losses inherent in every transformer. When we switch blade E to contact marked "high," two coils are cut out, the choking effect of the primary being thus reduced and more primary amperage allowed to flow (primary voltage remaining constant), hence secondary amperage is correspondingly increased. On medium we will have two primary coils, working with corresponding intermediary secondary effect in current flow. I have set this forth at length since this diagram is the first we have published showing the primary coils divided into three separate sections. The building of the coil in three sections allows of excellent ventilation. After the coils and cores are assembled they are placed in a tank containing liquid insulatng compound, the same, beng in a vacuum, draws out all air and allows of the compound entering every crevice, thus making a very perfect job of insulation. After removal from the bath it is baked in an oven at high temperature.

The Hallberg a. c. economizer depends for its constant current regulation upon the magnetic leakage between primary and secondary coils. Mr. Hallberg claims the Hallberg a. c. economizer to be peculiarly adapted for connecting in parallel (multiple), a condition very desirable, so that an ample range of amperage may be available at the arc for varying conditions. With two economizers in multiple it is possible

to get a wide variation, as, for instance (taking the delivery of one economizer at 40, 50 and 60), 10 plus 40, 40 plus 50, 40 plus 60, 50 plus 50, 50 plus 60 and 60 plus 60. In other words a possible amperage varying from 40 to 120, in pretty nearly ten ampere steps. Two economizers in multiple is an installation to be recommended if a. c. is to be used at the arc. The Hallberg is the oldest economizer on the market and has always had the endorsement of this department, subject to the fact that we do not recommend a. c. for projection purposes.

Forty-three to the Army.

In a letter from Joseph Armstrong, president Local Union 110, Chicago, occurs the following:

> Your visit to Chicago added considerably to the cause of perfect projection. All managers you visited and made suggestions to have carried them out to the benefit of all concerned. Local 110 has thus far contributed forty-three of her boys to the army, and represent some of our finest.

Brother Armstrong enclosed the new wage scale which is now in force. It is printed in neat booklet form, vest pocket size, and its front cover bears the following legend: "Income, Effective October First, Nineteen Seventeen, for Scientific Projection Engineers, Local No. 110.

And now brothers of 110 it is very much up to you. You have by that act declared yourselves to be high class projectionists. MAKE GOOD! MAKE GOOD! MAKE GOOD! I'm a member of 110 myself, and if you don't I'll come to Chicago and roast the living jim-crow tar out of you. But I know you will. You have a splendid leadership now. Go to it, boys, and make GOOD!

Incidentally the local has done another big thing. It has instituted a complaint system which looks mighty good to this editor. Slips like the following are printed and supplied the operator. The by-laws provide that the union will pay for any film destroyed by fire while the projection equipment is in charge of a member of Local 110, at the rate of 4, 3, 2 and 1 cent per foot, according to age of film, same to be based on release date. But this is made subject to the equipment having been examined and approved by the proper union official and that repairs necessary to keep same in first-class condition be supplied. Armstrong did not specify how the complaint slip is used, but presumably when friend manager does not supply needed repairs the operator reports the matter to the union office, whereupon a properly checked slip is sent the management of the theater. This is good. It gives the local a record of condition of equipment its members work with and prevents the employer from blaming poor results due to bad condition of equipment to the operator, as is all too often done. It affords the operator proper protection and certainly works no hardship on the theater management.

COMPLAINT SLIP

SCIENTIFIC
PROJECTION ENGINEERS
Local Number 110
I. A. T. S. E. of U. S. and C.

You are notified that the following parts are defective. All damages and fires occuring in your theater will be entirely due to these defects and we hold you responsible until you makes the necessary repairs.

Sprockets, Upper	Film Trap Door Holder
Sprockets, Lower	Film Trap Door
Tracks	Film Trap Door Lug
Aperture Plate	Film Trap Shoes
Fire Rollers	Guide Roller Spring
Film Trap, Heat Shield	Aperture Plate Retaining Screws
Magazines	Carbon Feed Gear
Pulleys	Carbon Feed Gear Pin
Motors	Carbon Feed Gear Shaft
Rewind	Lamp Adjusting Bracket Plate Pin
Gate	Lamp Adjusting Bracket Plate
Automatic Shutter	Lamp Support Tube Slip Rod
Shutter	Top Carbon, Feed Rack Bracket
Idlers	Lower Carbon Feed
Carbon Arms	Collar
Lamp House	Lens Concave
Shutter Screws	Lens Convex
Stereo	Double Concave
Stereo Slide Rack	Double Convex
Intermittent	Belling
Sprocket Stripper	Fuses
Film Trap Bushing	

REMARKS:

TOM MALOY, **Business Mgr.** **JOE P. ARMSTRONG,** **President.**

From Halifax.

Halifax Local Union 497, I. A. T. S. E., by its corresponding secretary, Alex A. MacDonall, writes as follows concerning our recent visit to that city:

> We certainly enjoyed and I hope benefited by your visit to this city last September. You took the boys just a little by surprise, as you were not expected to visit the operating rooms until Wednesday afternoon. This letter is to thank you and the Moving Picture World for the benefit of having heard your interesting and instructive, though far too short lecture to Halifax managers and operators. I believe that producers, theater managers, operators and the moving picture industry as a whole owes to you and to the Moving Picture World a debt that it can never repay. For when all is said and done, what would moving pictures be without excellence in projection? In closing, let me again, on behalf of Local Union 497, thank both yourself and the Moving Picture World for having given us the benefit of your presence and lecture.

It is gratifying to know that Halifax is pleased with my humble efforts. It was a pleasure to be with you, and the pleasure is doubled if my visit was productive of good to the industry and to the men of Halifax, both managers and operators. Some day let us hope I may again be permitted to be with you, but first you must remove Mt. Uniack, or else calm down its bumps by about 700 per cent.

The Operator and His Wage.

It has been brought to my attention that the President of the National Exhibitors' League has said to individuals and has intimated in one or more speeches made before bodies of exhibitors, that the writer is responsible for wage increase demands which have been made by operators in many sections of the country and for the strikes which have in a few instances been called in the enforcement of the demands.

It is scarcely necessary to make reply to so utterly absurd not to say ridiculous charge. I believe exhibitors as a body are too intelligent and too well posted to be misled by such foolishness, and that only here and there are individuals who need to have the facts set forth clearly in order to understand. It is for the sake of these few that I dignify the league president's statements by making answer.

In the first place, for at least a year past I have addressed only one operators' meeting to which friend exhibitor has not been invited to be present; except for this one there has been at least a sprinkling of exhibitors or managers present at every meeting. It is also a fact that hundreds of individual exhibitors who have been present have both publicly and privately complimented me on the work I was and still am doing. Moreover, some large exhibitors' leagues, Cincinnati for instance, have addressed letters highly commending my work to the Moving Picture World. All this does not look as though they thought I was engaged in work detrimental to their interests, does it? Every single act of mine which might lead to such a thing as the league president charges has been done in the broad open light of day. I have never in any instance gotten the operator into a meeting behind closed doors and made an attack on the league, its president or on the exhibitor. Can the league president say as much for himself with regard to the operators' union, other exhibitor organizations and the writer?

It is quite true that I have insisted on better remuneration for operators, and I fully intend continuing so to do, at least for the present, because I fully believe the best interest of the moving picture industry denands that course, and I would be false to my trust if I did not. The fact that some short-sighted exhibitors cannot see this is no proof that it is not true. They can see only the few piffling dollars "saved" (?) in operators' salaries, entirely losing sight of the fact that each one of those saved dollars may, and usually does in the long run, lose them two at the box office. This type of exhibitor is unable to look into the future. All he can see is the unquestioned fact that there will be little or no immediate benefit to him through a raise in his operator's wage. He is the type who jams the film through in eight minutes in order to get the immediate nickel on the sidewalk, regardless of effect on the future. That he is honest in his mistaken views we will not question, but he is, nevertheless, a drawback and a drag on the wheels of progress.

But aside from all that, let us for the moment examine into this operator salary, or wage matter, in the cold light of reason.

It is a generally admitted fact that the cost of living has soared to the skies during the past two years. There are many who will tell you actual living cost has advanced one hundred per cent. during that period of time, and few, if any, will deny that it has moved up fifty per cent. Will any one even hint, much less say that at the two-years-ago cost of living the moving picture machine operator had any larger wage than would enable him and his family to live in very common decency? Answer me that question, President Ochs, without mental contortions or sidestepping, and without extraneous verbal philanderings designed to befog the matter, as an octupus inks the water to hide his real position. And if even you are literally compelled to admit that under the old conditions the operator was not receiving more than would enable himself and his family to live up to the standard of decent citizenship established in this country, in God's name WHAT DID YOU EXPECT HE WAS GOING TO DO WHEN HIS LIVING COST WAS DOUBLED, OR VERY NEAR IT? Did he need Richardson, or any one else, to cause him to demand remuneration sufficient to enable him to meet at least some of the increased cost of living? Considering the fact that the exhibitor is paying many stars hundreds of dollars per week, directors hundreds of dollars a week, do you think that operators, who reproduce the work of these artists on the screen, are overpaid, even were their new demands (where new ones have been made) granted?

Coming down to facts, however, I desire to myself make a "charge," and that is that insofar as concerns the matter in hand, President Ochs has been making statements which are in no particular true, and what is more, he very well knows they are not true.

The Right Spirit.

B. L. Mellinger, Reading, Pennsylvania, orders both question booklets and says:

> Am an apprentice member of Reading Local Union No. 97, but holding down a regular job just now, as we are short of men. Manager is satisfied with my work but there is always room

for improvement, so don't forget the booklets; also you may expect an order for a handbook shortly, as I want to learn all I can.

That is the right spirit and the brother will, in the fullness of time, if he sticks to his present determination to not be satisfied with half knowledge, be a credit to No. 97. The booklets, let me say for the benefit of all, are merely designed as a GUIDE TO INTELLIGENT STUDY. They are in no sense a text book but are intended merely to point out those lines of study it is desirable that the operator should follow. It is not designed that he shall necessarily begin at their beginning—question number one. The student will do well to select those things for first study which seem to be of most urgent need to him.

Too Much Tinting.

C. F. Givan, Sussex, New Brunswick, believes titles are in many instances too heavily tinted. He sets his views forth thusly:

> Will you allow me a few lines to set forth a subject which has long been on my mind and one which I do not remember having even seen discussed before. I refer to the custom followed by many, and among them some of the best producers in the business of tinting their titles and readers to such a deep tone that they are almost, and sometimes quite, illegible from the rear rows of seats. One of the greatest difficulties the exhibitor has to contend with is the old complaint, "The pictures hurt my eyes," which prejudices many and keep them from at least anything like a regular attendance at picture theaters. In the face of this why persist in doing the only thing which really does hurt their eyes (Can't agree with you on the "only" part of it.—Ed.). What valid excuse can there be for a lengthy title or reader made almost opaque through tinting and very often chased through an over-speeded projector? What real improvement does or can the tinted title have as against plain white on black with sufficient footage to allow of its being comfortably read from all sections of the auditorium? And in speaking of "sufficient footage" let it be noted in passing that we are not all such lightning readers that we can grasp the meaning of a one-hundred-word reader while three feet of film is raced through at one hundred feet to the minute! Lengthy readers are difficult to read under any conditions, so why purposely and unnecessarily make them more difficult? I have been in the picture business for many years and my experience is that properly projected pictures are no more injurious to the eye than is a painting on the wall. By "proper projection" I mean steadiness of picture on the screen, absence of flicker, normal speed and ample illumination. I would like to know the views of other managers on this subject.

Your remarks concerning eye strain are correct, as far as they go, but there is another item which makes for heavy eye strain and that is improper auditorium illumination. I have frequently noticed a reader (sub-title) of ten words which seemed to be fifteen feet long, while near it was a reader filled with matter and not one inch longer than the ten worder. Such work is purely stupid. It does not show ordinary intelligence on the part of whoever is responsible. As to tinting of readers, why I am not so familiar with that, but would be glad to hear from others as to their views on that matter.

Advice Wanted.

A certain Florida theater manager, who asks that his name be suppressed, seeks advice as follows:

> As a layman, so far as regards the projection end of the game, I begin to realize that that end is of great importance to the box office. I have therefore taken courage to find out what you consider the best arrangement for my individual case. My projector is an Edison Exhibition Model D. Current is 60-cycle, 110-volt. We use a Fort Wayne Compensarc on its third step, type A, Form 4. At present am using 6½ arc condenser, with a 9-inch lens in front. Projections lens is a B. & L. 7¼ E. F., diameter 1.5 inches, this being inside measurement of end next aperture. Distance of projection is 87 feet; picture 11 feet 7 inches, not including two inches of picture which laps over on black border of screen.
>
> Now I know things art not right, as picture is not bright enough and arc is too far from lens. What condenser lenses would be correct? What diameter projection lens would be correct? How far from film should front condenser be? As you know, it is impossible to get condenser lenses closer than about ¾ of an inch in the Model D Edison. In fact, there is no adjustment at all possible. I well know you will consider this description rather vague as I have no instruments with which to measure amperage or voltage, therefore cannot give that data.

On the contrary, friend Manager, aside from an accurate amperage reading and projection lens b. f., your data is quite complete. But unfortunately a reasonably accurate amperage reading is absolutely essential to an intelligent answer to your condenser problem, since the chart published on page 1768, March 17 issue, is based entirely on amperage, and that chart represents the best condenser data we have to date. Also, if I attempt to apply the table on page 141 of the handbook, I fail, for you did not send the back focus of the projections lens and that is essential to the proper application of the table. I shall therefore assume an amperage of 60, the current being a. c., of course. Applying the chart above named we find that you should have two 6½ plano convex condensers, with 19½ inches from center of condenser combination to film, or one 7½ meniscus and one 7½ bi-convex lens, with 22 inches from center of condenser combination to film. But this is based on two things, viz.: 60 amperes and the condenser lenses placed within 1-16 of an inch of each other. Without these two things the whole thing fails, nor can I give you intelligent advice until amperage is known and condensers mounted as above. You also understand this is for a. c. at the arc. With D. C. at the arc it would be a very different proposition. With your condensers three-quarters of an inch apart their E. F. is entirely different from that of the normal space of one sixteenth of an inch upon which all charts and tables are founded. It would be impractical to formulate charts and tables for different spacings of condenser lenses. It would require a good-sized book to contain them. As to lens diameter, why it is entirely safe to say that you will gain light by having a larger diameter, though, inasmuch as you have a long focal length lens and cannot hope to reach the dissolving point of the light ray with the revolving shutter, you will lose a portion of the gain through necessarily increased shutter blade width, always supposing you now have your shutter blade cut down to the minimum permissible under the local condition. What you really need is a three-combination projections lens, which brings the rear combination back comparatively close to the aperture. Such a lens will be on the market within sixty, or at most ninety days, in quantity. I would advise the purchase of a pair of them. If you send this department the money we will have one sent you on approval, holding the money until either your O. K. is received or you return the lens, charges prepaid in perfect condition. This is offered merely as an accomodation to you. The lenses will be advertised in due time, I suppose. They are not yet available, as the manufacturing equipment is but now being put into place. This department has tested the lenses and approved them. They have no large value except where local conditions compel the use of long focal length objectives. Don't know their price.

Transformer Connections.

R. W. Pope, Hasbrouck Heights, New Jersey, desires the following made clear:

> For the second time I am writing. In my first I merely made a suggestion. This time I would like to ask what would be the result of connecting up two Hallberg Economizers, which now give fifty amperes to a fifty ampere arc? The line pressure is 110. Would it not give approximately twenty-five volts and 100 amperes? If so, would a 25 to 30 volt incandescent lamp burn all right on the line?

You have gotten your idea of a series connection short circuited with your understanding of what a multiple connection does, and the whole thing connected to the wrong kind of voltmeter. Outside of that you are all right.

A series connection increases voltage, my brother, and correspondingly decreases amperage. A multiple connection of two Hallberg economizers, each of which normally deliver fifty amperes to a fifty-volt arc, would supply about 100 amperes. Theoretically the voltage would be the same, but in practice it would not, this being due to the necessary difference in voltage of a 50 and 100 amphere projection arc. Frankly, I don't know what the resultant arc voltage would be. It would not even approach 25, however. And anyhow an incandescent could not be used on any such combination. For an incandescent you would have to have a transformer delivering the requirde amperage at the required voltage—in other words, a transformer designed for the work. You cannot use your Hallberg economizers at all for that purpose.

When You're in Trouble

There isn't an operator's booth in the universe in which this carefully compiled book will not save ten times its purchase price each month.

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Richardson's Motion Picture Handbook

For Managers and Operators

Is the Doctor That Can Unfailingly Prescribe for Your Ailments.

MOVING PICTURE WORLD

Schiller Bldg. Chicago, Ill. | 17 Madison Ave. New York City | Wright and Callender Bldg. Los Angeles, Cal.

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

An American Cameraman at the Front.

PELL MITCHELL, editor of the Gaumont-Mutual Weekly, has sent us an interesting letter from one of his former staff, Leon H. Caverly, who writes that he is now "somewhere in France, turning the crank on real warfare." Mr. Caverly now has the rank of sergeant.

Though Mr. Caverly starts his letter by stating that—

"The strict censorship in time of war prevents my sending you any photographs to illustrate where we are, or what we are doing, you may be sure that it is all very interesting"—there is so much practical advice in Mr. Caverly's letter which will be of value to motion picture photographers who have volunteered their services, that we take the liberty of copying it:

> Thinking it may be of interest to some of my brother crank turners, I am taking the liberty of describing my outfit in detail; also, some of my observations relative to photographic conditions over here in France. To begin with, one's outfit should be complete in every detail before leaving the States, as it is very difficult to secure things you need on short notice. Carry as little baggage as possible, yet include everything you actually need, for one is often obliged to carry his own outfit on ten-mile hikes, therefore, weight and bulk are to be seriously considered.
>
> My present outfit is fitted with Goerz micrometer mount adjusted to take 2,3 and 6-inch lens for long distance work, extra magazines for two thousand feet of film, as one is never sure of proper conditions, in which to change to change film. This is more than enough for a day's work under most conditions. The Gaumont, Pathe, Debrie, Moy and Universal are all good cameras for this work. The tripod should be as light as possible and yet rigid, with panoram and tilting top. All carrying cases should be specially strong with brass bound corners, as they receive much hard usage in transit. Film can be ordered direct from the Eastman Kodak Co., in Paris, but a good supply should be taken along, and if properly cared for and kept from dampness, will last for some time. All film should be ordered in separate cans and opened only as needed. Development should follow the exposure at the earliest opportunity to obtain the best results. Light conditions here in France are about the same as in the States at this time of year, and therefore require the same exposures. Duplicates of such parts as are likely to wear out with constant use should be taken along, not forgetting extra handles for both camera and tripod. A complete set of small tools is very necessary. Also, a small electric dark room lamp, several rolls of tape, a level, 3-in-1 oil, camel's hair brush, focusing magnifier, and whatever other tools one requires in his daily work with the camera.
>
> So far I have had no trouble with static, but should this bugbear appear, a small piece of cotton soaked with a weak solution of ammonia or glycerine, and placed in the corner of the retort will do the trick. A metal crank, I believe, has been suggested and used with good result for this same cause. Loading retorts under blankets is only one of the many difficulties encountered in the long list of inconveniences that the war photographer has to overcome. He soon gets used to it, and, if he is an old timer, always finds a way out of what at the time seems an unsurmountable difficulty. Owing to the complicated apparatus necessary for the proper developing of movie film it should never be attempted while in the field, but the negative should at once be returned to Paris or the States to be properly finished.
>
> Still pictures offer much less difficulties, and with a 3-A Kodak Special, fitted with the F 6.3 Zeiss lens in Optimo or Compound shutter, good results may be secured. For the best results, however, I recommend a 5 x 7 Graflex, fitted with the F 4.5 Zeiss, or equally good and fast lens; also film pack adapter, as this form of carrying twelve exposures is the best I know of. Developing still pictures offers very little difficulties, and with the aid of the tank, a pail of water, pyro developing powders, and acid fixing salts, good negatives can be had even in the field. Should one find it necessary to develop at the end of the day's work with nothing but muddy river water at hand, the following method can be used to advantage. Put one ounce of alum in a barrel of water and allow it to set over night. After draining off, very clear water suitable for mixing developer and hypo is obtained. Film clips, cotton, and metal trays complete one's outfit except the few things necessary to make prints. It might be well to have a tripod and a small amount of flash powder, as one never knows when he might otherwise miss getting a really worth while picture.
>
> Good aerial pictures can be secured only with the proper outfit, and this I have found in the Eastman aeroplane camera. Owing to the extreme vibration and high speed of the modern war plane it is necessary to use a much faster exposure than you otherwise would, as there are two forces to overcome. Making movies from the aeroplane is in no way as easy as it would seem, as the vibration of the motor produces a decided dizziness in the projected picture. This can be overcome by stopping the engine and volplaning during the time the picture is being made. The shutter speed should be greatly increased, however, and a long focus lens used owing to the great height.
>
> Regardless of what branch of photography is being attempted one is constantly up against all kinds of difficulties which can be overcome only by good judgment and past experience.
>
> Nearly all countries now at war have their photographic department composed of enlisted men whose duty it is to photograph every phase of actual warfare. All of which proves that photography plays a very important part in this, the greatest war the world has ever known. Over 20 per cent. are killed while at their perilous task, still the click of the shutter goes on, and the pictorial record of events grows day by day.
>
> Should I be fortunate enough to return at the end of the war, I will surely take the pleasure of calling on you and go further into detail in regard to the many things which censorship prevents my describing at this time.
>
> Should you find room to print this in your magazine I will take the opportunity to be remembered to my brother crank turners.

A Valuable Catalogue and Reference Book.

Under the title of "A Thousand-and-One Camera Bargains," the Bass Camera Company of Chicago, Illinois, is distributing their 1917-18 catalogue. The volume is well printed and illustrated, and contains many genuine money-saving offerings of both cameras and supplies. The policy of this new company is such that the prospective buyer need have no hesitation in selecting used cameras, or trading his outfits for other equipment better suited to his need. Present-day conditions are such that many times a photographer can secure exactly what he needs from a camera exchange, at a sizable reduction. Those contemplating the selection of a new outfit will do well to get in touch with the Bass Camera Co. before making a final selection.

Mr. Charles Bass, manager of the Bass Camera Co., has always a large numbers of bargains in motion picture cameras both new and second hand, and is always ready to give his personal attention to helping any of his customers in the selection of proper equipment or in solving any photgraphic problems which they may encounter.

The Akeley Camera.

The Akeley camera has been adopted by the United States Government for the use of the Photographic Division of the Signal Corps—some of the first completed models being now on their way to France.

The design has been much changed and improved over the description published lately in this department. In answer to numerous queries regarding the Akeley camera as to the cost and where it may be obtained: On account of the press of work for Government use none of them have been sold to private parties and no orders can be filled for some time. Requests for information should be addressed to Akeley Camera Co., 513 West 21st street, New York.

A Book for Still Cameramen.

Making Money with the Camera, Photo Miniature No. 163. New York, Tennant and Ward, 1917. Price, 25 cents. The subject matter of this volume should assure it a warm reception by still camera operators. Not only does the publisher give a number of tested methods of making the camera pay, but there is a list of over two hundred buyers of photographs together with their requirements—this list alone being worth the cost of the volume to the photographer who aims to make his camera pay.

While this little book has nothing to do with cinematography, nearly everyone who operates a motion picture camera also makes still pictures, for profit whenever possible, and the suggestions given should enable the reader to materially add to his income from the output of his still camera.

*Copyright, 1917, by the Chalmers Publishing Co.

You Can't Go Wrong

By Sam Spedon

If You Follow These Instructions and Suggestions on the War Tax

ALL theaters whose maximum and only price of admission is five cents for any seat in the house are exempt from war tax.

All theaters charging ten cents admission must collect a war tax of one cent.

All theaters charging fifteen cents admission must collect a war tax of two cents.

All theaters charging twenty cents admission must collect a war tax of two cents.

All theaters charging twenty-five cents admission must collect a war tax of three cents.

All theaters charging thirty cents admission must collect a war tax of three cents.

All theaters charging thirty-five cents admission must collect a war tax of four cents.

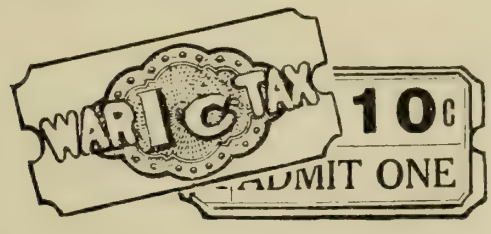
All theaters charging forty cents admission must collect a war tax of four cents.

All theaters charging forty-five cents admission must collect a war tax of five cents.

All theaters charging fifty cents admission must collect a war tax of five cents.

And so on—fifty-five cents admission collect six cents for war tax, sixty cents admission collect six cents, sixty-five cents admission collect seven cents war tax, seventy cents admission collect seven cents war tax, seventy-five cents admission collect eight cents war tax, etc.

How tickets can and will be printed to show price of admission and war tax collected.



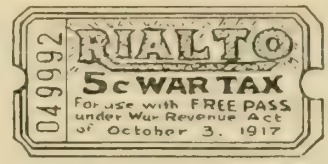
This is an illustration of the automatic ticket, where two tickets pass from the machine together, one for admission and one for war tax, given to the patron or purchaser at the same time, to be deposited in the ticket box or in separate boxes, if you prefer.

All children under twelve years of age are obliged to pay one cent war tax only on any price ticket from five cents to five dollars, excepting in those theaters whose maximum or only price of admission is five cents, on which there is no tax.

This is sample of ticket prepared for those who have decided to charge prices of admission, ten cents and 15 cents, including the war tax.

Passes.

This is a sample complimentary ticket or free admission with the admission price and amount of war tax on it. To avoid confusion it will be necessary to have some sort of complimentary ticket, as the manager or person receiving it must pay the customary war tax. If this were not done an inspector might keep tabs on your admissions and justly accuse you of failing to account for some admissions. No free admissions to theaters charging ten cents are allowed excepting the theater employees. All others must pay the war tax. If a person who has business with the manager stops to see the performance he is expected to pay at least the war tax on the lowest price of admission.*



Summary of Laws.

In the case of the admission of a child under twelve years of age the tax is one cent, irrespective of the amount charged for such admission.

Where a theater runs matinees at five cents only for any seat there will be no tax.

Where a theater runs several nights in the week at five cents only there will be no tax. The tax will be assessed only on such performances as where more than five cents is charged.

If the highest charge of admission to a theater is ten cents, even though some sections of the house are held open to an admission of five cents, all admissions, regardless of whether five or ten cents, will be taxed.

There will be no bargain rates, and if a single patron buys a number of tickets the rate of tax will be the same. For instance, if the price of admission is fifteen cents and a man is accompanied by his wife and daughter, the total amount of his admission being forty-five cents, the amount of tax that man will have to pay will be six cents, or two cents war tax on each ticket.

Where a house charges ten cents, for example, for an orchestra seat, and five cents for a gallery seat, the five-cent gallery seat will be taxable at the rate of one cent. It is only where the maximum charge for admission to any part of the house is five cents that no tax is imposed.

There will be no tax for a show or other form of amusement, the maximum charge for admission to which is ten cents, **within outdoor general amusement parks.** Therefore, airdomes where the maximum charge for admission is more than five cents will be taxable on admissions unless they are situated within outdoor general amusement parks.

Note.—We do not see that old, unused tickets could be used unless it would be by stamping on the backs of them admission, ten cents (or whatever the price); war tax, one cent (or whatever it be). In case an exhibitor continues his old price of ten cents, including war tax, he would have to stamp on backs of tickets the following: Admission, nine cents; war tax, one cent. We believe there would be no economy, however, in this plan. Better buy new tickets.

***Note.**—Some managers have instituted the practice of simply selling a war tax ticket to those whom they accord free admission. In other instances they use the free pass ticket, as shown above, for which the person complimented pays five cents.

READING EXHIBITORS OPPOSE FILM TAX.

October 22, 1917.

We, the undersigned Motion Picture Exhibitors of the City of Reading, Pa., hereby express our disapproval of the War Tax film charges of either 10 cents or 15 cents per reel, as proposed by the various exchanges of Philadelphia, as such a charge would result in a profit of from 100 per cent. to 500 per cent. to some exchanges.

In view of the fact that the Government charges $5.00 for each 1,000-foot reel, it is quite natural to assume that each exchange has at least 100 regular customers who in turn will receive these respective reels. This War Tax was not calculated to enrich any person obliged to pay it; we therefore feel that at 5 cents per reel we are paying our full share, and we hereby request all exchanges dealing with us to adhere to a uniform charge of 5 cents and no more, as this will cover the Tax, and in most cases, leave a profit to the exchange of 50 per cent. to 100 per cent., or the exchange assume the Tax and thereby "do their bit."

Signed by: Harry C. Stimmel, Majestic theater; H. S. Rentz, San Toy and Victoria; J. G. Hansen, Gem; Heilman & Rgolf, Victor; L. B. Reinert, Savoy; Carr & Schad, Inc., Colonial, Princess and Arcadia; Henry R. Johnston, Pictureland; Frank D. Hill, Lyric; W. C. Kantner, Grand; J. M. Harpst, Family; R. K. Hammer, Queen; Frank A. Gould, Rex; Haas & Moyer, Star and School Ave.

Chicago News Letter

By JAS. S. McQUADE

Chicago's Get-Together Dinner

It Is Expected Prominent Representatives of the Three Great Departments of the Trade Will Be Present.

WILLIAM A. BRADY, president of the N. A. M. P. I., has accepted an invitation to address the "Four Minute Men" of the Illinois division at their regular Monday luncheon in the Morrison Hotel, Parlor A, on November 19. The invitation was extended through Joseph Hopp, president of Chicago Local, M. P. E. L. of A., who was requested to do so by the untiring workers of the Illinois division.

The date named was selected with the object of having Mr. Brady and the prominent men of the trade who will accompany him from the east present at the public hearing of the discussion of the Steffens ordinance on censorship in Chicago, which will take place in the City Hall council room, Tuesday, November 20, when the judiciary committee of the council will meet. Mr. Brady, who was present at the last discussion of the censorship question by this committee, made a speech and promised to be present at the next, accompanied by some of the most prominent men in the trade from the east.

In his letter of acceptance to Mr. Hopp Mr. Brady states he will bring along the "bunch" that rendered such effective service at Albany last spring in combating the New York state censorship bill, and it is expected a representative gathering will be present to listen to and participate in the discussion of the censorship question.

The Steffens ordinance, which is a substitute for that now in force, provides there shall be a censor board composed of ten civilians, to be appointed by the mayor of Chicago, and that, in order to reject a picture, six members of this board must vote against it.

Mr. Steffens is a graduate of the University of Chicago, and during his college career became known the country over as the famous fullback of the football team of his alma mater.

During the stay of the moving picture notables in the city it has been suggested by Joseph Hopp, Aaron J. Jones and others that a get-together dinner be given in the Hotel Sherman, Monday evening, November 19, when men prominent in the three great branches of the industry throughout the country will be present. The plan is an excellent one, especially at a time when harmony and mutual understanding between the varied interests are so essential.

"The Garden of Allah"

Robert Hichens, the Author of the Book, Gives His Own Impressions of the Filmed Story as Produced by Selig.

ROBERT HICHENS, author of the novel "The Garden of Allah," which has been filmed by Selig, spoke as follows to a member of the staff of the London Kinematograph:

"It held me for two solid hours," he began. "I can scarcely credit that these scenes were taken in America," he continued, referring especially to the perfect representation of the desert and the vivid and realistic portrayal of a sand-storm.

"These scenes appear to be absolutely the real thing. My story has been closely adhered to in the picture version, even to the ending, which is often altered for the purposes of the screen. I must admit I have never been a great picturegoer and have scarcely before realized the power of the film to carry one away, as I was carried away, by the picture of my own story. It is one of the most beautiful films I have seen, and I shall in future become a much more ardent patron of the kinema.

"The story, of course, gave the director plenty of scope for beautiful settings and backgrounds, but he has done more than ever I expected he could do.

"Those who have never seen the desert can almost live in it by looking at these pictures. They bring North African life before me, and make me feel as if I were once more among the desert people of Southern Algeria. The departure of Domini and Androvsky into the Sahara, while the sandstorm is raging, and the pictures representing the effects of the driving wind in the desolation of the sands are really amazing."

Princess Marie Louise made a special request to the author for the privilege of being present at the trade showing of this picture under the management of E. H. Montagu, Selig's European agent in London. Miss Mary Anderson, one of the greatest and most popular actresses of her time in the United States, was also present at this initial showing.

Colin Campbell, director of "The Garden of Allah," has won glowing praises from the London critics for his talented work in the production.

Permission Granted for Showing "Within the Law."

Last week the Vitagraph Company was granted an injunction by Judge Frederick A. Smith, of the Circuit Court, giving permission to show "Within the Law" in Chicago territory, while awaiting motion on an appeal taken by the city authorities against a mandamus issued Vitagraph several weeks ago.

Second Deputy Funkhouser, of the Chicago censor board offered a "pink" permit for this picture, for this territory, several months ago, but it was refused by Vitagraph on the grounds that the dramatic show enjoyed a long and successful run here, while no discrimination was made against the admittance of children at that time. The Vitagraph people hold that the picture is exactly the same as the drama, as no changes have been made in the filming of the story, even the lines of the drama being retained as subtitles. The Vitagraph took legal action to secure a "white" permit for "Within the Law," and in the legal contest which followed it was granted a mandamus by Judge Smith of the Circuit Court, and the city appealed the case. This appeal would have prevented the picture from being shown for some time to come, so the Vitagraph asked for and secured an injunction.

This case is the first of the kind that has been decided in favor of a film company in Illinois, and it is believed it is the first of its kind in the history of moving pictures in the United States.

Life of Film Art Club Depends on Raising $10,000.

The board of directors of the new Film Art club, this city, held a meeting Thursday afternoon, October 25, at the offices of C. R. Plough, president of the club. At this meeting it was decided to hold no more regular meetings, with the exception of meetings of the board of directors, until the entire $10,000 referred to in a previous letter has been raised for the equipment of clubrooms. All money subscribed by members for initiation fees will be accepted with the understanding that it will be returned at the end of sixty days if the $10,000 looked for has not been secured. Hill Bernstein, secretary of the club, was appointed permanent promoter.

Subscriptions for membership of all classes—plain, honor and life membership—are to be solicited and accepted in such a way that should a minimum amount of $10,000 not be reached by January 1, 1918, all money is to be returned.

Bond to the amount of $10,000 is to be provided for the treasurer, and a report on all weekly meetings of the board of governors, and also reports of the secretary and treasurer will be furnished weeky, by mail, to each member.

Chicago Film Brevities.

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, is resting at Excelsior Springs, Mo., after several months of strenuous work in his business.

* * *

Arthur Lowy, who formerly owned the Lowy theater, at 740 Milwaukee avenue, this city, and who recently purchased the Century theater, 1421 West Madison street, from Fred

and Frank Schaefer, paid a call at our office last week. He was particularly pleased with the acquisition of the Century, which seats 900 persons. He stated that an admission of 10 cents is charged for programs of Perfection, Selznick, Metro and other makes, which are showing to good business. A fine $5,000 pipe organ, played by an accomplished organist, furnishes the accompanying music. Mr. Lowy is an old subscriber to the World, and renewed his subscription for another year.

* * *

On Wednesday, October 31, the Appellate Court in this city ordered Mrs. Leslie Carter, known in private life as Mrs. Caroline L. D. Payne, to pay the law firm of Levy, Turell & Davenish $6,075 fees and money advanced her in her suit for a half interest in "Du Barry," in which she starred for George Kleine. The court held that the actress had assigned her interest in the film to her son, Leslie Dudley Carter, to avoid paying the amount. This sum had been advanced to Mrs. Carter in the prosecuton of her suit to establish her claim to one-half interest in the film mentioned, in which she lost the case.

* * *

The Central Park theater, without doubt the most palatial structure devoted to moving pictures in Chicago, if not in the country, was opened Saturday night, October 27. This theater is situated at Twelfth street and Central Park avenue, on the West Side, and seats 2,600 persons. The theater and the building in which the theater is located cost $400,000. It was erected by Abe J. and Barney Balaban and Sam and Morris Katz, the architects being C. W. and George L. Rapp, of this city. The theater has been provided with all the up-to-date improvements, equipment and accessories. The best picture programs procurable will be shown at this house, and a fine orchestra and large organ will furnish the accompanying music.

* * *

Arthur B. Dowd, sales manager for Universal's Current Events, Screen Magazine and Animated Weekly, came into the city last week after two weeks hustling in Pittsburgh. Current Events is especially in high demand at the present time, as the cameramen are keeping in close touch with "the boys" at the various national camps throughout the country. Manager Plough, of the Chicago branch office, has ordered several new prints of these reels, owing to the extra demand.

* * *

Miss Marguerite Clayton, for some time a member of Essanay's leading photoplayers, is now working at the Paralta Studios, Los Angeles, playing opposite Lewis B. Stone.

* * *

The exemption appeal of Bryant Washburn will be heard on November 5, by District Board No. 2, this city. Mr. Washburn is now with the Pathe forces, in Los Angeles.

* * *

"Our Boys at Camp Grant" was recently finished by the Chicago News, under its "Tobacco Fund" department, and will soon be ready for release. The scenes in this picture show the daily life of the rookies at Camp Grant, Rockford, Ill. The Mutual Film Corporation has donated its services for the booking of this film, which will be about one and a half reels in length. The proceeds from the picture will be applied to the purchase of tobacco and good smokes for the rookies at Camp Grant.

* * *

David W. Griffith made a short stop in the city Tuesday, October 30, on his way to Los Angeles. While here he was kept busy giving interviews with photoplay representatives of the Chicago daily press. Following Mr. Griffith, about a day behind him, were Mrs. Gish, Lillian and Dorothy Gish and Robert Harron, all bound for the Los Angeles studio.

* * *

Peter Wright, an Englishman who is very familiar with the progress of moving pictures in Norway, Sweden, Denmark and Russia, according to the London (England) Kinematograph, made the following statement, after returning from a tour through the countries mentioned: "Since the war the kinema has made rapid progress, and the pictures are as good, and in many cases better, than I have seen in England; but their lesson is against the allies." At Copenhagen he saw the "Battle of Jutland" on the screen, which showed the British men o' war skedaddling off while the German navy was giving chase, and a number of British warships were shown sinking. Other pictures showed the British Tommies holding up their hands and crying for mercy, while still others showed the horrible cruelties of the British at the front!

These pictures he realized were all "faked," but as the rank and file of most of the people in the countries mentioned still believe that a picture cannot lie, he attracts attention to the pernicious influence such pictures have on moulding opinion against the allied cause, particularly the Swedish pictures.

* * *

The Harry Von Tilzer Music Publishing Company, 222 West Forty-sixth street, New York, has resigned from the American Society of Composers, Authors and Publishers.

* * *

The regular monthly meeting of Chicago Local, M. P. E. L. of A., was held Friday afternoon, November 2, in the Masonic Temple. The chief questions discussed were the reel tax and the music and admission taxes.

* * *

It is now feared in Chicago that there will soon be a dearth of one-cent postage stamps, as well as of pennies, owing to the fact that moving picture theater owners have advised the public that they will accept one-cent stamps instead of pennies for payment of the war admission tax, until pennies have become more numerous.

* * *

Thornton Fisher, the Moving Picture World artist, spent most of last week in the city, and returned to New York Saturday, November 3. Thornton has so many friends in Chicago that he had less hours on his hands than were expected. He was lucky to find time to sleep.

EDWARDS VISITS CHICAGO.

H. T. Edwards, president, United Theater Equipment Corporation, is spending a week in Chicago in connection with the enlargement of the quarters of the United Theater Equipment Corporation's warehouse and sales office in Chicago.

Australasian Joins First National

Big Distributing and Exhibiting Concern Becomes Member on Same Footing as American Subscribers.

AUSTRALASIAN FILMS, Ltd., which, with Union Theaters, Ltd., imports and exhibits a goodly majority of the motion pictures seen by the people of Australia, New Zealand, and Tasmania, has become a member of the First National Exhibitors' Circuit on the same footing as the American exhibitors who recently formed the big co-operative film purchasing organization.

The two Australian firms are really one concern—the former being the film distributor and the latter the exhibiting end of a well organized amusement business formed by the amalgamation several years ago of the interests of West Pictures, Ltd., Spencer Pictures, Ltd., Amalgamated Pictures, Ltd., Messrs. Johnson & Gibson with J. & N. Tate and the Greater J. D. Williams Amusement Co., Ltd. The head offices are in Sidney, from where the business of the chain of theaters—about seventy in number—is administered.

The joining up of this overseas company with an association of American exhibitors is a notable example of international good will and community of interest. Speaking of it, Millard Johnson, who has for several years been the new circuit member's New York representative, made the following comment: "From the very outset our firm has been an interested observer of the formation and progress of the First National, which is really based on the idea that made our companies dominant in the southern hemisphere. It's centralized purchasing power vested in a viewing board which is made up of successful exhibitors is not apt to make many bad buys. It didn't take us long to arrive at the conclusion that 'what is good enough for the First National is good enough for us.' The Chaplin and Petrova deals confirmed our favorable impression. Speaking for my firm, I am pleased to say the circuit admitted us upon an equal footing with its American and Canadian members—in fact made us one of them."

TWO DIRECTORS FOR HAROLD LOCKWOOD.

The dual director system, so successfully employed with Bushman and Bayne, Edith Storey, and Viola Dana, Metro stars, will be adopted by the Yorke Film Corporation, another Metro producing unit, whose star is Harold Lockwood, according to an announcement just issued. This means that two directors will be engaged in directing Harold Lockwood. Each director will put on an alternate picture, and use the time between to assemble and cut his last picture and prepare for his next production.

Fred J. Balshofer, who has been directing Mr. Lockwood in his recent releases, will be director-general. He will have general supervision of the preparation and actual staging of the pictures. Yorke Film Corporation has engaged Francis Ford as one of the two directors.

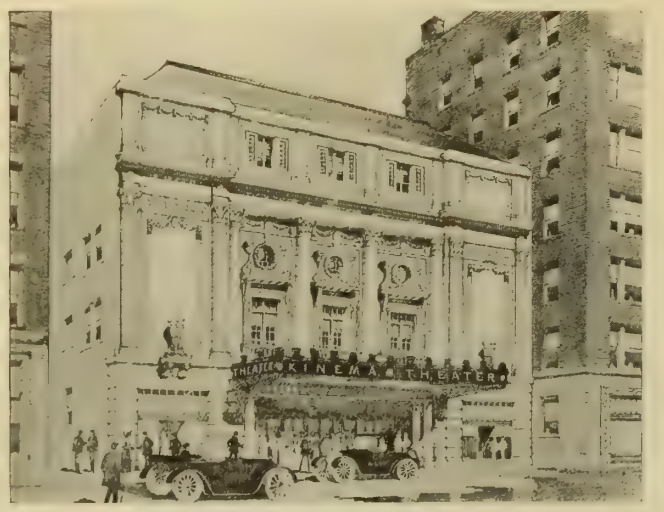
News of Los Angeles and Vicinity

By G. P. HARLEMAN

New Photoplay House for L s Angeles

Kinema Theater Will Be One of the Largest and Most Elaborate on the Pacific Coast.

LOS ANGELES will within a few weeks have a new magnificent photoplay house, the Kinema theater, situated at Grand avenue, between Seventh and Eighth streets. The Kinema is the property of Messrs. Kehrlein of Fresno and Oakland, and is the third theater belonging to these enterprising exhibitors. It will be under the personal supervision of Emil Kehrlein, Jr. The house will be one of the most elaborate photoplay houses on the Pacific Coast and have a seating capacity of twenty-five hundred.



Kinema Theater, Los Angeles, Cal.

The Kinema's exterior, in point of architectural beauty, will take rank with the finest theater buildings in the United States. The exterior possesses a majestic aspect in its pure Italian Renaissance design. An impressive strength in outline is lent by the huge colonnades, somewhat tempered by the graceful curves described in the Della Robbia frescoing.

Over the marquee itself are three Venetian windows, imposing in themselves, but fading into gentle repose between the colonnades. Above these are three more latticed windows of smaller proportions, representing the outlook from the business offices.

The patrons will pass through a spacious tiled lobby into a luxrious foyer modeled after that of the Comedie Francais in Paris. In the center, directly confronting one's entrance, is the grand escalier, reminiscent of the Grand Opera House in Paris, leading to a mezzanine floor, promenade and drawing room. The promenade at the head of the staircase is faced with Venetian mirrors, draped with transparent silk, reflecting the drawing room across. The drawing room is conspicuous for its quiet tone, aided by well chosen paintings and etchings displayed on its walls, its spacious divans, and woodwork of a delicate greenish tint.

At opposite ends of the drawing room are rest rooms. The women's on the right is tastefully decorated in silver, black and rose. Public telephones are an added innovation to the complement of both dressing rooms. The men's room adheres to a severer type, being done in oak.

A conspicuous feature of the Kinema is its comparatively flat balcony, with its seating capacity of 1,000. This is, like the rest of the building, of reinforced concrete. It is 76 feet wide and 102 feet from front to rear. The slope is of easy grade, made possible by the entire balcony being carried on four huge reinforced concrete cantilevers running lengthwise of the building. The cantilevers are supported by massive concrete columns built into the opposite side walls, and by an immense concrete girder that runs horizontally between the two invisible verticals. In the Kinema's entire interior there is not a single obstruction, not a pillar, not a post, owing to the scentific principle of the cantilever working out so successfully.

The interior color scheme is of taupe, rose and purple, the latter color pertaining most particularly to the thick royal purple carpeting and the great velvet curtain of the same deep hue.

The lighting system is pleasing in its modulating effects. The seats are all auto-cushioned to a comfortable depth and are spacious. The proscenium arch and the gentle relief in which the tweny-seven-foot screen is centered both exemplify the artistic ideal. A pipe organ has been purchased from the American Photoplayer Company at a cost of $27,000.

A cooling plant has been installed in the basement and supplies a system of ventilation that eliminates obnoxious side drafts, the air being wafted into the theater through mushroom shaped iron contrivances beneath each seat. The theater is steam heated throughout and fireproof.

The management plans to have many of the leaders of the motion picture industry present upon the occasion of the Kinema's grand opening and will offer as the first presentation in Los Angeles Geraldine Farrar's "The Woman God Forgot."

Prices prevalent at other Los Angeles downtown photodrama houses showing first-run films will be adhered to by the Kinema. Performances will be started on the even hours, and the twenty-five hundred seating capacity of the Kinema should do away with the tedious waitings in line so unpreventable at most theaters.

Dobell Making Children's Films.

The Dobell Film Company of Seattle has started a series of film productions under the slogan of "Better Films for Children." Their pictures have been by the Parent-Teachers' Association and the Mothers' Congress, as well as other child welfare organizations of the State.

The first of these series will be entitled "Lost in Fairyland," with Miss Pauline Becker, lately with the Yorke-Metro and Vogue studios, as leading woman. The company has engaged Dave Wallace, one of the tallest men in motion pictures, being 6 feet 5½ inches in height. Mr. Wallace has just returned from the trenches after serving twenty-two months of hardships with the Australian troops, having been wounded on three different occasions.

The company states it will donate 25 per cent. of its earnings to charity and that the children who play in the productions also will receive 25 per cent.

Lionel Dobell is the producing director, R. R. Woodward general manager, and Betty Brown assistant business manager.

Mr. Dobell was for many years stage manager of several London theatres, including the Royalty, Princess, Strand, Kennington, etc. He produced Christmas pantomimes for Robert Arthur, of Glasgow and Edinburgh, and supported Miss Louie Freear in one of her London successes, afterward touring with her for three years. Mr. Dobell also produced "The Fatal Wedding" at the Princess for Belt Coote, the well-known American comedian. He has also been connected with motion picture enterprises both in this country and abroad, including an engagement with the Warwick Film Company of London.

Los Angeles May Have Film Censor.

Censorship of moving picture films in Los Angeles may be put into effect for the first time if an ordinance, discussed Friday, October 25, by City Council, is passed. By the terms of the ordinance no films will be shown in Los Angeles

moving picture houses without a written permit from an official inspector.

A fee of $2 will be charged for each issuance of a permit. Features considered objectionable by the censor must be eliminated before the issuance of a permit. The permit follows the film during the time it is exhibited by the picture houses. If the features objected to are again incorporated in the picture, the permit is revoked and the exhibition stopped.

The moving inspector will work under the direction of the city prosecutor. Pictures illustrating murders, suicides, robberies, hold-ups, or the stabbing, clubbing or beating of any human being, in detail, will not be permitted.

Also pictures with features of "immoral" character will be thrown out.

The decision of the film inspector may be appealed to the police commission at any time. The commission shall be final judges. The new ordinance may supplant an old one passed July 31, 1916. This had not been enforced because of an alleged "joker," which City Attorney Stephens said made the ordinance invalid.

Liberty Theater's Reception to Arbuckle.

When Manager Otis Hoyt, of the Liberty Theater in Long Beach, learned that Roscoe Arbuckle was leaving New York for this city, he planned a rousing reception for the comedian. Mr. Hoyt is playing the Arbuckle-Paramount comedies in Long Beach and immediately booked a return of "Oh, Doctor!" and arranged for the appearance of the star in person. Hoyt played to the largest house in the history of the theater. After addressing the audience for a few minutes in his inimitable way, the comedian introduced his jumping-jack relative, Al St. John, and the village pest, Buster Keaton. Arbuckle's canine pal and actor, Luke, also horned in on the reception.

Manager Hoyt sprung the surprise of the evening by presenting Arbuckle with a rattan chair of generous proportions and announced that the chair would be placed in a box which would be reserved exclusively for the Arbuckle party during their stay in Long Beach. After thanking Mr. Hoyt and the audience, Arbuckle turned to St. John and Keaton and said, "You kids will have to be pretty good from now

Roscoe Arbuckle and Manager Otis Hoyt of the Liberty Theater, Long Beach.

on if you don't want to be thrown over the balcony railing some fine evening."

Arbuckle has signed a five-year lease with the Horkheimer Brothers for the use of the Balboa studio and except for an occasional picture in the east he will produce future comedies for the Paramount program in Long Beach.

* * *

Los Angeles Film Brevities.

Adolph Zukor, president of the Famous Players-Lasky Picture Corporation, arrived in Los Angeles Tuesday, October 30, to pay a brief visit to the Coast and confer with Mr. Lasky. On Wednesday Mr. Lasky, accompanied by Julian Eltinge, departed for New York.

* * *

Kenneth O'Hara, for over two years director of publicity for the Thomas H. Ince Studios of the New York Motion Picture Corporation, and lately in the same capacity connected with the Paralta Picture Plays, Incorporated, has joined the aviation corps and will depart sometime this week for Angel Island. Ken. O'Hara is one of the most capable and popular publicity writers in the motion picture industry.

* * *

J. Grubb Alexander, scenario editor at the Pacific Coast studios of the Universal Film Manufacturing Company, has joined the local studios of the Paralta Picture Plays, Incorporated, in the capacity of feature writer.

* * *

The stork has paid a visit to the home of Seymour Tally, asisstant manager of Tally's Broadway theater, leaving a nine-pound boy.

* * *

Charlie Chaplin returned to Los Angeles on Wednesday, October 24, from his three weeks' trip to the Hawaiian Islands. His sojourn in Honolulu was limited to only five days, as the rest of the time was consumed by the round trip voyage. Arriving here Chaplin lost no time in reaching the site of his new studio at Sunset boulevard and La Brea street. With his brother and personal representative, Sid Chaplin, and Manager Jasper, he thoroughly inspected the property and went over every detail of the plans for the proposed structure. Later he left for a three week's rest in the mountains.

* * *

Bryant Washburn, the new Pathe star, has arrived in the city to start work at the Pathe local studios on a series of feature productions. It was stated that the old Kalem studios in Hollywood have been leased.

* * *

Billy Franey, well known screen comedian, started work at the Triangle-Keystone studios this week, and will likely do his first picture under the direction of Herman Raymaker. Milton Sims, Triangle-Keystone comedian, who was reported to have gone to war some time ago, received his exemption papers this week, and so will confine his future battles to the screen as heretofore. Duke Reynolds, assistant to Triangle-Keystone Director Harry Williams, also was exempted this week on a dependency claim.

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At the Paralta studios production has been started on a spectacular drama of the North under the direction of Reginald Barker. The scenario was written by Monte M. Katterjohn.

* * *

Suit against the Monrovia Feature Film Company, of Monrovia, Cal., to declare it bankrupt was filed at the United States District Court in Los Angeles, Monday, October 22, by Attorney Bertin A. Weyl, representing creditors with claims approximately $1,500. R. M. Francisco, C. D. Holmes, L. E. Frye, and H. H. Fitten, of Santa Ana, are named as directors of the company in petition.

* * *

Viola Dana, Metro star, accompanied by her director, John Collins, Assistant Director Albert Kelly and Cameraman John Arnold, have arrived in Los Angeles from New York to start production at the local studios. This is Miss Dana's first trip to the coast. Her first production here will be "The Winding Trail."

* * *

Virginia Foltz, well known musical comedy actress who has been playing in pictures recently, has been added to the Triangle forces at Culver City. Miss Foltz will probably be cast for the first time in "The Gown of Destiny," which is now being directed by Lynn Reynolds. Miss Foltz played the part of the Spanish senorita in "Madam Sherry" and was the original Little Boy Blue in "Babes in Toyland." She has also played with Weber and Fields and Lillian Russell.

* * *

Lieutenant Edward Wales, formerly an American Film Company actor, has completed his aviation course at the camp at North Island, San Diego. He recently established a new student altitude record of 10,800 feet. He will soon depart for the United States camp at Mineola, N. Y., to make exhibition flights for one month and then will depart for France. Mr. Wales recently visited the American's studios in Santa Barbara, as a guest of William Russell and received the congratulations of his former associates.

* * *

Production on the National Film Corporation's "Tarzan of the Apes" is proceeding at the Hollywood studio, and it is expected that the picture will be shortly completed. Director Scott Sidney has been working on scenes laid in the Greystoke mansion in England, and an elaborate set has been erected by Technical Director M. J. Doner. It represents three adjoining rooms, one of which is a magnificent

ball room. The entire set is 134 feet in depth and occupies the entire width of the stage. A wall has been erected across the Gower street end of the National grounds and scenes have been made looking across the set and the gardens which adjoin it. Principal parts in these scenes are being taken by Colin Kenny, True Boardman, Kathleen Kirkham and Bessie Toner, while a large number of extra people are working as "atmosphere."

* * *

A company of Fox players directed by C. M. and S. A. Franklin, filming scenes for "Ali Baba and the Forty Thieves," have had some exciting experiences with forest fires that have been uncomfortably near locations. For several days the company was in a depressed country, while the fires were on the hills above it. The great mass of smoke rising from the flames to the top of the mountain made a picturesque sight. The cloud of smoke so obscured the sun that photographing was almost impossible. The directors moved several times trying to avoid the smoke.

* * *

One of the greatest patriotic entertainments ever to be given in Los Angeles is planned by the National Defense League of California to take place at Clune's Auditorium on Sunday afternoon, November 11. Celebrated screen stars, famous stage folk, a grand opera star, clever vaudeville acts, a forty-piece orchestra and other stellar attractions are to be featured on the "All Star" program, which is to be in charge of Charlie Murray. An effort is soon to be launched by the Defense League to swell its membership of forty thousand to a round hundred thousand, and Christmas is set as the date when this goal shall be reached. The organization's major purpose is to enforce universal military training of boys while in school, and active in support of the movement are the most prominent men of the country.

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An army theater seating three thousand people will be erected for the soldiers at Camp Lewis, American Lake. The theatre will be 120 by 180 feet.

* * *

The Woodley theater, of 838 South Broadway, one of the largest and best known downtown photoplay houses, has changed its name to the Sennett theater. The Sennett theater, of course, makes a specialty of first-run Sennett comedies. Manager Holland expects to have the new sign over the lobby within a week, and the bevy of ushers already are claiming that now they are "Sennetts," just like the beauties at the studio.

* * *

John Standing, well known screen actor and a son of Herbert Standing, died on Friday, October 26, at the home of his father. Mr. Standing had been ill during the past four months, during which time he had been cared for by his father, his illness being of a complicated nature which refused to yield to treatment. John Standing was one of a family which contained seven sons, all of the stage. He was formerly a member of the acting profession in London and later in New York, coming west to appear in pictures only a couple of years ago. Since then he had made a reputation for himself with various companies. He was engaged with the Fox Film Company at the ime of his death.

* * *

Miss Enid Bennett, well known screen star, was given judgment Thursday, October 25, by Judge Avery, in Superior Court, in her suit to dissolve a contract with the New York Motion Picture Company. Miss Bennett contended that her contract was with Thomas H. Ince personally and not with the company. Just before the judgment was pronounced she received word that her brother had been killed in battle in France. The news came Wednesday t her lawyers, but she and her sister were not told until Thursday.

* * *

Colonel Jasper Ewing Brady, head of the manuscript department at Universal City, has left for New York for consultation with regard to a number of future feature productions. Colonel Brady expected to be gone about two weeks.

* * *

At the Signal studio work has started on the twelfth episode of "The Lost Express" serial. In this episode Miss Helen Holmes is called upon to jump from a blazing railroad coach into the ocean. The car, blazing furiously, will be sent out on the "jackknife" drawbridge and Miss Holmes will leap from the platform into the water, a distance of forty feet. Leo D. Maloney, who has supported Miss Helen Holmes in all of her screen successes, is confined to the Sisters' Hospital, Los Angeles, with a severe case of muscular rheumatism. Maloney is not without company, however, as Cinematographer S. A. Sues of the Signal Company, and the man who has photographed all of Miss Holmes' pictures, occupies a room a short distance down the hall. Mr. Sues is suffering from a general breakdown, but expects to be "cranking" again in a few days.

* * *

At the Culver City studios of the Triangle Film Corporation three new pictures have been started, four are in various courses of construction and five directors have finished their latest productions and are now waiting for new scripts. The scenario department is working overtime preparing stories. Three pictures have been shipped East—"Indiscreet Corrine," starring Olive Thomas; "The Fuel of Life" with Belle Bennett in the stellar role, and "Regenerates," featuring Alma Ruebens and Walt Whitman. Stories completed and awaiting shipment are William Desmond's "The Sudden Gentleman," "The Ship of Doom," featuring Claire McDowell and Monte Blue; "Fanatics," in which J. Barney Sherry has the leading part; "The Learnin' of Jim Benton," with Roy Stewart, and "The Maternal Spark," with Roland Lee. The large stock company at Culver City has been increased by considerable promising young talent.

* * *

With a large company of players Elsie Jane Wilson has gone to Seven Oaks, Cal., to film scenes for "Green Magic," a five-reel photoplay. The story was written by Waldemar Young. Ella Hall and Emory Johnson play the principal roles, with Gretchen Lederer, Winter Hall, Harry Holden and E. A. Warren in support.

* * *

Lloyd Ingraham, who directs the Margarita Fischer productions, did some fast work one day recently in Santa Barbara when 1,200 members of the California Artillery Corps, known as "The Grizzlies," passed through on their way to camp. "The Grizzlies" were entertained at breakfast by citizens of Santa Barl ara, a d during their short stay Mr. Ingraham made fifty scenes for the initial Margarita Fischer photoplay entitled "A Daughter of Joan." It was a novelty for the soldier boys and they performed nobly in their impromptu roles.

* * *

One of the old-time stage performers recently added to the acting forces at Universal City is Frank Deshon, who has delighted thousands in this country with his inimitable work in light comedy and comic opera. Deshon co-starred with Della Fox for two years under the management of George Lederer and also was one of the chief players for Henry Savage and Nixon and Zimmerman. As Koko in "The Mikado," Deshon took the country by storm and his King Dodo also was exceedingly popular.

* * *

Margarita Fischer has completed her first production for the American Film Company and will start work immediately upon her second photoplay, entitled "Molly Go Get 'Em." Jack Mower, who played the leading masculine role opposite Miss Fischer in "A Daughter of Joan," will also support her in this picture.

* * *

With a cast including Mal St. Clair, Eddie Gribbon, Alatia Marton, Dora Rogers, Max Asher, Alice Davenport, William Irving and Marianna de la Torre, Triangle-Keystone Director Harry Williams is putting the members of his company through one of the most strenuous comedies he has ever made. There will be dissolves and trick effects galore, and some funny situations are promised. Probably the most amusing incident that occurred during the filming of the picture was a scene where a goat is shown butting Irving through a window. The scene was not amusing to Irving, however. He teased Billy for over an hour before he would perform, and when he did he made a thorough job of it. Neither the scene nor Irving was padded. The story is by Jay Dwiggins.

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Larry Peyton, who plays the leading role opposite Miss Marie Walcamp in the Universal serial, "The Red Ace," has been in numerous fights during the making of that rapid-fire production, but one that was recently staged will be remembered by Peyton for some time to come. Director Jacques Jaccard informed the men who were to take part in the scrap that the finish of the serial upon which the company has been working for the past five months was being neared and he wanted to film a fight that would outdo all the others that have taken place in previous episodes of the story. "Every three-d llar man is to get five dollars if he puts up an honest-to-goodness scrap—I want this to be the best of 'em all," was Jaccard's encouraging order to the men. He got the results he sought.

Spoor Helps Hoover

Essanay President Organizes Forces for the Food Economy Campaign.

TAYLOR HOLMES, former famous stage comedian, now being featured in Essanay comedy-drama, is giving valuable assistance to George K. Spoor, president of Essanay, in carrying out the work of Food Administrator Hoover's food economy campaign in Illinois in which Mr. Spoor is actively engaged as Chairman of the Illinois Motion Picture Bureau of Food Administration.

Mr. Holmes has been added to the list of "Four-Minute Men" of the Chicago district, and will speak each night in Chicago moving picture and other theaters. Mr. Holmes gave liberally of his time in the interest of the Second Liberty Loan, speaking each night in some Chicago theater and making frequent trips to nearby towns.

Mr. Holmes also bought a large block of bonds and was most enthusiastic in his efforts. At several theaters he was forced to extend his time at the demand of the audience. His recitation of "The Flag" won an ovation in every instance.

A. J. Callaghan, personal representative of Mr. Spoor, is given valuable assistance to the Illinois exhibitors in the organization of the food conservation campaign. Mr. Callaghan has been active in Chicago politics for a number of years, and his knowledge of conditions and his acquaintance with recognized orators has aided the bureau materially. Recently he addressed the "Four-Minute Men" at a meeting at the Morrison Hotel, where he outlined the work of the exhibitors' bureau.

The Illinois Motion Picture Bureau is working in cooperation with Harry A. Wheeler, state food administrator, and widespread results already have been gained.

The state has been divided into districts with an exhibitor appointed in each district to see that the propaganda is carried out properly. Two hundred feet of film showing how to prepare food economically, the relative value of various food products, and the prevailing prices as approved by Administrator Wheeler, will be shown each week.

An exhibitors' chairman also has been appointed in each town to see that theaters are earnestly co-operating in the work. Every theater in the state will be supplied with posters advertising the food pictures and every effort will be made for whole-hearted co-operation.

At Leading Theatres

Programs for the Week of November 4 at New York's Best Motion Picture Houses.

"Sunshine Alley" at the Strand.

MAE MARSH, in the Goldwyn picture, "Sunshine Alley," was the leading attraction on the Strand program for for the week of November 4. The story of the play was written especially to fit the peculiar talents of Miss Marsh by Mary Rider, the dramatist, and transferred to the screen under the direction of Jack Noble. There is not a sex note in it from beginning to end.

Manager Edel inaugurated the presentation of the Fox Sunshine Comedies, by Henry Lehrman. The first of these pictures is entitled "Roaring Lions and Wedding Bells." A new scenic and educational study and the Strand Topical Review were also on the program. The soloists were Grace Hoffman and Micha Violin.

"The Clever Mrs. Carfax" at the Rialto.

Julian Eltinge turns detective in his second Paramount photoplay, "The Clever Mrs. Carfax," which was the feature of the program at the Rialto. By impersonating the lady who is supposed to write the answers to "letters from the lovelorn" Eltinge, in the role of a successful newspaper man, manages to prevent two society swindlers from robbing a wealthy old woman and at the same time to win the heart of her charming grand-daughter. Hector Turnbull has provided an extremely ingenious plot, and Gardner Hunting, in arranging the scenario, kept the suspense well sustained up to the final scene. Donald Crisp was the director.

"Roping Her Romeo," the Rialto Animated Magazine and a scenic were among the picture features.

The vocalists were the Misses Marie and Louise McFarland, Greek Evans and Carmine Stanziove.

"The Price of a Good Time" at the Broadway.

The Broadway theater offered a seven-reel Jewel production entitled "The Price of a Good Time," adapted by Lois Weber from Marion Orth's story, "The Whim." Mildred Harris, a Lois Weber "find," made her debut as a motion picture star in this screen drama. The story deals with a poor young girl employed in a department store, who has never known the good things of life, and goes wild with excitement when she receives an invitation from her employer's son, who merely takes her out on a lark.

A two-part comedy, scenic and educational pictures and the weekly news filled out the program.

Eighty-first Street Theater Bill.

On Monday, Tuesday and Wednesday Maxine Elliott in "Fighting Odds," and on Thursday, Friday, Saturday and Sunday Taylor Holmes in "Two-Bit Seats," were the picture attractions at the Eighty-first Street Theater.

FANNIE WARD BUYS BONDS FROM PRESIDENT.

To Fannie Ward, the Pathe star, goes the distinction of having been sold $50,000 worth of Liberty Bonds by no less a personage than the President of the United States himself. This is how it happened:

Miss Ward consented to go to Washington on Liberty Bond Day to sell bonds on the White House lawn. Every one will remember what miserable weather conditions prevailed on that day. When Miss Ward arrived at the national capital the rain was descending in torrents and all hope of carrying out the original intention of selling the bonds out of doors had to be abandoned. Miss Ward, however, was invited to meet the President. He complimented her upon the assistance she was giving to the great cause, and spoke so eloquently upon the necessity for every American buying the bonds as liberally as his or her means would permit that Miss Ward said: "Mr. President, I wish that you would personally receive my subscription for fifty one-thousand-dollar bonds." That the President was greatly pleased and accepted the subscription goes without saying.

This is perhaps the first time that a screen star has had the honor of being received by the President by special appointment.

ETHEL BARRYMORE IN SCREEN COMEDY.

The next Metro vehicle of Ethel Barrymore will be a comedy. After a series of successes in emotional screen plays of the dramatic type, Miss Barrymore will demonstrate her versatility by appearing in a character wholly different from any of them, calling for genuine ability in comedy delineation. Coming close after "The Eternal Mother," work upon which Miss Barrymore is now completing, the contrast is surprising.

"An American Widow" is the comedy vehicle chosen for the star. It has been adapted by Albert Shelby LeVino from the three-act play by Kellett Chambers. Miss Barrymore has the role of a dashing young American widow with very definite ideas as to her requirements for a second husband. "An American Widow" will be directed by Frank Reicher, who also directed the star in "The Eternal Mother," and will be produced under the personal supervision of Maxwell Karger. J. J. Dunne is Mr. Reicher's assistant.

NEW STARS FOR "THREE C'S."

President Joseph A. Klein of the Commonwealth Comedy Company, producers of the "Three C Comedies" released through General Film, has signed up three new people to be featured in those productions. They are Claude Cooper, known for his former work in the Falstaff comedies, Virginia Tracy Clark, who worked in "Pokes and Jabs" and was more recently leading woman with Billy West, and Kenneth Clarendon, formerly a lead in Thanhouser productions. In addition Arthur Ellery, noted as a comedy director, has been engaged to handle this new set of "Three C" leads. Work with this company, including a large supporting cast of pretty girls, is being conducted at the Thanhauser studio. Mr. Klein promises productions that will surpass any former releases by the Commonwealth Comedy Company.

FOX INVESTS $400,000 IN BONDS.

Men and concerns identified with the motion picture industry were among the largest subscribers to the second Liberty Loan of 1917. One of the individuals who took a substantial amount was William Fox, president of the Fox Film Corporation. Mr. Fox personally subscribed for $400,000 worth of the bonds, this being in addition to heavy investments in the securities by the several concerns of which he is an officer. One-eighth of his personal total was placed through Miss Theda Bara, who sold bonds on the afternoon and evening of October 26 in a booth in front of the New York Public Library.

Hodkinson to Handle Paraltas

New Distributing Organization Makes Close Alliance with Paralta Plays, Inc.

THE productions of Paralta Plays, Inc., and its allied producing companies will be distributed to exhibitors through an organization now being formed by W. W. Hodkinson. Its offices are at 527 Fifth Avenue. This answers one of the greatest questions that has interested the moving-picture section of Broadway since early last September, when the statement was made that Paralta would not release through a channel previously announced.

Affiliation between Paralta and Mr. Hodkinson's new company will mean much to exhibitors. Mr. Hodkinson entered the motion picture industry as an exhibitor, and therefore has a most intimate knowledge of every condition that exhibitors have to face. His long experience in connection with the General Film Company, and as president of the Paramount and Triangle distributing corporations, widened his vision to take in all angles of the business so that he stands today one of the best qualified men to form a new connecting link between producing and exhibiting interests. His wide acquaintance among exhibitors and his remarkable popularity with them will undoubtedly prove a great factor in the immediate success of his company.

The Paralta organization, formed and operating under the direction of Carl Anderson, has only been in existence since last March. During its brief life it has been one of the most discussed companies in the business. It took a radical position from the start, especially in reference to equity and fair dealing in the distribution of pictures, and expressed opinions in its initial advertising to the trade that left no doubt in the minds of all that a new force had been created which would prove very beneficial to exhibitors, especially to those conducting small theaters. That the ideas of Paralta in this connection coincide with the well-known views of Mr. Hodkinson is a matter of considerable significance at this time.

The latter part of last May Paralta secured a long lease on the big Clune studios, in Hollywood, Cal., and early in June J. Warren Kerrigan and Bessie Barriscale, at the head of producing corporations of their own, began the production of Paralta plays. Mr. Kerrigan's first picture was a screen version of Peter B. Kyne's romance, "A Man's Man." Miss Barriscale's first photoplay was "Rose o' Paradise," founded on Grace Miller White's widely read story of the same title. Immediately these attractions were completed Miss Barriscale began the production of Harold MacGrath's "Madam Who," and Mr. Kerrigan Frederick Chapin's "Turn of a Card."

Before these pictures were completed Paralta had arranged with Henry B. Walthall to become a star-manager and producer at the head of his own company. Shortly after Rhea Mitchell and Clara Williams had been added to the lists of artists leading producing concerns at the Paralta studios. Today six producing organizations are at work at these studios.

In September it was found necessary to increase the producing facilities on the west coast. Mr. Anderson, who was in Los Angeles at that time, gave orders that an immediate extension be made. A 24-acre plot was secured directly opposite the Clune studios, on which the erection of four large stages, 60 x 150 feet, was begun. These structures are now used as open-air stages pending their completion with glass side walls and roofs. At this time all available stages of both the old and new Paralta studios are occupied by productions now being made by companies headed by Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall, Rhea Mitchell, Clara Williams and Howard Hickman.

The aim of the Paralta companies has been to constantly produce photodramas of substantially standardized merit. The officials responsible for productions believe they have an organization that will accomplish this, well exemplified by the pictures now ready for release. The Paralta studios at Hollywood are said to be among the most complete plants on the coast. The producing staffs are composed of men of years of experience, whose reputation for careful and conscientious work is second to none in the industry.

The first Paralta release which Mr Hodkinson's new organization will make will be J. Warren Kerrigan's "A Man's Man." This production was recently given a "try-out" of one week at Clune's auditorium in Los Angeles. It played to the second largest record of receipts in the history of this house, and every critic in that city praised the attraction enthusiastically.

Mr. Hodkinson's second Paralta release will be Bessie Barriscale's production of "Madam Who." Then will follow in quick succession Henry B. Walthall in "His Robe of Honor," J. Warren Kerrigan in "Turn of a Card," Bessie Barriscale in "Within the Cup" and "Rose o'Paradise," Henry B. Walthall in "Hundrum Brown," and Clara Williams and Rhea Mitchell in productions which are now known only by working titles.

Some time ago it was officially stated that Paralta had planned to make fifty-two star-feature productions in its first year, and to this end negotiations are now in progress with several stars that this may be accomplished by June 4, 1918, which will be the first anniversary of Paralta's entry into the motion picture production field.

Sam Swartz Gets a Bouquet

Goldwyn, in Recognition of New Mexico Exhibitor Being First Patron, Advertises Him in Home Town.

WHEN Goldwyn Pictures began its great publicity campaign something over a year and a half ago, announcing it would begin releasing beginning with September of the current year, Sam Swartz, manager of the Armory Theater, at Roswell, N. M., accepted the new organization at its face value, and, not knowing the stars or their productions, sent in his check for a substantial amount to cover first-run booking in his town. It was the first money received by Goldwyn from any exhibitor. The check was framed; a letter appreciative of the confidence was sent to Mr. Swartz, and to all intents and purposes the incident was closed.

But Goldwyn did not forget. The other day it came time for the Armory Theater to run the first Goldwyn picture, Mae Marsh in "Polly of the Circus." Quite unknown to Sam Swartz the Goldwyn in New York had secured his portrait and had composed one of its most careful advertisements to be placed in the press of Roswell. So Sam Swartz, opening his newspapers at the breakfast table to see his own theater ads, was pleasurably surprised to note next to his own representation in each sheet nearly a quarter page of his own portrait and a Goldwyn announcement, setting forth the facts here related.

DIRECTORS DISCUSS.

At the last meeting of the Motion Picture Directors' Association Travers Vale, one the directors of the World Film Co., read a very interesting paper on the following subjects: "Do Illustrated Sub-Titles Help or Harm the Story?" "Should a Director Cut his Own Picture?" "Is the Star System an aid to the Industry?"

These subjects were handled by Mr. Vale in a manner that showed he had given a great deal of thought to them and the attention paid by the directors present proved that they were subjects in which all were interested.

The first subject was replied to by Director Carewe of the Metro Co., the second by Director Sidney Olcott and the third by Director Joseph Kaufman of the Famous Players.

At the next meeting a paper will be read by Director Robert Vignola of the Famous Players Co., on a subject to be chosen by him, and the association will be addressed by one of the leading business men of the industry.

The association is now nearly one year old and its growth has been very satisfactory to its founders, and it now numbers on its membership most of the capable directors in the East, and it is intended to limit the membership to those who are capable in order that to be a member will be a guarantee of a man's ability as a motion picture director.

VIRGINIA FOLTZ A NEW TRIANGLE RECRUIT.

Virginia Foltz, well-known musical comedy favorite who has been playing in pictures recently, has been added to the Triangle's playing forces at Culver City. Miss Foltz will probably be cast for the first time in "The Gown of Destiny," Director Lynn Reynolds' latest picture. Miss Foltz created the part of the Spanish Senorita in "Madame Sherry" and was the original Little Boy Blue in "Babes in Toyland." She also played with the famous Weber and Fields and Lillian Russell company, and recently appeared at a Los Angeles theater in stock musical comedy.

ELLIOTT DEXTER WITH ARTCRAFT.

In Elsie Ferguson's latest photoplay for Artcraft, "The Rise of Jennie Cushing," Elliott Dexter has the leading male role as Donelson Meigs, the wealthy artist who falls in love with Jennie. Dexter has won recognition for the impetuosity of his love-making. In "Jennie Cushing" he is still the accomplished lover.

Screen Club Installs Officers

President Farnham Outlines Plans for the Development of Organization and Receives Many Pledges of Support.

IN ITS clubhouse on the evening of Saturday, October 27, the Screen Club installed its officers for the coming year. There was a goodly gathering of members in the Forty-fifth street structure when the meeting was called to order by First Vice-President Carewe in the absence from the city of President Quirk. Mr. Carewe, who during the past year has been chairman of the house committee, sounded the note for the coming months in his opening remarks. He told his experiences and from them drew deductions for the benefit of his successor. He asked for cordial co-operation of all the members to the end that the coming year might be one of prosperity and material gain for the organization. In the speeches of the evening there was marked unanimity in the pledges of co-operation with the new officials.

All of the officers were present with the exception of the third vice-president, B. A. Rolfe, who, from Los Angeles, sent a message of good-will and of assurance that he would be prepared on his return in the course of three months to give his energies for the benefit of the club. As each of the officers was called to the front of the gathering, which was assembled on the parlor floor, there were calls for remarks, and in every instance they were forthcoming.

The officers installed were Joseph W. Farnham as president; Frank Powell, first vice-president; Edgar Lewis, second vice-president; Anthony P. Kelly, corresponding secretary; George Blaisdell, recording secretary, and Will C. Smith, treasurer. The new members of the board of governors are George D. Baker, Max Mayer, C. Jay Williams and John Harvey, who serve for two years. The other members of the board, who have yet one year to serve, are Augustus Phillips, Lawrence McGill, Frank Carroll and William F. Haddock.

President Farnham was warmly received and made a speech along constructive lines, enumerating some of the plans he had in mind for the building up of the club. Many other members took advantage of the opportunity to outline ways in which the club spirit might be fostered. It was voted to have prepared a service flag, to be suspended in front of the clubhouse. President Farnham remarked if there was no objection he would take pleasure in making the club a present of one. Also it was voted to have posted in the grill-room an engrossed record of the name and rank of those members who were in the service of the United States. There is an even score of these.

The first meeting of the new board will be held on Wednesday, November 7, and all the members declare they are ready to give consideration to any project that will contribute to making the Screen Club a power in the trade. Also they will hear reports on the coming annual ball, which, as formerly, will be held at the grand ballroom of the Astor. Saturday, November 17, is the date, and arrangements are well under way to make the forthcoming function match the best of its predecessors.

THEDA BARA AT FOX JERSEY STUDIOS.

After a rest of two weeks, the first she has had in more than a year, Miss Theda Bara started work on October 29 at Fort Lee, N. J., on her twenty-seventh production for William Fox. Following her long sojourn in Southern California, where, after the completion of "Cleopatra," she finished two other Standard Pictures, Miss Bara at first found it rather trying to work under the artificial light of the Eastern studios. She expressed herself as preferring the natural light conditions usually obtainable at Hollywood.

Miss Bara's new vehicle is said to be peculiarly suited to her talents. It was written by E. Lloyd Sheldon and is declared to be a gripping, virile type of story and to contain many decidedly tense dramatic situations. The action takes place in and around New York..

CAPELLANI BEGINS WORK FOR METRO.

Albert Capellani, the distinguished director, who will be introduced to Metro patrons in connection with an Emily Stevens picture, already has begun work on the new production, a screen version of "Daybreak," the play written by Jane Cowl and Jane Murfin. Produced in New York earlier in the season, and now touring the country, it has been adapted for the screen by the director himself in collaboration with June Mathis. Julian L'Estrange will play the part opposite Miss Stevens, Mr. Capellani is now directing Mr. L'Estrange and the other members of the supporting cast in the opening scenes of the play.

"A DAUGHTER OF THE GODS" IN CHINA.

Yes, these are chicken scratches—that is, in the sense that the artist who did the work is one of the cleverest young women in the business. Really, however, the illustration is the main title of "A Daughter of the Gods," done into Chinese for the accommodation of one of the exhibitors of William Fox pictures in the Celestial Empire.

The first line, according to the branch manager, meets a requirement of Chinese law and consists of the words, "United States, New York City," indicating the origin of the

Chinese Title for "A Daughter of the Gods."

film. The second line is Chinese for "Fox Film Corporation" and the lonesome little fraction-like character with the pollywogs on the side is to be translated "presents."

The fourth line, as may be seen, gets quickly over the alphabet-taxing name of "Miss Annette Kellermann," and the fifth line, which looks as if it might illustrate a biff scene in an encounter between microbes, is merely the word "in." The last line probably would remind a farmer—or a politician—of the way his fences looked the morning after a cyclone, but really is nothing more serious than "A Daughter of the Gods."

Affirmation is made by the artist that her work has been verified by persons who said it was perfectly intelligible to them. Her own idea, however, after spending half a day carefully copying curleycues and finding places for dots and dashes, was that the work was entirely impressionistic.

WASHBURN BEGINS FIRST PATHE PLAY.

Bryant Washburn, the new Pathe star, has arrived in Los Angeles and began work on his first Pathe play. Pathe has rented a portion of the Kalem studios at Glendale from the Diando Company, and extensive improvements have been made. It is at this studio that Mr. Washburn will be located. His director at Essanay, Richard Foster Baker, the man who put on the "Skinner" pictures, is with him and is directing him in the new picture, the working title of which is "Kidder and Koe." Gertrude Selby, recently one of the leads with the Fox Company, will be Mr. Washburn's leading woman in the picture.

FRED J. BIRD MARRIES.

Fred J. Bird, of the sales department of the Nicholas Power Company, on Thursday, November 1st, was married to Miss Marion Evelyn Cox, daughter of Dr. and Mrs. Charles N. Cox of Brooklyn. Mr. Bird has been connected with the Nicholas Power Company for about five years, and is popular with the motion picture exhibitors and accessory men. Miss Cox, who has a rich contralto voice, has been prominent in Brooklyn amateur theatricals. Mr. and Mrs. Bird have left for the South on a two-weeks' honeymoon.

LEO MALONEY ILL.

Leo D. Maloney, well known leading and heavy man, who has supported Miss Helen Holmes in "The Lost Express," Mutual-Signal serial, is confined to the Sisters' Hospital, Los Angeles, with a severe case of muscular rheumatism. Maloney is not without company, however, as Cinematographer S. A. Sues of the same company, and the man who has photographed all of Miss Holmes' pictures, occupies a room a short distance down the hall.

Military Picture Screened

War Department's Photographic Division Prepares Visualized Course of Instruction for Cantonment Camps—Offered to Film Trade Also.

THE Visualized Text Book on Army Instruction," as presented at the Paragon Studios in Fort Lee, N. J., Thursday, Nov. 1, is a valuable film work in eleven thousand feet, taken by the Photographic Division of the War Department. It presents army instruction from its simplest elements through the entire gamut to the more intricate and elaborate infantry requirements. At the screen exhibition only four reels were shown, but as these were indicative of the remainder of the material, there is no hesitancy in stating the men to whom this task was intrusted have measured well up to the mark. West Point cadets, regular infantrymen, and silhouetted blocks are used in demonstrating the principles explained. Every cantonment will find a set of this photographic text book an invaluable, indispensable assistance. Containing as they must many of undeveloped states of mentality, and others of almost entire unfamiliarity with the English tongue, the camps of the drafted should find reason to make steady use of this work. Already fifty sets are in operation. It should not only lighten the work of making material for our army, but should do much toward hastening the time of and lessening the days consumed in transforming our conscripts into fighting timber. This point can be clinched, when the true text book nature of this work is emphasized.

Volume one deals with calisthenics as applied to physical development in the army. It not only shows how to do the exercises, so as to benefit self and country mostly therefrom, but it also shows how not to do them, so that mistakes may be avoided. All titles are simply written and to the point.

Volume two presents in visual form the manner of salute, in all its various phases. Another volume instructs in squad formation and squad activities. Another teaches the most efficient use of hand grenades and offensive shell crater deportment. Another elucidates the manual of arms, another informs on the proper use of the rifle, bayonet, etc. Everything is presented from the standpoint that it is intended for the novice and each lesson is well brought home. As a work in pedagogy this collection of eleven reels is most successful. Its commercial value to the exhibitor, however, is debatable. No doubt the weeklies can profit by using parts of this work in piece-meal fashion. There is even the chance that one reel an evening might meet with public approbation, particularly with an audience composed of relatives of those already or soon to be in the service, since these would in this way comprehend the course of training their loved ones were undergoing. Then, too, by the selection of suitable gatherings, there would be times when the entire work would find an absorbed attention, but the commercial possibilities of "The Visualized Text Book on Army Instruction" are greatly outweighed by their educational and instructive value.

As the films are now assembled there is room for some judicious cutting, and of course there is also need of carrying the work to much greater length so as to include more details of infantry development. This done, then there are the artillery, aviation, marine, naval, submarine, quartermaster and other divisions that can benefit by the same work being visualized and adapted to their peculiar requirements.

Among the distinguished audience of military men were several film men, notably William A. Brady, Jules Brulatour, Louis Brock, Jack Cohn and E. B. Hattrick.

TRIANGLE ADDS TWO NEW PLAYERS.

Frederick Vroom, well-known actor who played with Booth and Barrett as a young man, and who has been connected with the films for the last five years as actor and director, has been engaged as a member of the Triangle's Culver City playing forces. He will appear for the first time under Triangle direction in Olive Thomas' latest play, "Betty Takes a Hand."

Edward Jobson, well-known character man with years of experience on the legitimate stage and identified with the films for several years, has been added to the Triangle's large force of stock actors at the Culver City studios, and will be seen soon as a sympathetic father and in similar character roles.

Francis Worcester Doughty

Author and Photoplaywright Passes On—Created "Old King Brady."

FRANCIS WORCESTER DOUGHTY, perhaps best known to generations of small boys and those of larger growth as "Old King Brady," died in his home at Cresskill, N. J., Monday, October 29th, directly as the result of a fall, though he had been in failing health for some time. Mr. Doughty was born in Brooklyn, November 5, 1850, and maintained a residence there until 1895, though he had traveled extensively and was planning to spend this winter in New Orleans, about the only large city in the country he had never visited. He was an authority on numismatics, specializing in the United States copper coinage, and at one time his collection was one of the most complete in the country. He was also interested in archaeology and the propounder of the theory of "man in the drift," then regarded as such a radical theory that in the heated discussion which followed he withdrew from the Brooklyn Institute of Arts and Sciences.

He was one of the early writers of detective stories, using first the signature of "A New York Detective," and later that of "Old King Brady," the leading character in most of his stories. Within a period of thirty years he wrote more than twelve hundred detective stories, most of which have been translated into various tongues and widely circulated in Europe.

When the motion picture supplanted the detective library to a large extent, he turned his attention to photoplay. He wrote several features for Blache, and though given no screen credit, it was his vivid imagination that turned Thanhouser's Million Dollar Mystery from a failure into a success. He was called in when the failure of the original script to give action became apparent, and turned the tide and ran with extra installments. He also did a number of stories for David Horsley—the Stanley series—but was compelled through failing eyesight to give up this work and return to New York for medical treatment. Captain Jack Bonavita was a warm friend of his and they made a striking pair. For the past couple of years he had written few scripts, but he had been one of the staff authors on motion picture stories and was well known and liked throughout the profession. He was a man slightly above six feet in height and his soldierly bearing brought him the honorary title of Colonel. Funeral services were held Friday at the New Jerusalem Church, Brooklyn, the interment being in Cypress Hills.

BARRISCALE'S CAMERAMAN—CLYDE DE VINNA.

Clyde De Vinna is the cameraman for Bessie Barriscale. He has been more successful in photographing her in motion pictures than any other operative and followed her from Triangle when she organized her own company. His work in "Madam Who" is remarkable for his photography of night scenes, in which he has introduced several really new effects.

Mr. De Vinna, who also photographed Miss Barriscale's first Paralta production, "'Rose o' Paradise," and who is now at work with her on her latest production, Monte M. Katterjohn's "Within the Cup," has had an interesting career.

He was born in Atkinsville, Mo., and spent his boyhood in the Indian Territory. He began his active career as a railroad telegrapher. He wanted to see the world and joined a traveling orchestra, which toured to the Pacific Coast and back and stranded in St. Louis. Mr. De Vinna then enlisted in the navy, and in the capacity of a wireless operator went to Honolulu. As a pastime he took up photography and soon became official photographer for the Pacific fleet.

When his term in the navy expired he became a newspaper photographer in San Francisco. In 1913 he was engaged as "still" photographer by the New York Motion Picture Corporation. Six months later he graduated to the crank on a moving picture machine and finally joined the Triangle company, where he became photographer for Miss Barriscale. When she became an independent star-producer he very naturally followed her into the wider field, where he has full opportunity to exercise his talent and ingenuity.

LEAH BAIRD LEADS GRAND MARCH.

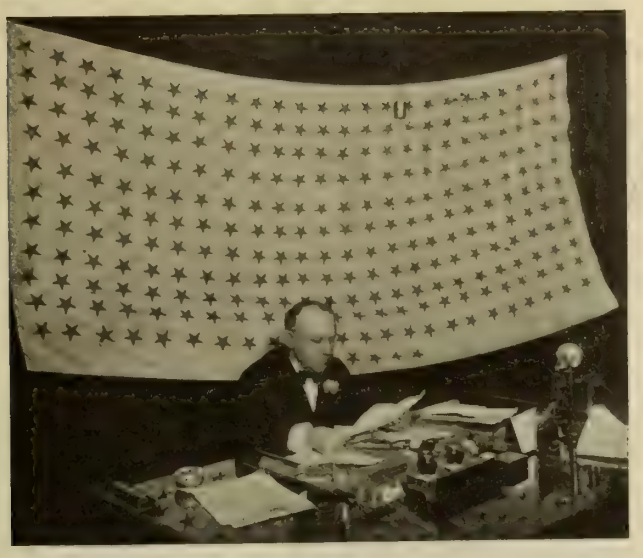
Leah Baird has been selected to lead the grand march of photoplayers at their annual ball Monday, November 5, at Hunt's Point Palace. Among the other prominent members of filmdom to participate in the march are Alice Joyce, June Caprice, Dustin Farnum, Virginia Pearson, Doris Kenyon, Violet Mersereau, Mme. Petrova, Francis X. Bushman and a score of others.

Universal Unfurls Service Flag

It Has 271 Stars and is the Largest in Moving Picture Trade.

LIKE a "floating piece of poetry," waving where Broadway's life pulses its most vivacious beat, is the United States Service Flag of the Universal Film Manufacturing Company proudly displaying its galaxy of 271 stars, each star representing a man from Universal who has taken his place in the ranks of the country's defenders.

This flag, the largest in the motion picture district, was run out from a window of President Laemmle's office on the third floor of the building at Forty-eighth street and Broadway, occupied by the Universal Company, recently to the accompaniment of cheers from the company's staff and the throng of spectators that blocked the street below.



President Carl Laemmle and the Universal Service Flag Containing 271 Stars, the Largest in the Industry.

The flag, made of the best bunting procurable, measures twelve by twenty feet in area. With its broad red borders and field of white thickly flecked with stars, each standing for a life offered to the nation, it is strikingly visible for many blocks to the thousands passing up and down that busiest section of Broadway. The Universal men who have gone to the front represent every branch of the service of this, the largest of motion picture companies. Among them are actors from its studios on the Pacific Coast, cameramen, men from its home offices in New York and from its branches in all sections in the Union, and even from distant Calgary; men from its exchanges in all important centers, salesmen who toured the country in its service, men, in short, representing every phase of the motion picture industry.

And those Universal men are now to be found in every branch of the country's military service—on land, on sea, and in the air, for among them—Bluebirds, as most fitting—are two in strenuous training as aviators.

First National Buys "Empty Pockets"

Will Distribute Herbert Brenon's Adaptation of Novel by Rupert Hughes.

THE First National Exhibitors' Circuit has acquired the distribution rights of Herbert Brenon's "Empty Pockets," from the novel by Rupert Hughes. The officials of the Brenon Corporation consider the transaction a high compliment to their producer and director, because the deal was unanimously indorsed by the entire purchasing board of the First National Exhibitors' Circuit.

"I am exceedingly proud of the honor accorded me by the astute showmen of the First National Exhibitors' Circuit," says Mr. Brenon. "I realize that every director of that organization is a shrewd and keen exhibitor—each a representative man in his section of the country. An organization which has as its purchasing board such men as represented in this body could not be otherwise."

"Empty Pockets" was adapted for the screen by Mr. Brenon from Rupert Hughes' novel of that name. "Empty Pockets" has a swift and compelling mystery story, which is said to be extremely effective on the screen. Being told with Mr. Hughes' unusual insight into the varying phases of New York life, it presented striking opportunities to the producer. Bert Lytell, who played the title role in "The Lone Wolf," has the principal male role in "Empty Pockets," while the cast numbers Barbara Castleton, Susan Willa, Katherine Galenta, Peggy Betts and other well known players.

Frieda Hempel in Pictures

THE rumor spread broadcast lately that another prominent opera star will soon make her appearance on the screen seems to have a sound foundation. From responsible authority is received the information that Frieda Hampel, the famous dramatic song bird of Gatti Caszaza's staff, has received special permission to appear in a series of feature plays especially prepared to star her. It seems that a review by Frieda Hempel of "Camille," published in certain of the daily press some time ago, has opened the eyes of the most prominent producers in the industry to the exceptional qualifications of Mme. Hempel. Of course it is known that the famous opera "La Traviata" is the story of "Camille" in music, and up to this date no one in the opera field has even approached the dramatic artistry that Mme. Hempel displays in her role in "La Traviata." It is no wonder that with the high reputation she enjoys, the repertoire which is at her command, and the publicity she has received up to date she is looked upon as a most welcome addition to moving picturedom.

Frieda Hempel.

Frieda Hempel, who is to return shortly to this city from her annual concert tour, will make her usual appearance at the Metropolitan opera house this season. It is not yet decided if she will enter the screen world before or after having entered into the close bonds of matrimony, for it will probably interest her many admirers to know that Frieda Hempel is about to marry an American who has been quite prominent in the late patriotic outburst that has so kindled the hearts of the nation. Several offers for her services are pending her decision whether she will contract with a company now in operation or accept the offer of certain big financial interests who desire to form a company exclusively for her behalf.

BERT LYTELL IN "THE LONE WOLF."

Arrangements have been made for Bert Lytell to appear on the screen in Louis Joseph Vance's "The False Faces," a continuation of the adventures of the Lone Wolf, which is now running in the Saturday Evening Post.

Mr. Lytell created the title role in "The Lone Wolf," and will have the famous character in the continuation, which will be released under the screen name of "The Lone Wolf's Return." The False Faces" is said to exceed "The Lone Wolf" in adroitness and speed of story. Running as a serial in the Saturday Evening Post, the story has been attracting wide attention. It is expected to be even better fitted to the screen than its predecessor since Mr. Vance wrote the continuation with the future film adaptation in mind.

HALLBERG IN WASHINGTON.

J. H. Hallberg, vice president, United Theater Equipment Corporation, is spending a few days with Howard E. Coffin, Chairman Aircraft Production Board, at Washington, D. C. Mr. Hallberg is one of the members of the War Co-operative Committee, representing the motion picture industry at Washington in the Aircraft Divison. Certain important developments in the aircraft division are under way and the motion picture industry has been requested to participate in a new and important campaign on behalf of the Government.

Service Departments for Universal

"Big U" Plans to Provide Special Publicity for Exhibitors—Establishes Many Departments.

WHEN W. A. Bach has finished his present tour of the United States, every Universal exchange will have in helpful operation a "Service Department" that will act in an exclusive and special capacity as assistant to every exhibitor in the territory served by the various exchanges. Mr. Bach has reached Denver on his way to the Pacific Coast, his further route embracing visits to Salt Lake City, Spokane, Seattle, Portland, San Francisco, El Paso and back to New York with stops arranged to cover the Southern territory.

The Service, or "Make It Pay" department, first became operative and was tested with entire satisfaction by Mr. Bach in connection with Universal's exchange at Toronto, Can. When it was decided to put a man on the road to build up and extend the idea to all Universal branches, Mr. Bach was appointed for the work. He first established the department in connection with Mecca exchange, in New York, leaving C. G. Wood in charge. Taking to the road Mr. Bach visited the following cities and appointed managers: Detroit, B. B. Greenburg; Chicago, M. L. Firestone; Toronto, Raymond S. Peck; St. Louis, G. H. Giebler. Meanwhile the territory served by Portland, Spokane and Seattle was placed under the "Make It Pay" supervision of Dean Collins, with headquarters in Portland.

The plan devised and perfected by actual service and operation admits of systemizing to an extent that will allow one man, naturally selected for his peculiar and particular qualifications, to do these things in assisting the exhibitor and putting the energy of the exchange behind every customer: Publicity, not alone original publicity and "stunts," but distributing, enlarging and localizing the general publicity sent out from the home office, adapting it to the requirements of the individual exhibitor; advertising, circular-qualifications, to do these things in assisting the exhibitor to the mutual benefit of both the showman and the exchange providing salesman with information, ideas, suggestions, material and aids to better sell the exhibitor and better start the exhibitor on his new service and account; to keep in touch with salesman on the road, and to do everything possible to aid the showman and perfect the service of the exchange.

Pathe's New Screen Magazine

It Will Appear November 18, Entitled the "Argus Pictorial"—Issued in One Reel Every Two Weeks.

ON the 18th of November Pathe will release the first issue of a new "screen magazine" in one reel, the "Argus Pictorial," to be issued every two weeks thereafter. This magazine is devoted to ultrascientific, scenic, art, and educational subjects. It is the culmination of long and tireless efforts on the part of the head of the company, Horace D. Ashton, who has devoted several years of study to reach the point where subjects which were heretofore considered impossible as screen stories could be presented in an entertaining and instructive manner to the average theatergoer.

It took a great deal of energy, ingenuity and imagination on his part to find a satisfactory means of telling the story of the ultra-microscopic germ life, which will be a feature of the "screen magazine."

To comprehend the difficulties confronting him one must understand that first of all there were no instruments suitable for consistently handling this type of subject, and secondly, there were no writers who were capable of producing the story of the life of such a thing as a germ, for the simple reason that none had any talking acquaintance with such life. To produce the story of a rotifer, for instance, it was necessary to make a study of the animal's whole life cycle from beginning to end to know what is extraordinary in its existence and mode of living, and to know what will interest the motion picture public.

After this it was necessary to write a story with this germ as the hero of the plot. Besides doing the microscopic research work, Mr. Ashton had to write his own scenarios. In fact he handled the scientific, physical and photographic sides of the production of the magazine, and his many friends in the trade will be glad to know that his ambitious project and untiring efforts have produced a magazine which will be a unique feature of the Pathe program.

This magazine will not be devoted entirely to microscopic and ultra-microscopic subjects. The big game that one finds beyond the vision of the human eye, scenic subjects from all parts of the world, and the life stories of our insects will be presented, and many other difficult art and scientific subjects that will interest the public.

The Argus Laboratories, Inc., his correspondents in far off parts of the world, including Australia, the South Seas, New Zealand, Siberia, Africa, and Alaska, and artistic and interesting "educationals" from these countries will be included in the magazine.

An interesting subject in the first issue is the life history of the "Star-Fish." How many of us have seen the flat, stony looking star-fish at the seaside? Who of us thought anything about its life? Its mode of existence of reproduction and its method of locomotion? Ashton believed there was a story in this apparently uninteresting crustacean. Pictures taken under water, on the beaches, on artificial sea bottoms in aquariums under the most trying circumstances were necessary to produce this part of the "Argus Pictorial." Yet under his hands the star-fish becomes a living, breathing, interesting creature of the earth, and is a feature of the magazine.

Henry Siegel Joins Select

Will Be Manager of the New York Branch Exchange—Has Had Wide Experience.

WITH the current week a new executive took charge of the New York exchange of Select Pictures. This change makes Henry Siegel branch manager. Mr. Siegel had previously been assistant manager, and when the opportunity arose his brilliant record made him a first choice for the executive.

Henry Siegel's rise to the executive command of as important an office as that of the New York exchange is the result of ability plus hustle. Mr. Siegel's business career has been one of continuous advance. His first position in the motion picture industry was with the Pittsburgh exchange of the World Film Corporation, when Lewis J. Selznick was general manager. He was promoted to the New Jersey branch, later leaving that organization to handle Bluebirds in New Jersey.

Henry Siegel.

When the Selznick enterprises were organized, Siegel was one of the first to join the Selznick forces, being for a time in charge of the New Jersey exchange. As a recognition of his ability he was soon brought into the central office as assistant manager of the New York exchange.

When the Select Picture Corporation took over these exchanges, Mr. Siegel remained in this position, which he now leaves to make another upward step, landing at the head of the New York branch.

Several changes and additions to his force mark Mr. Siegel's inception of his new office. One of these changes brings into the Select organization Lester Adler, who has been with the World Film Corporation in its Newark branch in charge of the New Jersey business. Mr. Adler will be office manager for the Select exchange. Another change marks the promotion of J. Walter Lamb, one of the most popular salesmen on the Select staff, to the position of assistant manager, with direct charge of the sales force.

Mr. Siegel reports that the New York exchange has been extremely successful in placing the many special productions which Select controls for the New York district. These productions have been sold so generally throughout the New York territory that the sales force is now concentrating its effort on the closing of contracts for the series of pictures made by the various Select stars. The first of these star pictures to be shown were "The Moth" and "Magda," in the Norma Talmadge and Clare Kimball Young series, respectively. The New York branch has already closed big contracts for the productions of these two stars.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

On the Triangle Program

"The Medicine Man," Five-Part Western Story Starring Roy Stewart, and "Indiscreet Corrine," Light but Amusing Comedy in Five Parts, Featuring Olive Thomas.

Reviewed by Edward Weitzel.

"The Medicine Man."

PLOT isn't everything in a photoplay, after all! This is proved in "The Medicine Man," a five-part Triangle production written by Jack Cunningham, in which Roy Stewart and Ann Kronan are the bright and shining lights. The nature of their doings is neither novel nor particularly thrilling, but they are both such natural and likable human beings that everything connected with their affairs is of interest. Roy Stewart, who comes nearer to realizing the big, open-hearted, uneducated Westerner of fiction than any man acting for the screen, makes Jim Walton seem so real that his character study alone is accountable for 50 per cent. of the picture's good points. Ann Kronan as Edith Strang must be credited with 25 per cent. more, the story easily supplying the remaining merit marks necessary to its success.

Scene from "The Medicine Man" (Triangle).

Jim Walton, the sheriff of El Dorado, discovers that Joe Malone has found pay dirt in an abandoned mine. The owner of the mine is a sixteen-year-old girl, who arrives in El Dorado as the daughter of a traveling medicine faker. The quack doctor discovered her, when a little child, lying beside the dead bodies of her father and mother out on the desert. He has been good to the child, but, after arriving in Walton's town, enters into an agreement with Malone to cheat Edith out of her property. This is where Jim takes a hand in her affairs and does so well for them both that Edith gets her mine and Jim gets Edith. Nothing startlingly new in the story, but relieved by many touches of the better side of human nature and, as already stated, excellently well played by Roy Stewart and Ann Kronan. Faithful character types are also found in the Seth Hopkins of Percy Challenger, the Joe Malone of Aaron Edwards, the Luther Hill of Carl Ulman, and the Doc. Hamilton of Wilbur Higbee. The picture was directed by Cliff Smith, and Alvin H. Nietz wrote the scenario.

"Indiscreet Corrine."

H. B. Daniels, the author of "Indiscreet Corrine," a five-part Triangle comedy, may not have had Olive Thomas in mind for the leading role, but this comely young woman is nicely fitted, both temperamentally and artistically, to act the heroine of the story. Corrine is a daughter of wealth, bored by her surroundings, and has learned to do some fancy stepping after the manner of many young ladies in present society. She runs away with her French maid, secures an engagement as a masked dancer in a fashionable cafe and then plunges deeper into adventure by answering an ad for a young lady with a lurid past. Her task consists in securing an offer of marriage from a many times millionaire, who is both youthful and handsome. Corrine carries out her part of the contract and narrowly escapes arrest in the meantime, only to find that the whole thing is a publicity scheme of a new moving picture firm and her millionaire hasn't money enough to buy a Liberty Bond. However, father is still rich and willing to forgive her pranks, the bogus millionaire still retains his good looks, so the family are treated to a son-in-law in due course of time.

Once it is understood that the picture has been created for amusement purposes only and that no one is expected to believe that any of it ever happened, a right good time may be had viewing it. The list of characters is a long one. George Chesbro is breezy and physically fit as the near-millionaire, and Josie Sedgwick, Jos Bennett, Annette De Foe, Lillian Langdon, Thomas H. Guise and Edwin J. Brady have important allotments. The scenario is the work of George Elwood Jenks, and Jack Dillon directed the production.

"John Ermine of the Yellowstones"

Five-Reel Butterfly Release, Based on Story by Frederick Remington, Pictures Frontier Days of Early '60s.

Reviewed by Robert C. McElravy.

THIS five-reel production, with its careful handling, clear photography, and spirited action, demonstrates the great strides that have been made in moving pictures. It presents an Indian story not palpably different from the old style offerings in plot, but far different in structure and general artistry. No effort has been spared to make the scenes impressive and to keep them true to the times depicted. The attacks on wagon trains, the views of Indian camp life, the barracks and stockade of the regular army, and various other features are excellent.

The story concerns a white boy lost in a wagon train massacre, who is brought up by a band of Crow Indians. The youth grows to manhood unaware of his white parentage, and is called "White Weasel" by the tribe. He becomes a chief, and is highly respected by the redskins. Later in the narrative he is sent to a white man, who teaches him the English tongue and explains that he is of white parentage.

In the meantime the youth, who is known among the whites as "John Ermine," finds the photograph of the daughter of General Searles, whom he afterward saves from death in a massacre. The production, from first to last, is filled with outbreaks among the Indians and all sorts of fighting and riding scenes. The youth naturally falls in love with the girl, but she and her parents spurn him, because he is thought to be a half-breed. Later the girl professes love for him, but he is killed after trying to shield her name. The closing scenes of the story will disappoint many observers, as it would have been perfectly logical to bring out the facts regarding John's parentage and have him marry the girl. In fact the first part of the story has every appearance of having intended such a conclusion.

Scene from "John Ermine of the Yellowstone" (Butterfly).

Francis Ford plays the part of John Ermine in his later years, and the picturesque part suits him very well. Mae Gaston is pleasing as Katherine. Others in the cast are Burwell Hamrick, Willian Carroll, Duke Worne, Joe Flores, Marc Fenton, and Elsie Ford. John Darkcloud and many other real Indians appear. The story was written by Frederick Remington and Louis Evan Shipman, with the scenario by Maud Grange and production by Francis Ford.

"The Scarlet Pimpernel"

The Well-Known Novel Picturized by the Fox Players with Dustin Farnum—Very Interesting Picture.

Reviewed by Hanford C. Judson.

THERE is an excellent novel plot in the Baroness Orczy's "Scarlet Pimpernel," and the new Fox picture of the same name follows the story faithfully and makes a good photo-novel. It holds interest with no appreciable fagging. It lacks something of the grip of the drama until it reaches

Scene from "The Scarlet Pimpernel" (Fox).

the last big situation, which is quite dramatic; but from the first the thread of the narrative is never lost and the interest is built up and increases as truly, if not quite as intensely, as would have been if the plot had been constructed primarily for use on the screen.

The time of the story is the opening of the French Revolution, and the name "Scarlet Pimpernel" is a sobriquet of an English aristocrat (Dustin Farnum) who has formed a society to help French nobility to escape from the mob. He marries a French woman (Winnifred Kingston) and thereby incenses a leading member of the French republican party (William Burress) who also loves her. This man doesn't connect him with the Scarlet Pimpernel whom the French government is trying so hard to get and put out of the way. The woman has a brother (Jack Nelson), who falls into the hands of the villainous republican, and he cleverly works on her to betray the Scarlet Pimpernel, whom she herself doesn't know is her husband. Her husband goes to the trap, and not till then does she find that she has betrayed him. With one of his friends, she goes to the rescue, and in an exciting denouement, she manages to give the help without which he would probably have been captured. That her husband has been led to suspect her in the early stages of the story makes the final reconciliation a fitting close to the story.

The players are in the costume of the time and play the parts with acceptable art. There are many beautiful sets and backgrounds. The effect on the audience was favorable. It can be safely counted on as a good offering. It fulfils the maker's catch phrase, "Beauty, Romance, Mystery, all in one." Richard Stanton directed it.

"The Natural Law"

Seven-Part Screen Version of Howard Hall's Stage Play Handles Vital Subject With Unusual Frankness —Produced by France Films, Inc.

Reviewed by Edward Weitzel.

IN "The Natural Law," a seven-part screen version of Howard Hall's stage play of the same name, the ethics of abortion are discussed with unusual frankness. The play had a run of eight months at the Republic Theater, New York, and has been adapted to the screen by the author, who also acts one of the leading parts. Marguerite Courtot is the featured player. At no time is the story a perversion of the facts of life. Men and women have given way to their desires under just such circumstances as are shown in this photoplay, but have generally followed a much wiser course of action than the present transgressors by going quietly to the proper authorities and legalizing their union. The author of "The Natural Law," having chosen the subject already mentioned for the thesis of his drama, puts the most effective obstacles to this solution of the difficulty that he is able to devise and devotes the longest scene of the story to the pleadings of the terror-stricken heroine with a physician, who had once hoped to make her his wife, that he prevent her shame becoming known by the only means in his power.

The doctor is an elderly man, and, although engaged to him, the girl cannot resist the natural law of youth calling to youth when a young college athlete makes frequent calls on her, clad in scanty running costume. She is not inclined to take any of the blame for her fall upon herself, however, but gives way to an unreasoning hatred of the man she professed to love so deeply. Even after she realizes the consequences of her folly, and the doctor has refused to aid her, she will not agree to a marriage with the athlete and he is kidnapped and carried off to Stockholm for the International games while she is still shaking her head and demonstrating the truth of the old adage that "when a woman won't she won't." The doctor continues his arguments, however, and when the young chap returns, flushed with victory, as the sporting writers put it, the girl avails herself of a woman's privilege and consents to the marriage.

Whether there is a place for such a subject in the family moving picture theater will always be a matter of dispute. In this instance the matter is not handled lightly, neither is it presented with the highest artistic skill, a factor that often hides the material side of such a motif and permits only the moral lesson to stamp itself on the mind of the spectator.

The most glaring fault of the production is the overacting of the entire cast. Howard Hall, who can usually be relied upon to give a good account of himself, is the worst offender. The part of the doctor requires repression and a free use of the natural method in screen acting, but the author-actor indulges in nearly all the tricks of posing and gesture known to stage melodrama. Marguerite Courtot as Ruth Stanley has the youth and attractiveness for the part, but her strong scenes do not come easily to her and she is hysterical rather than forceful. George Larkin is much better in his display of serious emotion than in indicating the ingenuous conceit and overflowing spirits of a college champion, and Leah Peck as Stella Forbush is strenuously insistent in denoting the juvenility and kittenish nature of the character. Jack Ellis, Chas. H. France, Lila Blow and Gordon Gray are the other members of the cast.

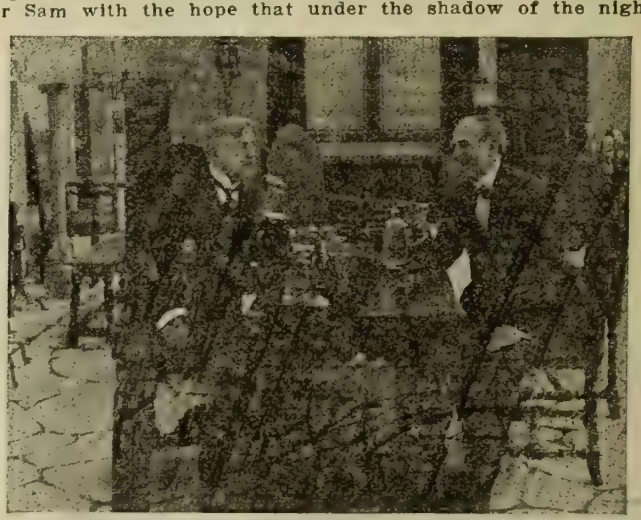
The settings of the production are generally commendable; but it is somewhat puzzling to understand why Charles H. France, who directed the picture, thought it expedient to have long emotional scenes in Dr. Webster's private office take place in full view of any of the neighbors that live opposite the doctor's uncurtained window.

Two O. Henrys

"The Enchanted Kiss" and "A Night in New Arabia" Fine Specimens of O. Henry Philosophy in Film.

Reviewed by Margaret I. MacDonald.

FANTASTICAL in quality and highly entertaining is the two-part film adaptation of the O. Henry story, "The Enchanted Kiss." The scene opening in a boarding house, where the shyest member of its occupants is in love with the daughter of the landlady, is thoroughly human in its manner of production. One evening, when the drunken father of the girl comes home and finds the pair in the midst of a delirious game of cribbage and orders them both off to bed, Sam, the shy lover, suddenly becomes a moral anarchist and takes to drinking absinthe. The dream which follows as a result of the unusual indulgence is varied and fantastical in style; but, upon awaking, Sam finds himself in the clutches of a policeman who finally yields to Sam's explanation of why he sits sleeping in a back doorway and allows him to go home. At the door he is met by Katie, the landlady's daughter, who feigns anger, in spite of the fact that she has waited smilingly for Sam with the hope that under the shadow of the night



Scene from "A Night in New Arabia" (General Film).

hour he might propose. Not even the accidental turning out of the only light in the room by Katie serves to stimulate Sam's courage, and so another opportunity goes by the boards, and the picture leaves the lover still in the stupid toils of bashfulness.

"A Night in New Arabia," with J. Frank Glendon, Patsy DeForest, Horace Vinton and Hattie DeLare in the cast, is one of the best of the O. Henry four-part features. The case in question is that of a wealthy Jew, who in early days has done

an innocent man out of ten thousand dollars. This man's fad in his later years, when he has had time to consider his misdeeds, is to dispense charity. Finding that charitable institutions receive coldly his large subscriptions and continue to ask for more, and, in fact, finding that all his efforts to be charitable are met in a manner much different to what he expects, he is suddenly seized with a desire to make good the misdeed of his youth by giving to the descendants of the man he wronged the amount of which he virtually robbed him with its profits. A pretty little romance is worked into the story when the daughter of the Jew puts on the maid's cap and apron for the purpose of meeting the grocery boy with whom she has fallen in love. The grocery boy proves to be the missing heir of the inheritance and so the story closes in the happiest possible manner for all concerned. The production is a well-made one in every respect.

"Princess Virtue"

Mae Murray in Five-Part Bluebird Screen Version of Louise Winter's Novel Gives Unconvincing Portrayal of Overdrawn Heroine.

Reviewed by Edward Weitzel.

THE screen career of Mae Murray, whose latest appearance in moving pictures shows her as the heroine in a five-part Bluebird screen version of Louise Winter's novel, "Princess Virtue," has been in the nature of a surprise. Starting as a dancer, her first parts in photoplays were of the light, ingenue order, and she contented herself with giving a somewhat indifferent imitation of a well-known star. Then came the leading role in a feature picture that started with the usual comedy scenes, but developed into a drama of serious import. And here the actress found herself, and acted with a strength and sureness of method entirely unexpected. In "Princess Virtue" she is called upon to portray a most artificial young minx and succeeds in making her considerably more unconvincing than the author has drawn her. She wriggles and twists through the part and relies upon an overworked "baby stare" to express whatever emotion has her in its grasp. The atmosphere of the story is supposed to be that of the smart society set of Paris, and the actress has indulged in a make-up that gives her the appearance of a wax doll. All in all, the picture is about as true to life—at least, and life worth living—as some of the Family Story Paper romances of thirty years ago.

The heroine of the Louise Winter novel is the daughter of a young Bostonian of wealth and position, who married a chorus lady and died about seven years later. His widow goes to Paris with the child and eventually becomes the wife of a Russian count. The girl grows up after the manner of a hot-house plant and exhibits about the same amount of animation. She cannot make up her mind which of two suitors she prefers until a cousin from America arrives and convinces her that he is a better man than either of them. He does this by punching one of the suitors in the jaw and then fighting a duel with him for engaging himself to the "Princess" and continuing his attentions to a lady of much notoriety but little reputation. The cousin from America is desperately in love with his Paris-raised relative, but, thinking his case a hopeless one, sets sail for home. One night, as he leans over the rail, a small foot

Scene from "Princess Virtue" (Bluebird).

touches him lightly on the knee. The foot belongs to a lady in a steamer chair, and the chair belongs to the "Princess." There is also a plentiful supply of moonlight at hand, so the story is finished in the proper romantic surroundings.

Wheeler Oakman, as Basil Demarest, is manly and likable, and the two suitors are well played by Paul Nicholson and Jean Hersholt. Lule Warrenton, Clarissa Selwynne, Gretchen Lederer and Harry von Meter are also efficient. The scenario was made by Fred Myton and produced by Robert Z. Leonard.

"Persuasive Peggy"

Mayfair Film Corporation Features Peggy Hyland in Six-Part Comedy-Drama Based on Book by Maravene Thompson.

Reviewed by Margaret I. MacDonald.

A SIX-PART lesson on how to manage one's matrimonial affairs commencing with the betrothal and ending with the advent of the first-born constitutes the Mayfair Film Corporation's production which features pretty Peggy Hyland. William B. Davidson, playing opposite her, portrays the ardent lover and the old-fasbioned husband who believes little in the rights of woman, most satisfactorily. The

Scene from "Persuasive Peggy" (Mayfair).

story on which the picture is based was written by Maravene Thompson and introduces a high-spirited, self-willed bride who finally, after using merciless powers of persuasion, succeeds in getting things her own way.

The worst that can be said of the production is that it once or twice opens the doors of domestic life a bit too widely. It makes little pretense at dramatic construction, but it symbolizes prettily those things which go to build successfully the matrimonial house, such as love, consideration, forbearance, justice, experience, and understanding, all of which the bride is advised to include in the material of which she builds her house. There is originality, plenty of comedy and an atmosphere of wholesomeness throughout. The picture is one essentially for the adult audience, and would not only be out of place exhibited before an audience of children, but would hold for them little or no interest.

Accoring to the story Peggy, a pretty young girl, becomes engaged to a wealthy young farmer who promises her that they shall go for their honeymoon to Niagara Falls. Immediately after they are married, however, the bride is told that they will start next morning for the state fair in spite of the promise made by Edward a few weeks previous. The following morning finds the bride gone, and on her pillow a note pinned which states that she sees no reason why they shou'd not spend their honeymoon apart, and that therefore she has taken a train for the Falls. Of course, Edward follows, and they gaze on the famous waterfall together. Following this a variety of differences arise over such matters as the refurnishing of the house which the bridegroom claims is good enough for them if it was good enough for his mother.

The final throw finds Peggy taking frequent mysterious trips to the city where, unknown to her husband, she is having a portrait of herself painted for his birthday. This ends disastrously, for Edward, finding that she is not at the dentist's as represented, starts out to find her, and arrives at the artist's just after the portrait has been shipped to him. The return to her husband's home after a brief and unhappy sojourn at the home of her parents reveals the happy fact that an heir to the family fortune is soon to be expected.

The picture is not without faults, and at times presents situations that seem overdrawn; but it is extremely entertaining withal.

Everything About "Molly Entangled" Is Irish.

Everything about "Molly Entangled" is Irish—even to "Mike," the shaggy Irish terrier, who appears with Vivian Martin, in this Paramount subject released November 19.

"Molly Entangled," scenically, historically, and in every way, presents a true picture of the land of the shamrock. There are thatched houses, the smithy and the old Irish fiddler; there are colleens and Irish dances—and there is a little bit of real Irish fighting, too. But best of all, there is real Irish romance—love at once tender and refreshing.

"France in Arms"

Startling Episodes of the Great War Pictured in Five-Reel Pathe Offering—Authentic and Official.

Reviewed by Robert C. McElravy.

THIS new collection of war views taken by French military authorities on the Western front undoubtedly eclipses any previous offering of the kind in many respects. It is comprehensive in its scope, and thrilling in its details. An actual

Scene from "France in Arms" (Pathe).

battle of aeroplanes is pictured, in which a German plane is seen falling from a great height, turning and twisting in its descent. Views are taken over the enemy lines during which telephonic communication is maintained with officers below. Troops are pictured at 6 o'clock in the morning in the act of going "over the top," perhaps the most intense and critical moment in trench warfare.

The new release opens with close-ups of General Pershing, General Joffre and various French notables, including President Poincaire, Painleve, Ribot, Viviani and others. Then follow scenes showing the arrival of new recruits, their outfitting, setting-up exercises, running, jumping, bomb throwing and the like. Some of this has been pictured before, but various human touches give it fresh interest.

A strong feature of the production is the comprehensive views it gives of the barracks, cantonments and hospitals. Other features are the laying of telephone and telegraph wires, building of bridges and railways, the movement of meats, vegetables, wines, gasoline and other necessities. The manufacture of munitions is gone into thoroughly, and the mounting and firing of heavy field pieces is shown.

The most thrilling feature of the release is that picturing the numerous makes of aeroplanes and hydroplanes and the inflation of a big observation balloon, from which the operator drops in a parachute while under fire. Fighting in actual progress is pictured, both in midair and on the ground, and views of prisoners and wounded being sent to the rear are shown. The number closes with General Petain in the act of decorating the victorious troops.

The number is packed with scenes of vital interest and will create much comment wherever shown. It takes the observer into the very heart of the great conflict.

"The Clever Mrs. Carfax"

Julian Eltinge Is Featured in One of His Unique Dual Roles —Subject Has Strength and Interest Aplenty.

Reviewed by George Blaisdell.

JULIAN ELTINGE in his second screen appearance may be said to be even more successful than he was in the first—and "The Countess Charming" was a good picture. "The Clever Mrs. Carfax" has a clever plot and a lot of real interest. This Lasky subject, advanced in its release date a week over the original schedule and now listed for November 5, was written by Hector Turnbull and Gardner Hunting, the latter being responsible for the scenario. They are deserving of praise for their work. It is a rare example of a story being written around a certain player and being cut to fit his measure.

The writers have put pep into their subtitles. They have taken pains to instill in the minds of those who see the picture that Mrs. Carfax is feminine only as to garb and when in "company" as to manner; but among "her" friends the impersonator is Temple Trask, a husky specimen of healthy masculinity. It is this phase of the picture that constitutes one of its strongest points. It crops out continually in the action as well as in the subtitles. And speaking of action, it may be said right here that that is fast.

Donald Crisp has directed Mr. Eltinge, and with his usual skill. He has given full effect to the surprises in the course of the play, and these multiply toward the end. The featured player has the role of a successful newspaper publisher who, when he believes friends of his are in danger of being swindled, capitalizes his experience in college as a female impersonator and sets out to dump up the crooks. The absence of the spoken voice can but add to the illusion, and surely it requires little stretch of the imagination to feel that Mrs. Carfax really is fooling the public.

Mr. Eltinge has not the advantage of the presence in the cast of Tully Marshall, who contributed so materially to the success of his first subject. Jennie Lee is a crabby, rich old grandmother, and plays her part with the skill of the veteran that

Scene from "The Clever Mrs. Carfax" (Paramount).

she is. Noah Beery and Rosita Marstini acceptably play the heavy roles. Daisy Robinson is Helen Scott, the granddaughter wrongly accused of theft.

"The Clever Mrs. Carfax" should go strongly anywhere. It has novelty, and what is better it has drama, with a measure of comedy.

"The Lash of Power"

Five-Part Bluebird Dream Play Written by J. Grubb Alexander and Fred Myton and Starring Carmel Meyers.

Reviewed by Edward Weitzel.

FORTUNATELY for humanity, the dream which forms the greater part of "The Lash of Power," a five-reel Bluebird melodrama written by J. Grubb Alexander and Fred Myton, will never come true. Long before any one man could create the havoc that the hero of this story imagines he has brought on the world means would have been found to destroy him. John Rand, an ambitious young chap in a small town, who has made Napoleon his ideal, falls asleep one night after

Scene from "The Lash of Power" (Bluebird).

supper and dreams a dream that is as full of thrillers as the average serial and ends with an explosion that jars him wide awake and thankful to find himself in his mother's humble sitting-room instead of the owner of the costly mansion that has just been blown to fragments as the climax of his excursion into the Land of Neverwas.

Not being restricted by the laws of probability, the authors of "The Lash of Power" have let their imaginations roll free, piled up the sensational incidents and shown their hero grati-

fying his thrust for domination in every way possible. Rand is in love with the daughter of the local banker. In his dream the Sherwood family go to the city, become extremely rich and refuse to have him as a son-in-law. He more than gets even by coming into possession of a wonderful explosive, making an enormous fortune and striving after more power with a ruthlessness that sacrifices the lives and property of friend and enemy alike and brings all the Sherwoods to ruin. He has just locked himself and his mother in his mansion, after driving his guests from the door, and is gloating over his revenge when a dynamite bomb goes off in the cellar and blows up his house and his dream as well.

The story has one fault. There is no intimation, until the finish, that it is going to end in a dream. The spectator is supposed to take the marvelous career of the hero seriously. To those who are able so to do, "The Lash of Power" will prove interesting. Others will find such a blending of broad melodrama and deep ethical purpose rather inharmonious.

The picture was produced by Harry Solter and is acted in keeping with the spirit of its theme by a cast headed by Carmel Myers and including Kenneth Harlan, Helen Wright, Chas. Hill Mailes, T. D. Crittenden, Jack Nelson and Gertrude Astor.

Bab's Burglar

A Delightful Paramount Comedy by Mary Roberts Rinehart, With Marguerite Clark in the Title Role.

Reviewed by Louis Reeves Harrison.

A VERY amusing continuation of the adventures of "Bab," a complacent and charmingly egotistical young girl back from school for a vacation, is offered by Paramount in "Bab's Burglar." It is decided by her father to test the much-indulged daughter's ability to take care of herself by the dangerous method of depositing a thousand dollars to her credit in a bank and giving her a pocket check-book to use ad libitum. This is done under the guise of giving her an allowance for a year—just exactly why the author leaves us to guess, but it is unimportant. Bab starts out vigorously on the career of a spendthrift, buys a runabout, smashes the garage, barely escapes going over an embankment into a lake, and is arrested for speeding. She is fined twenty-five dollars the first time.

Before finishing her day she smashes through a fence, and settles for it with a check; backs out into a milk wagon, settles,

Scene from "Bab's Burglar" (Paramount).

and is fined again in the same court. She finds that she has exactly sixteen cents to last her the rest of the year. She therefore starts in to earn money as a cab driver, discovers what has the appearance of an attempt to rob her father's house, lays for the burglar, and catches her elder sister in the act of eloping with a rascal. There is a lot of comedy incident at every stage of the story, and the construction is flawless, but it is the characterization, brightly supplemented by clever subtitles, a diary reflecting the stage of Bab's mind, which puts the audience in a good humor which endures to the finish. Mrs. Rinehart has proven that authorship counts, whether the printed page or the screen is the medium. "Bab" is a winner.

"Land of Promise" Comes in December.

It has now been decided that "The Land of Promise," starring Billie Burke, will be released by Paramount in December. While the production has been completed for some time, it was held back because it was believed that "Arms and the Girl," recently released, would be particularly timely, owing to its war features.

"The Woman God Forgot"

Geraldine Farrar Is Convincing as the Aztec Princess of Artcraft's Well Staged and Accurately Presented Picture of America's Earliest Civilization.

Reviewed by E. T. Keyser.

TO THE student of history the accuracy of the exteriors, interiors, costumes and accessories in "The Woman God Forgot," the Artcraft production featuring Geraldine Farrar, will make strong appeal. To the casual amusement seeker the abbreviated tale of the clash between the highest

Scene from "The Woman God Forgot" (Artcraft).

civilization of the new world and that of the old, with the consequent destruction of the former, will prove equally absorbing.

Miss Farrar, as Tecza, the daughter of Montezuma, makes a convincing Aztec princess, the woman to whom human sacrifice is no strange or repugnant thing until the choice of the devouring gods strikes her own. Raymond Hatton is a true Montezuma and the actual combination of pride, weakness and ferocity that lost Mexico because no one of the three qualities was dominant in his nature. Hobart Bosworth as the smooth, implacable Cortez was historically true. Wallace Reid as Alvarado, the lover of Tecza, played up to his opportunities and made an ideal Conquistadore. Theodore Kosloff as Guatemoco was the savage through whose thin veneer of Aztec luxuriousness the bloody instincts of his race continually broke, while Walter Long as the high priest, Taloc, impressed one as having been lifted bodily from the land and period when a human heart smoking on the altar was the accepted greeting to the God of War.

The cast fitted their parts, but the star, Geraldine Farrar, was born for hers. All through the picture she was the barbaric princess, sometimes loving, often sad, sometimes vengeful, but always just below her greatest gentleness was the suggestion of the ruthlessness of the savage woman of high estate.

Somewhere in the Artcraft forces is one who knows the Mexico of the Conquest, and it is to the credit of the producers that he has been given free hand with the result that from the great drum on the pyramid temple to the sacrificial knife there was not an anachronism to lessen the effect.

"A Daughter of Daring"

Kalem Shows Three Episodes, Featuring Helen Gibson—"The Detective's Danger," "The Railroad Smugglers" and "The Deserted Engine."

Reviewed by C. S. Sewell.

HELEN GIBSON continues to perform thrilling stunts in the latest episodes of "A Daughter of Daring" series, which Kalem Company is releasing as one-reel features.

"The Detective's Danger."

In this number Miss Gibson aids a detective in capturing a gang that is shipping whisky into a prohibition state. After being captured by the smugglers and escaping, the detective escapes and seeks refuge in a freight car. The smugglers lock him in, and turn off the air brakes, so that the engineer cannot stop the train. The thrill, which is excellent, consists in the star leaping from the back of a saddle horse on to one of a team, then from this horse to another and finally to a moving train. She turns on the air, averts the danger of a collision, and rescues the detective.

"The Railroad Smugglers."

Helen learns of the activities of a band that has been smuggling rifles into Mexico. The thrill in this episode registers

ficers aboard, and rescues a mysterious stranger who has been lurking about, and who turns out to be a secret service agent.

"The Deserted Engine."

Both the engineer and fireman of a mail train have gone back to the express car and are overcome by acid fumes. Helen ascertains there is trouble, as the train disregards signals. She rides across country, swings from the back of a horse on to a trestle, and by standing on top of a water barrel, succeeds in getting on board the train. With the assistance of a friend who turns the switch in time, a collision with another passenger train is averted, and the men resuscitated. The thrill

Scene from "The Detective's Danger" (Kalem).

is not as well performed as usual; also the action is not as satisfactory. It is hardly probable that the engineer would have left his engine while in motion, or that the acid would have been shipped in such a frail container.

"The Fettered Woman"

Alice Joyce Excellent in Five-Part Vitagraph Blue Ribbon Feature Made from Mildly Interesting Story by Robert W. Chambers.

Reviewed by Edward Weitzel.

THERE was a time when a story by Robert W. Chambers meant vigorous situations and careful workmanship. Of late years quantity and not quality has been his motto. "The Fettered Woman" is not one of his best works, although, contrary to custom, it does not deal with the unhampered mortals that spend their time in the pursuit of pleasure as it is understood in certain artistic circles of New York. The five-part Vitagraph Blue Ribbon Feature version of the story, starring Alice Joyce, starts off in real melodramatic fashion. Angeline Allende, the heroine, has been raised in a little town known as Anne's Bridge. After the death of her father she finds herself the owner of a dilapidated old house and several thousand acres of worthless land. She falls into the hands of a pair of real estate swindlers and is induced to go to New York to dispose of her property. Both men try to make love to her, and plot her ruin. They quarrel over her and Angelina is falsely accused of shooting one of the men. She is convicted on the flimsiest kind of evidence and sent to a reformatory for three years.

After serving her term she goes back home, but the neighbors are ready to believe the worst of her and give her the cold shoulder. Forced to earn her living in some way, she advertises for summer boarders. A nice looking young chap from the city comes to Anne's Bridge, in answer to the "ad," and promptly falls in love with the girl. When he learns her story he takes the next train back to New York, hunts up the swindlers, gets the truth from them without any trouble, and goes back to Anne's Bridge with the proof of Angelina's innocence. Wedding bells finish. There is very little suspense in the story, and the director was obliged to put in a lot of local color, helped out by a white Polly and a handsome shepherd dog. But there is one thing he refrained from using that does him credit: Angelina is living all alone when she decides to take boarders. The city chap is the only one she has, but no reference is made to the remarks of the neighbors on the subject. One resolute old gossip to start things and the melodramatic punch that would follow is not difficult to imagine. But the neighbors mind their own business, and Angelina and her lover are not molested.

Alice Joyce contrives to put a great deal of quiet charm into the character of the heroine. Webster Campbell is also well adapted to the role of the city chap, and the spectator is honestly glad when the romance turns out happily for the two. Donald McBride, Lionel Grey and Templar Saxe impress favorably in their allotments, and director Tom Terriss has worked in quite a bit of picturesque scenery during the action of the story.

A Couple of Mutuals

Mary Miles Minter and Gail Kane Grace the Featured Roles of Two Attractive Mutual Productions.

Reviewed by Margaret I. MacDonald.

"Peggy Leads the Way."

MARY MILES MINTER is personally as attractive as ever in the five-part American production, "Peggy Leads the Way." It is not her fault that she continues to do just "girlie" things which cease to attract forcefully because of their unvaried frequency of occurrence. It is not her fault that, in the making of productions in which she appears, a foolish attempt is continually made to keep her girlish sweetness in the limelight. Because she is the natural possessor of this quality why work it to death? Why not give this clever little actress something to do which will allow her an opportunity to display real dramatic ability.

The story of this production is one that could be made much of, containing at least one excellent situation. But while we do not deny that the picture is entertaining, and doubtless would be thoroughly enjoyed by the majority of audiences, still it cannot be said by way of criticism that the director has made the most of his opportunities. In the situation which occurs in the attempt of the mother of one and father of another to map out the matrimonial plans of son and daughter, promulgating a union of mutual benefit, regardless of the wishes of the central parties, there is opportunity for interesting work; especially with the appearance of the scene of pretty little college-bred daughter of the country grocer whose father adores her and personally indorses her associations with the son of the despicable landowner. There are many points of interest in the production, and the manner in which the grocer's daughter mends her father's fortunes and acts as moral guide of the townspeople will be found entertaining if not always consistent.

"A Game of Wits."

Exhibitors who want a good attraction in the shape of a comedy-drama will find what they are looking for in the five-part American production, "A Game of Wits." The story by Daniel F. Whitcomb is a good one and screens admirably. Gail Kane plays the leading feminine role with Spottiswoode Aitken playing opposite her as an aged millionaire who threatens her father with financial ruin should his daughter refuse to marry him. The situation develops interest when the daughter, overhearing the threat, opens a game of wits with her sweetheart and her chums playing important parts.

The production has been well made, the cast is a good one, and those who cannot appreciate the old millionaire's efforts to keep pace with his youthful fiance must be without a sense of humor.

"Manx-Man" Has Innovation in Titles.

When George Loane Tucker's production, "The Manx-Man," is released through Goldwyn Exchanges at an early date, one of the many unusual points about it to be remarked by spectators will be the atmospheric subtitles employed throughout the action.

It is common knowledge that virtually the entire production of "The Manx-Man" was made in the actual locale of Hall Caine's novel of the same name from which the story was adapted for screen purposes. These decorative subtitles were also made on the Isle of Man.

These are altogether photographic, an artist and cameraman having spent days in selecting scenes that would be symbolical or descriptive of the action, and yet would allow space for the superimposition of the letters used.

One example is the series of three titles showing first a budding apple orchard, then the same orchard in full bloom and then the orchard in autumn desolation. These titles are use to indicate the progress of a romance with which the story of the play opens.

Hayakawa Helps Out Property Man.

When the scenario of "The Secret Game" was read it was discovered that Marian Fairfax, the author, had required a Japanese curio shop as one of the feature settings. This shop is conducted by Hayakawa, in the role of Nara Nara, a Japanese secret service agent, as a blind, and it had to be the real thing or as near to it as was possible. The property man was puzzled, but when the star of the forthcoming Paramount picture was consulted, he solved the difficulty without the least hesitation.

"You build the shop," he said, "and I'll fill it."

They sent a wagon to Hayakawa's house and it was loaded with the most valuable, unique and beautiful collection of delicate old ivories, lacquers, jades, paintings, statuary, etc., that in all probability has ever been drawn through the streets of Los Angeles or Hollywood.

Hayakawa has perhaps the finest collection of oriental art in the country outside of a museum.

William S. Hart Coming in New Western Play.

Thomas H. Ince announces the completion of William S. Hart's new photoplay, which will be released by Artcraft, entitled "The Silent Man." In the new film Hart plays the part of a miner known as "Silent Bud" Marr, who has some sensational adventures when his claim is jumped. It is a typical Hart film, with desperate fighting, fancy riding and athletic stunts.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE UPLIFTER AND HIS DANDY LITTLE OPUS (Essanay).—A two-reel George Ade fable dealing with two small town guys who thought they could write a musical comedy. After the metropolitan manager changes it so that the only thing left of the original is the scenery, and adds considerable ginger, the play makes a hit. A good number, with some very clever touches. As usual, much of the comedy is in the subtitles.

THE RAILROAD SMUGGLERS (Kalem).—An episode of "A Daughter of Daring." Helen Gibson performs a particularly thrilling stunt. She rides up on the station platform on a motorcycle, then through a freight car, and on to a flat car attached to a moving train. In this number she is instrumental in rounding up a band that has been smuggling rifles into Mexico. Reviewed elsewhere in this issue.

THE DESERTED ENGINE (Kalem).—An episode of "A Daughter of Daring." Helen Gibson's stunt in this number is not as well performed and does not register as well as usual. She swings from the back of a running horse on to a trestle; then mounting a water barrel, succeeds in getting aboard the train, reaches the deserted engine and stops the train in time to avert a collision. Reviewed at length in this issue.

THE DETECTIVE'S DANGER (Kalem).—Another episode of "A Daughter of Daring." There is a good thrill in this number, where Helen Holmes leaps from her horse to one of a team running parallel to the railroad track, then on to the other horse, and finally to a moving train; turns on the air brake and stops the train, rescuing the imprisoned detective.

THE LADY IN THE LIBRARY (Falcon).—An interesting four reel picture. Vola Vale, a wealthy girl interested in settlement work, succeeds in making her fiance, Jack Vosburgh, give up his frivolous method of living. She secretly has a foundling, a baby girl, placed in his library; his growing love for the child completely changes his nature. A charming story, above the average in human interest.

A NIGHT IN NEW ARABIA (Broadway Star).—A four-part comedy-drama based on one of the O. Henry stories. The production is an excellent one which has been reviewed elsewhere, and treats of persistent efforts of a Jew to make good on the matter of ten thousand dollars which he has done a poor man out of in his early days. A pretty love story adds interest to an already attractive and unusual subject.

THE ENCHANTED KISS (Broadway Star).—One of the O. Henry stories adapted for the screen in two parts. The story treats principally of a young man's absinthe dream. A full review of the production will be found elsewhere.

WEEK-END SHOPPING (Falcon).—A slapstick number of no great merit. The comedy has some amusing business but is not one that we could recommend for a refined program. Considerable of the action takes place in a shoe store where the wife of one man flirts with another. A mixup occurs when wife number two comes to search for her husband. Old stuff which the public must be tired of.

SELIG WORLD LIBRARY NO. 23.—The interesting subjects in this number are "The Famous Hop Fields of Kent, England," "Shearing a Long-Haired Goat" and "Rice Culture in Java." A fuller account will be found in the educational department of our issue of Nov. 24.

Artcraft Pictures Corporation.

THE WOMAN GOD FORGOT (Artcraft).—A gorgeous spectacle, with Geraldine Farrar in the title role. Picturesque and some sensational large ensembles of combat between the soldiers of Cortez and those of Montezuma.

Bluebird Photoplays, Inc.

THE LASH OF POWER, November 5.—Carmel Myers is the featured player in this five-part dream play. A young chap dreams that he becomes a great power in the financial world and has a terrible revenge on all his enemies. It is reviewed at length on another page of this issue.

PRINCESS VIRTUE, November 12.—Mae Murray is the star of this five-part picture from the story by Louise Winter. The scenes are laid among the smart social set in Paris and the heroine is an American girl who is nearly spoiled by a foolish mother. A longer review is printed on another page of this issue.

Educational Films Corporation.

ROMEO AND JULIET (Educational).—A one-reel presentation of the Shakespeare play done by the well-known sculptor Helena Smith Dayton. Grotesque animated clay figures tell the story of the immortal lovers in somewhat of a burlesque fashion. The production is a remarkable demonstration of the skill of the artist, and has been reviewed at length for the educational department of our issue of Nov. 17.

ENEMIES OF THE GARDEN (Educational), November 5.—An interesting and instructive number of the Ditmas series in which we learn a great deal of the insects which destroy our gardens, including the cut-worm, the wore-worm and the cabbage-worm. Information regarding their extermination is also included in the picture.

Fox Film Corporation.

THE SCARLET PIMPERNEL (Fox).—An interesting picture of the days of the French Revolution. Dustin Farnum has the leading role as an English aristocrat who is so successful in rescuing French nobility from the hands of the mob that his capture is demanded. How his wife innocently helps to betray him and then hastens to help him makes a picture that will be popular. For a longer notice see elsewhere in this issue.

WHEN A MAN SEES RED (Fox Special Feature).—A big picture full of humanity in its red-blood, strong right arm aspect. There is no halting of action in it and it is excellently directed. There is no doubt that the offering will make a hit and this reviewer thinks it can be safely advertised as a picture above the average. For a longer notice see elsewhere in this issue.

France Films, Inc.

THE NATURAL LAW (France Films).—This seven-part screen version of Howard Hall's stage play features Marguerite Courtot. The plot is a preachment on the ethics of abortion. A longer review is printed on another page of this issue.

Greater Vitagraph, Inc.

THE BRIDGE OF DEATH (Vitagraph).—This is the ninth episode of "The Fighting Trail." Nan escapes from the bridge to which she was left hanging at the end of the preceding episode. There is added thrill here after the audience has caught its breath, believing that she is safe. She goes for the payroll of the mine and is pursued by the gang. She drives an automobile with great skill. A member of the gang disables the steering gear by a shot and it slides over a cliff into a lake. The eighth and ninth episodes of this series are thrillers.

ROUGH TOUGHS AND ROOF STUFF (Vitagraph).—One-part Lawrence Semon comedy, the comic antics of the cast are highly amusing. The acrobatic work is very skillful.

BOBBY TO THE RESCUE (Vitagraph).—Bobby is a little Italian street musician in this one-part picture and saves a small girl from being kidnapped. The average Bobby Connolly picture.

THE FETTERED WOMAN (Vitagraph), November 5.—Alice Joyce gives a sympathetic portrayal of the heroine in the five-part Blue Ribbon Feature production of Robert W. Chamber's novel. It is reviewed at length on another page of this issue.

Metro Pictures Corporation.

TWELVE GOOD HENS AND TRUE (Drew), October 29.—One of the best of Drew comedies in which Mrs. Ryder, desirous of experimenting with chickens, persuades her husband to bring her home a dozen hens. The end of the first day finds her in tears because of the non-appearance of an expected dozen eggs. Hubby, to save himself trouble of removing the hens and substituting others, proceeds to buy a daily allowance of eggs which he smuggles into the nests. All goes well until a couple of the hens die and the daily dozen eggs still continue to put in their appearance. The remainder of the story can be guessed at. A very funny number.

Mayfair Film Corporation.

PERSUASIVE PEGGY (Mayfair), November —A six-part comedy-drama featuring Peggy Hyland. The production is one that will be enjoyed by the majority of audiences, presenting, as it does, in serio-comic style, a lesson on the successful management of matrimonial affairs, but is not for presentation before children. A full review of the picture will be found elsewhere.

Mutual Film Corporation.

PEGGY LEADS THE WAY (American), October 29.—A five-part production featuring Mary Miles Minter. The story is a good one which has not been made the most of, but is at the same time entertaining in its filmed state. A full review of the production will be found elsewhere.

JERRY'S LUCKY DAY (Cub), November 1.—In this number of the Jerry comedies he succeeds in getting a large and free meal by the aid of a pal who dresses in the attire of a magistrate and upon signal enters the restaurant where Jerry is gorging himself and arrests him, thereby doing away with the necessity of paying his bill. When Jerry is called upon to change places with his benefactor, however, he fails to make good and goes away with his girl, and in the incidents that follow wins a thousand dollar prize. Rather amusing.

A GAME OF WITS (American), November 5.—A five-part Gail Kane feature of good quality, a full review of which will be found elsewhere. The story, which is by Daniel F. Whitcomb, tells of how an old millionaire who, in trying to gain a beautiful young woman for his wife, threatens the financial ruin of her father should his daughter refuse to become his wife. The manner in which the girl and her fiance manage a battle of wits against the old millionaire is extremely amusing.

MARY'S MERRY MIXUP (Strand), November 6.—Jay Belasco and Billie Rhodes are the comedy stars in this picture in which the young lover impersonates a butler in order to get even with his lady love. The comedy is clean and unobjectionable, and fairly entertaining.

Paramount Pictures Corporation.

BAB'S BURGLAR, October 29.—A delightful comedy by Mary Roberts Rinehart, with Marguerite Clark in the title role. Replete with amusing incident and bright characterization.

THE CLEVER MRS. CARFAX (Lasky), November 5.—Julian Eltinge is featured in this strong drama, leavened by a goodly measure of comedy. The subject is reviewed on another page.

FAINT HEART AND FAIR LADY (Klever), November 5.—This is quite an amusing number in which the comedian is a village blacksmith. He longs to meet a real city girl, such as he sees in the magazines at the barber shop, and comes face to face with, not one but a dozen, at an unexpected moment. The stage coach, bringing a number of vacationists to the country, runs into the corner of the blacksmith shop, and thus does our hero find the path that leads to the city and trouble for himself.

Pathe Exchange, Inc.

THE SUBTERFUGE (Pathe), November 4.—Episode No. 18 of "The Fatal Ring," in two reels. After her escape from the clutches of Carslake and his men, Pearl dashes into a Chinese shop. Here, being closely followed, she drops the violet diamond into one of six bottles of perfume. The subsequent action pictures an exciting effort to trace the bottles to various houses, in order to regain the diamond. The scenes are filled with struggles between Pearl, Carslake, Tom and others. There is no big "stunt" in this, but it is very entertaining.

LACE MAKING (Pathe), November 11.—Comprehensive views of the manner in which lace is manufactured by machines are shown in this instructive half reel. Various processes, such as warping, beaming, threading the machines, stretching, drying and carding are pictured in full.

THE MYSTERIOUS YARN (Pathe), November 11.—On same reel with above. This is an animated drawing, showing the Katzenjammer Kids up to further pranks. Their grandma, the Captain and a tame pig are amusing features of the number.

FRANCE IN ARMS (Pathe), November 11.—A five-reel offering, giving official French war views, remarkable for its comprehensive scope, intense, thrilling action and the splendid insight it gives into war in its most spectacular phases. An actual battle in the air, showing a falling German aeroplane; scenes taken above the clouds; the moving and firing of gigantic guns; an actual view of troops "going over the top" at 6 A. M.; close-ups of General Pershing and the great French leaders; the organization and movement of commissary supplies, munitions and the like. This is perhaps more illuminating than any other set of views yet compiled on the great war. It is an exceptional offering.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 95 (Universal), October 25.—This issue is particularly strong in features appertaining to the war and its effect on various countries. It includes views of a U-Boat in Central Park, merchant marine activities in this country, food conservation, training of U. S. Marines and various other topics in pictorial form.

CURRENT EVENTS NO. 25 (Universal), November 2.—This leads off with views taken in New York during the recent Liberty Loan drive. Fighting the high cost of gasoline, a football game at Cambridge, food control and various other subjects are also treated. The issue closes with cartoons from various newspapers.

CAUGHT IN THE DRAFT (Nestor), November 5.—An amusing knockabout comedy, featuring Dave Morris, Gladys Tennyson, Charles Dorian and Kempie Morgan. Dave makes a number of funny attempts to evade military service, but the examining board and its assistants are too much for him. Timely and quite funny.

JOHN ERMINE OF THE YELLOWSTONE (Butterfly), November 5.—A five-reel story of the early '60's, written by Frederick Remington and Louis Evan Shipman, and produced by Francis Ford. The latter and Mae Gaston have the leading roles. The hero is a white boy raised by a tribe of Indians. He is unaware of his white parentage until later in the story. He falls in love with the general's daughter, but is not allowed to wed her because he is thought to be a half-breed. He is killed at the close. This feature of the plot is disappointing, as he had a right to aspire to the girl's hand. But the production as a whole is so strong in other respects that this feature may be overlooked. The action, settings and general picturesqueness of the production leave little to be desired. Reviewed at length elsewhere.

THE SHAME OF THE BULLCON (Nestor), November 12.—A burlesque number, by Tom Gibson, featuring Gale Henry and William Franey. The latter plays a bad, bad man, who raises a rough house in a Western dance hall. This is a purely knockabout number, but very laughable in its way. It makes a good burlesque offering.

HULA HULA HUGHIE (L-KO), November 14.—A two-reel comic of the knockabout sort. There is a note of vulgarity running through many scenes which keep this from becoming really humorous; it is too much like a return to the crude efforts of the early comics. The boat load of "Water Police" is a good feature, but the fat man's flirtations and the beach scenes generally are too suggestive. This is only a fair subject and will hardly please critical audiences.

IN MID-AIR (Universal Special), November 17.—Instalment No. 5 of "The Red Ace." Winthrop is wounded in an effort to escape the gang, and flees to Virginia's cabin. She hears bad reports of his conduct and they quarrel. Later she makes another effort to save him. The number is well constructed and continues the interest. It closes with Virginia hanging from the cable of a wrecked suspension bridge.

THE MYSTERY SHIP (Universal Special), November 17.—Episode No. 1 of this serial, by Elsie Van Name, which features Ben Wilson and Neva Gerber, who recently appeared in "The Voice on the Wire," is entitled "The Crescent Scar." This opening instalment begins with a highly spectacular representation of a volcano in eruption on an island, with an earthquake accompaniment, which entirely destroys a city. These scenes are realistically staged. The story concerns a girl whose father, at his death, leaves her the key to hidden treasure on the island and she starts to recover it, followed by a man who held a grudge against her father. The plot interest gets a good hold on the observer. Kingsley Benedict and Duke Worne are also in the cast.

Select Pictures Corporation.

SCANDAL (Select Pictures).—A five-part screen version of Cosmo Hamilton's story, this picture features Constance Talmadge in her first Select Pictures release. It is vastly entertaining. A longer review was printed on page 878, issue of Nov. 10.

Triangle Film Corporation.

THE MEDICINE MAN (Triangle), November 11.—Good story well acted by Roy Stewart and Ann Kronan. A longer review of this five-part picture is printed on another page of this issue.

INDISCREET CORINNE (Triangle), November 11.—Olive Thomas acts the part of a society girl who does fancy steps and runs away from home to dance in public in this five-part comedy. The picture is light but amusing. It is reviewed at length on another page of this issue.

Warren Productions.

WEAVERS OF LIFE (Warren Productions).—The six parts of this photoplay tells a fairly interesting story of a little shop girl who manages to become a member of a family of wealth and position for a short time. A longer review was printed on page 878, issue of Nov. 10.

Service Bureau in Full Operation

National Association's Subsidiary Organization for Employment of Actors Receiving Many Applications.

THE Service Bureau of the National Association of the Motion Picture Industry has been opened in offices situated in Suite 320-21 at 1476 Broadway, New York City. Wales Winter, with seventeen years' experience in conducting dramatic agencies on Broadway, has been selected as manager. Mr. Winter opened his new bureau about the middle of October. In the first ten days of business many hundreds of players had registered their names, with particulars as to their experience and qualifications for screen work. Applications are restricted to bona fide players, no accommodations having been provided for supernumeraries or "extras." It is likely, however, that later on other offices will be opened for the registration and employment of this latter classification of screen employes.

Nearly fifty producing companies connected with the National Association are on the list of eastern employers who are seeking their professional workers through the Service Bureau. The members of the association recognized there were evils in the conduct of some of the old-line dramatic agencies and came to the conclusion the best way to do away with them would be to centralize the work and engage players in their own offices.

One of the first aims was the establishment of an office where men and women seeking employment would not be subjected to the indignities it was claimed in many places they were liable to. Then again it was insisted there would be no favoritism—there should be a square deal for all players.

"THE BABES IN THE WOODS," CHRISTMAS OFFERING.

"The Babes in the Woods," one of the William Fox Standard Pictures, which had been set for release November 18, has, according to an announcement made this week from the Fox offices, been moved along to December 23, making it a holiday week offering.

State Rights Department

Conducted by A. K. GREENLAND

OH! FOR THE REAL APPRAISER!

THE state right field seems apparently to be misunderstood by many of the folk who have elected the motion picture business as their livelihood, and it is equally true that it is often misunderstood by many who are actually engaged in the state right phase of the game itself. That is the most irritating, or should we say deplorable situation in the whole matter. Such a condition only delays the ultimate success of the state right as a perfected unit of the film industry.

Only the enemies of the independent market deny the validity of its existence. Business reasons compel their philosophy. These gloat at each individual rebuff the state right sustains, but squirm quite violently every time the tables are turned. And significant is it that the mills are grinding slowly but surely. The state right market will not be denied.

The application of strictly business principles is all that the game needs to-day. Many independent manufacturers are already giving it just such treatment. The others must and will, if they are to make profitable returns on their investments. The idea that anybody can make money in the state right field has this long time been exploded. It is now conceded that mediocre productions are a drug on the independent market. Each must possess value above the ordinary program type of offering. If they do not measure up to and surpass this standard then they should either be disposed of at prices in keeping with their mediocrity or else shelved, discarded, or if possible rebuilt until they belong in the state right domain.

The sooner the manufacturers understand this and really comprehend it in the fullest measure, the better for the whole independent field. What the business can stand is the real appraiser of merit—the fearless one, the impartial one, the capable one. There are already many such in the game. More genuine appraisers are to be welcomed. And incidentally, such appraisal had far better exist from within than from without. Let each manufacturer do his own appraising—properly.

WHARTON OPENS MANHATTAN OFFICE.

New York offices for the Wharton Releasing Corporation, which is the business end of Wharton, Inc., of Ithaca, N. Y., are being opened this week at suite 315 Longacre building. Its big windows soon will display the announcements of the new Wharton serial, which is to be released through the Hoffman Foursquare service, and which is to tell the inside story of German intrigue in America. The story for the serial has been supplied by William J. Flynn, chief of the U. S. Secret Service, as previously announced in our columns.

Naturally all production is to be handled as usual at the Wharton studios at Ithaca. The opening of the New York office was for the convenience of handling the firm's New York business incidental to the production of the serial, and will house the scenario, business and press departments.

OLCOTT STAR STUDYING NEXT ROLE.

Sidney Olcott's production, "The Belgian," reveals Miss Valentine Grant in another of her splendid characterizations, this time a Belgian shrimper girl, a character entirely new to the screen or stage. Miss Grant's familiarity with Belgium is due to her having spent several months in that unhappy country before the opening of the world war.

Miss Grant is now studying a part for the next Olcott production, which will be as novel as the one she has just finished with Walker Whiteside.

SPANUTH DUE IN NEW YORK.

H. A. Spanuth, president of the Commonwealth Pictures Corporation, plans to arrive in New York City Wednesday, November 7, and will put up at the Astor. With him he is bringing his company's initial production featuring Charlotte, the ice skater de luxe, of New York Hippodrome renown. Mr. Spanuth intends giving a trade showing at the Rialto before he returns to his Chicago headquarters.

FILM D'ART TRADE SHOWING.

The trade showing on the first two two-reel comedies of the Film D'Art Corporation, entitled "Auntie's Trial" and "Cousins," has been arranged to take place this Thursday, November 8, at Wurlitzer Hall, on 41st street off Broadway, at 10.45 a. m. John D. Perry, president of the new company, desires to invite all film buyers and distributors, as well as all others interested in his product, to this exhibition.

THE RISE OF BARBARA CASTLETON.

ONE year makes great changes in the life of a screen player, and this fact is strikingly illustrated in the career of Barbara Castleton. Last year practically unknown, in twelve short months she has attained a degree of success which has placed her at the head of her own company, to be starred in state right productions.

A few months ago Harry Berg decided to form a producing company which would release specially selected feature plays. The next step was to find a suitable star for pictures of a higher grade and made on a larger scale. This demanded a woman of exceptional versatility and ability. After considering many names Miss Castleton was finally selected.

Barbara Castleton.

Previous to her picture work Miss Castleton was on the stage and possesses a sympathetic speaking and singing voice. In fact at one time she planned to make grand opera her life work. She is a cousin of Louise Gunning, of musical comedy fame. About two years ago she felt the call of the films and accepted an offer to play opposite Nat Goodwin. Goodwin was forced to give up his engagement and she was given the lead in "Idle Hands." Next she played an important part in "The Daughter of the Gods," and this was followed by a Fox engagement in "The Lure of the Primitive." Then came a lead with H. B. Warner in "God's Man," and the lead in "On Trial." Perhaps the work which served to really establish her in the public mind was when she co-starred this year with Hobart Henley in "Parentage." Since that time she has done the lead in Herbert Brennon's production of "Empty Pockets" and in Ivan's "Sins of Ambition." On the legitimate stage she played in "Madame Sherry" and "It Pays to Advertise."

The present plans of the Berg Productions are to present eight features yearly, featuring Miss Castleton. One of the first releases will be "Ashes of My Heart," founded upon the book of that name by Edith Blinn, and which was one of last season's best sellers. It is a strong story and well suited to Miss Castleton's talents. It is the old theme of heridity, but treated from a different angle and containing some new twists of plot which make it one of the best stories of the year.

BIG MONTH FOR GLUCKSMANN.

Jacobo Glucksmann, one of the largest film buyers of South America, announces that in the month of October he shipped 364,975 feet of positive film to the main office in Buenos Aires. Mr. Glucksmann is rapidly learning the American methods of transacting business. When he came here four months ago his knowledge of English was very limited, but in this short space of time he has picked up the language in a surprising manner. Glucksmann has purchased film from Pathe, Export & Import Film Co., Essany, Thanhouser, Blache, Bernstein, Inter-Ocean and the Kalem Co. This quantity of film was shipped on the steamer Vestris for South America last week.

ALMA HANLON AND EDMUND BREESE CO-STAR.

Alma Hanlon, who has starred in upwards of ten productions released by Harry Raver, during the past year, will be seen in the leading female role of the new mystery play, now in course of filming at the Raver studios in Yonkers, N. Y. The play has not been titled as yet but relates the activities of a person afflicted with a peculiar monomania, which takes the form of mysterious thefts that completely baffle the authorities. Opposite her will be Edmund Breese. Burton King is directing the new Raver story.

U. S. E. B. C. Growing

Many Appointments of Exchange Heads Already Made by Frank Hall and William Oldknow.

BY THE middle of the month the U. S. Exhibitors' Booking Corporation will be in full operation, having executive offices in New York and branches in every important city in the United States and Canada.

The New York headquarters incorporate the accounting, main booking, publicity, and advertising departments. The staff took possession on Monday of offices comprising the entire top floor of the Times building.

Distribution of the U. S. productions in many of the large cities of the country will be handled by the Hoffman-Foursquare exchanges. The southern territory will be in charge of Mr. Oldknow and his chain of exchanges in all of the principal cities south of the Mason-Dixon line, with headquarters in Atlanta. The Frank Gerston exchange will handle distribution in New Jersey. The Canadian territory also will be covered by the Foursquare system. A special representative of the U. S. Exhibitors' Booking Corporation will be stationed in each of the aforementioned exchanges. Not only will he book the pictures, but he will assist the exhibitor in the important work of promotion.

The work of organizing the sales forces in western territory is in charge of Joseph Partridge, one time general manager of the V-L-S-E in New York, and later affiliated with the Triangle Distributing Corporation. Mr. Partridge has left this city on a tour of the western division, and will place U. S. representatives in all of the exchanges west of Philadelphia. He will visit Pittsburgh, Cleveland, Cincinnati, Detroit, Chicago, St. Louis, Kansas City, Columbus, Toledo, and may go to the Coast.

Partridge also will arrange for trade showings of "The Zeppelin's Last Raid," Thomas H. Ince's new spectacle, which will be the initial release of the new enterprise. Trade showings will take place this week in New York, Philadelphia, Pittsburgh, Boston, and in other western cities next week. Showings of "Those Who Pay," starring Bessie Barriscale, the second of the U. S. pictures, will follow. No release date for either production has yet been announced, but it is highly probable the Ince spectacle will be given to the exhibitors not later than November 15.

The assembling of the distribution forces in New York and elsewhere in the East is in the hands of Lynn S. Card, general sales manager of the new concern, who will locate his headquarters in the main office in New York. Mr. Card will devote his attention principally to the development of the Metropolitan territory.

Among the recent additions is Frederick Holderman, veteran film man, who invented many of the sales forms now in use by exchanges the country over. Mr. Holderman was the first booking manager of the General Film Company, and had charge of the New York headquarters. He installed the booking and accounting system for the General.

Mr. Holderman also conducted an exchange and a theater devoted to pictures in Newark, and later was general manager of the United Film Exchanges in New York. He next was affiliated with the Mutual Film Corporation, having charge of the rental of features and serials at the Twenty-third Street office of that concern. His next assignment was the managership of the Albany office of the Mutual, after which he joined the sales forces of the Universal Film Corporation in an executive capacity.

Holderman recently resigned from the Universal to join the distribution department of the U. S. Exhibitors' Booking Corporation. He will be in charge of the marketing of the U. S. subjects in northern New York having headquarters in Buffalo and Albany.

Another well known film salesman who has been engaged by the new corporation is A. Lincoln Ehrgott, who recently resigned from the managership of the Boston office of the Triangle Distributing Corporation to handle the same field for the U. S. For a number of years he was manager for the General Film Corporation at Bangor, Me., and New Haven, Conn. He also handled the distribution of "The Seven Deadly Sins" for McClure.

A. A. Lee, who for years has served as special representative for Gaumont Company in the West, will have charge of the Michigan territory for the U. S., with headquarters in Detroit.

P. P. A. MET ON SUNDAY.

As this article is being written the selection of the sales bureau head of the newly formed Producers' Protective Association is as yet unmade. This, however, is an expected situation for, as Mr. Sherrill, the body's president, stated in these columns several weeks ago, there would be no appointments to this exacting position until the right man, and the right man only, was signed to a contract. Applicants galore have been proposed, or have presented themselves, since the remuneration is a minimum of $7,500 per annum, with standardized commissions on all sales, but the interests represented are determined to choose carefully and lastingly. Then, too, there has been some difficulty in getting all members of the P. P. A. together, as several of the members have had to take trips that prevented their attending the last meeting. It is very likely, however, that one of the two men, survivors of the long list of possibilities, will be chosen at the Sabbath meeting.

LOUIS BROCK SEASONED BY EXPERIENCE.

At the young age of twenty-seven, Louis Brock (nephew of the late Henry J. Brock) has to his credit quite a few years in the motion picture business, having commenced his career with the Kinemacolor Company of America, in 1910, at their Whitestone studio as assistant director and later becoming manager of the same plant. During that time he accumulated considerable knowledge in the technical end of the industry, which is now a valuable asset to him.

After the Kinemacolor Company had ceased active operations in this country, Brock proceeded to the Dominion of Canada, and there acted in the capacity of exhibitor, and in turn managed the Scala and Francais theaters in Montreal, the Strand theater in Toronto, and later took up the exchange end of the business, managing All-Features, Ltd., both in Toronto and Winnipeg.

It was not long after this that the great rush was made to the South American Republics, and Louis Brock was one of the first in the field with American productions. Having finished his missionary work in Argentine and Brazil, he immediately changed his course to countries on the Continent, visiting Spain, Switzerland, and France, in each country gaining knowledge that is today invaluable as sales manager for the Inter-Ocean Film Corporation, whose film business encircles the globe. In visiting each foreign field, Brock not only obtained valuable information as to the film situation, but gained further knowledge of each language. Spanish, German, French, Portuguese are as familiar to him as his native tongue.

STRONG COMBINATION IN "RAFFLES."

"Raffles, the Amateur Cracksman," is now being allotted to territorial purchasers throughout the country. The book from which the picturization was made by the Hy-Class Producing Company was written by the English author, E. W. Hornung, and has been published in the various languages of every country on the civilized globe. Dramatized for stage purposes shortly after its appearance in print form, "Raffles," for several seasons, was a smashing Broadway success as interpreted by the late Kyrle Bellew.

In order to present a star whose dignity and reputation would be perfectly in keeping with the famous book and play, John Barrymore was engaged. Prominent in the supporting cast is Mike Donlin, ex-idol of the New York Baseball Club. He portrays the role of the thief in "Raffles." Christine Mayo, H. Cooper Cliffe, and Evelyn Brent also appear in important characterizations.

The combination of famous author, well known book and prominent stage star offered in the production of "Raffles" should attract favorable attention from state rights buyers throughout the country.

SAWYER AND LUBIN IN CHICAGO.

Leaving their New York offices Friday evening, November 2, Arthur Sawyer and his partner in the General Enterprises, Inc., Herbert Lubin, who had just returned after his convalescence from his recent attack of appendicitis from Florida, arrived in Chicago the next day. Previous to their departure they had notified all their territorial buyers, present and prospective, in the mid-western field to attend a special meeting that they had provided for in advance. Said convention was set for this Tuesday, and the attendance by independent exchange folk promises to be exceedingly large. A special trade showing for "The Warrior" has already been arranged for the same day at one of the loop-theaters. In accordance with the firm's policy of doing everything correctly and thoroughly, "The Warrior" is the only film to be shown or discussed by the heads of General Enterprises, Inc., despite the fact that they now control numerous other state rights propositions. Mr. Sawyer assures, however, that the news developing from his visit will prove of particular interest to the trade.

BEDDING WITH MAYFAIR.

Thomas Bedding took charge of the exploitation of the Mayfair Film Corporation on Monday, October 29. Simultaneous with the engagement of Bedding the firm moved its offices up into the film section of Manhattan, and is now located in the Putnam building, 1547 Broadway. One of the newly engaged publicity director's duties was the supervision of the trade showing of the Mayfair initial production, "Persuasive Peggy," featuring Peggy Hyland at the Miles theaterette, Thursday morning, November 1. Mr. Bedding has laid plans for a vigorous and aggressive campaign on this, as well as all forthcoming Mayfair product, and promises to make some really interesting announcements in the very near future.

WOLFBERG ENGAGES BLANEY.

In line with the precedent established some weeks ago to make an addition each week to the selling force of the Harris P. Wolfberg Attractions, Pittsburgh, comes the announcement of the appointment of Walter A. Blaney as representative of that state rights company in West Virginia. He will handle the following six pictures exclusively in that territory: "The Mad Lover," "To-Day," "The Deemster," "The Crisis," "Persuasive Peggy" and "Hate."

Mr. Blaney was one of the first motion picture salesmen to stage "The Crisis" in western Pennsylvania.

Sales of the Week

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

Messrs. Sikawitt and Goldstein, of 729 Seventh avenue, New York, have disposed of all the foreign territory on their five-reel production, "The Human Orchid." The New York and northern New Jersey rights have been sold to the Pioneer Civilization Corp., and negotiations are pending for remaining territory in the United States and Canada. This production is to be followed up with three exceedingly strong pictures, announcement of which will be made to the trade in the very near future.

* * *

General Manager Becker, of Master Drama Features, closed Manhattan with Mr. Mills, while President Bob sold Kansas, Missouri, Oklahoma, Iowa, and Nebraska to the Yale Photoplay Company, Kansas City, Mo., and Illinois, Indiana, and southern Wisconsin to Unity Photoplays, Chicago. The foregoing all secured their respective rights to "Who's Your Neighbor?"

* * *

Harris P. Wolfberg, of Pittsburgh, has acquired the rights of the Mayfair production, "Persuasive Peggy," starring Peggy Hyland, for the territories of western Pennsylvania, West Virginia, and Ohio. Shallenberger and Priest, of Times building, New York, arranged the transaction.

* * *

Shallenberger and Priest, of Times building, New York, who are handling the state rights sales of the Mayfair production, "Persuasive Peggy," have disposed of the picture for eastern Pennsylvania, Delaware, Maryland, District of Columbia, and Virginia to the Peerless Feature Film Company, Philadelphia.

* * *

Shallenberger and Priest, Times building, New York, who are handling the state rights sales of the Mayfair Peggy Hyland production, "Persuasive Peggy," reported that the rights for the entire Western half of the United States (eleven states) has been acquired by the Deseret Film Corporation.

* * *

The W. H. Productions Company has announced the sale of the Greater New York City rights to their release featuring William S. Hart as "the two-gun man" in "The Bargain," to the Magnet Film Exchange. Canada has been closed out for the same production to the Regal Film Company, Limited, of Toronto.

* * *

The open territory on the Ogden Pictures Corporation's production, "The Lust of the Ages," starring Lillian Walker, is being rapidly diminished. Contracts were negotiated by Jesse J. Goldburg of the Ogden Pictures Corporation with John H. Kunsky of Detroit for the rights to "The Lust of the Ages" for the territory of Michigan and with the Masterpiece Film Attractions of Cleveland for the territory of Ohio and Kentucky. A contract was also closed with Carle E. Carlton on the same production for the territory of Minnesota, North and South Dakota.

* * *

General Manager E. C. Wallace of the Cosmofotofilm Company, on Saturday, November 3, sold the George Loane Tucker production, "I Believe," for the entire Dominion of Canada, to Superfeatures, Ltd., of Toronto, Canada. The head of the Canadian firm, G. C. Williams, made a special trip to New York City for the very purchase herein announced.

* * *

In addition to distributing the Ivan features for northern New Jersey, arrangements have been completed whereby the Mammouth Film Corporation, 729 7th avenue, New York City, will distribute Ivan's "Married in Name Only" throughout southern New Jersey.

* * *

The Pathe features, "Today" and "The Mad Lover," has been purchased by Messrs. Dollman and Vandawalker for the states of Illinois, Indiana and Southern Wisconsin. The purchasers are operating under the name of the Dollvan Film Company, with headquarters in the Consumers' Building, Chicago.

Tom North, manager of Pathe's super-feature department, has pust returned from Chicago, where he has been spending several weeks and where he put through the deal.

* * *

Sidney B. Lust, of Washington, D. C., has just consummated a deal with the Oro Pictures, Inc., for the distribution of Oro productions in Delaware, Maryland, District of Columbia, North Carolina and a section of West Virginia. Lust, who is well known in exchange circles as a big independent distributor, has been an important factor in the development of the exchange business in the southeastern section of this country. The pictures secured are "Loyalty," "Humility" and "When Destiny Wills," released in the order mentioned.

* * *

Frank J. Seng, who presents "Parentage—A Message," has closed a contract with the Famous Players Film Service, Ltd., of Toronto, to handle "Parentage" in Canada. Negotiations were concluded by J. J. Allen, vice-president of the Canadian organization, and one of the livest exchange men on this continent. Mr. Allen has taken back to Toronto an order of advertising helps which is undoubtedly a record-breaker. In fact, he is sure that no theater in the Dominion is likely to want and not be able to secure all the ad helps that are available for putting "Parentage" over.

Fort Pitt Very Active

William Moore Patch Opens Manhattan Exchange and Arranges for Trade Exhibitions from Atlantic to Pacific.

THE Fort Pitt Theater Company, of Pittsburgh, of which W. M. Patch is president and managing director, has opened a New York exchange in the Godfrey Building, on the seventh floor. This company is directing the tour of the Italian war pictures throughout the United States, and from this new exchange New York State, Northern New Jersey and Long Island will be handled. Samuel Pelzman, who has been connected with the Universal Company for years, has been made manager.

Arthur Ryan is handling the Pacific Coast for Mr. Patch and Hugo Sherwin has been appointed manager of the Southern territory, with headquarters in New Orleans. The general work is in the hands of L. Newman, who is now in St. Louis and Kansas City on his way to the Pacific Coast to arrange for a general distribution of the films through the leading exchanges in the United States.

The following territories have already been released, and Mr. Patch has personally selected the exchanges to handle the films for him: In New England, Nathan Gordon; in Eastern Pennsylvania, Southern New Jersey, Maryland, Delaware and the District of Columbia, Stanley V. Mastbaum, of Philadelphia; in Illinois and Indiana, Jones, Linick & Schaefer; in Minnesota, North and South Dakota and Idaho, Supreme Features Film Company; in Western Pennsylvania, Ohio and West Virginia, the Fort Pitt Theater Company exchange; in Pittsburgh, Norman S. Carroll, manager.

By the end of next week Mr. Newman will have placed "The Italian Battlefront" in exchanges throughout the Middle West and entire South and will leave immediately for the Pacific Coast to arrange for the handling of the pictures after the San Francisco and Los Angeles engagements.

Mr. Patch expects to leave New York late next week for the Pacific Coast, to personally supervise the productions in Los Angeles and San Francisco.

FUN ARTS READY FOR RELEASE.

In "A Rag, a Bone and a Hank of Hair," the first two-reel comedy to be released by Fun-Art Films, Inc., it is claimed that Vincent Bryan, author and producer, is at his best. This is not to be wondered at when it is considered that he was mainly responsible for many of the Charlie Chaplin successes, notably "Police," "The Vagabond," "The Floorwalker," "The Fireman," and "One A. M." Bryan is well known as the author of many successful plays and popular songs. He also wrote "The Man from Now" for Henry W. Savage, "Queen of the Moulin Rouge," "The Kissing Girl," and contributed in a large measure to Montgomery & Stone, Lew Dockstader, Nat Wills and others through his work as a writer.

The Dooley Duo Do Their Duty.

Gordon Dooley and his sister Ray, well known and youthful vaudeville artists, are featured in the comedy. There is no doubt that Mr. Dooley will become famous for his funny stunts in evening dress. Edward Kimball, father of Clara Kimball Young, plays the part of the old grand-dad, a role which suits him admirably. The supporting cast also includes little Tula Belle and Helen Badgley.

The second picture, already under way at the Thanhouser studio, will be a burlesque on "Cleopatra," called "Leo Patrick." The Fun-Art Films comedies aim to be clean and wholesome. "Leo Patrick" will be followed by "The Open Car Conductor."

It is the intention to release on the state rights plan eighteen or more comedies a year.

NON-TAXABLE TUNES FOR "ZEP" FILM.

An adjunct of importance is the artful music prepared as an accompaniment to "The Zeppelin's Last Raid," the Ince spectacle soon to be shown as the initial release of the newly organized U. S. Exhibitors' Booking Corporation. Max Winkler has prepared the score and has selected only tunes against which no author's tax may be levied.

Sherrill Promises Big Spectacle

Jack Noble Is Being Retained As Supervisor of Direction—Already in Florida on Location.

SOME very interesting facts are soon to be definitely announced from the offices of the Frohman Amusement Corporation in the Times building. As yet President William L. Sherrill remains reticently silent. However, it has become known that the wily film manufacturer has started forces working on a colossal spectacle that, when finished, will represent an investment of $250,000. It is also stated that none other than the capable Jack Noble has been engaged by Mr. Sherrill as director in chief of production, assisted by three recognized directors also of the first dimension, and that three cameramen have also been engaged for this one spectacle. Noble and his staff are now in Tampa, Florida, seeking locations. They arrived there October 30. The scenario has been prepared by Anthony P. Kelly.

RAVER ENTERTAINS LEARNED GUESTS.

A special showing of Harry Raver's production, "The Public Defender," was given recently before an audience composed of jurists, lawyers and clergymen, representative of the leading elements of the bench, bar and pulpit of New York City.

The opinions of these leaders of thought testify to the numerous outstanding good qualities of the screen version of Mayer C. Goldman's book "The Public Defender," both as regards its importance with respect to certain reformations of criminal procedure it eloquently calls for, and its merits considered purely from a standpoint of entertainment.

Among those who placed themselves on record after the showing were Municipal Court Justice Edgar J. Lauer; the Rev. John E. Zeiter, pastor of the First Methodist Church, Bronx; ex-Congressman Edward J. Dunphy; Dr. Wm. J. O'Sullivan, medico-legal expert; Samuel J. Siegel, lawyer; Rabbi Samuel Greenfield; Myron Sulzberger, lawyer; Franklin S. Tomlin, labor leader, and Frederick S. Zobel, architect.

DANZIGER JOINS UNIVERSAL.

The state rights field has lost one of its pioneers in the person of Abraham J. Danziger, now that he has accepted the management of the Universal Film Exchange in Springfield, Mass. Danziger is well known to all old time film men and is equally acquainted with the younger generation because of his continuous association with the independent film market.

The midwestern Massachusetts territory will no doubt be pleased to welcome Danziger to their midst. His ability, coupled with his unassuming personality, has won him a host of friends throughout the country, for which reason we are prompted to say that what is New York's loss is Springfield's gain.

BERG HIGHLY GRATIFIED.

Harry Berg, the president of Berg Productions, who is making a trip across the continent in the interest of the Barbara Castleton Features, which he will shortly begin releasing, reports an enthusiastic reception of the pictures on the part of the state rights trade throughout the West, and feels that the success of his new organization is assured. In a letter, received at the home office, New York, Mr. Berg wrote most favorably concerning his journey:

"I have already closed two deals covering a territory of seven states and have several other offers, which I expect to close in the near future. I am continuing on to the coast, and expect to close out practically the entire country before my return."

"THE GRAIN OF DUST" ALMOST READY.

After having been engaged for a period of seven weeks, the Ogden Pictures Corporation has completed its second Lillian Walker production, "The Grain of Dust," adapted from the novel by the late David Graham Phillips. The officers of the Ogden Pictures Corporation who have seen as much of the positive print of the production as has been turned out feel that the expenditures were justified by the results.

It is expected that the production will be ready for release about November 15th.

BACKER FORMING PRODUCING COMPANY.

F. E. Backer, president of the Mammoth Film Corporation, who has been in the West since last August, with headquarters in San Francisco, has formed a company there for the production of a picture with a new idea. He expects to begin producing January 1st. Other than this, no more facts are ascertainable as yet, though Eastern Manager Foster Moore expects to make a detailed announcement before the current month expires.

BALTIMORE ENTERTAINS GERTRUDE McCOY.

Gertrude McCoy, the Hoffman-Foursquare star, was the guest of honor at the anniversary celebration of the theater in Baltimore dedicated to her, The Gertrude McCoy, the latter part of last week. "Madame Sherry" and "The Silent Witness," the two Hoffman-Foursquare pictures in which Miss McCoy starred, were shown for the celebration. Later the film fans of Baltimore gave Miss McCoy a big Hallowe'en ball.

HOFFMAN IN GENEROUS ROLE.

M. H. Hoffman, Inc., has set a most timely example to the other film concerns. In letters sent out this week, he has notified the chairmen of the entertainment committees for the service clubs here in the city that he would not only be glad to furnish pictures gratis for the entertainment of our boys in khaki and in blue, but that he would deem it a privilege to assist in this way.

Among the picture plays which Mr. Hoffman donates are "The Fringe of Society," by Pierre V. R. Key, with Ruth Roland, Leah Baird, Milton Sills, and J. Herbert Frank, as the co-stars; "Mme. Sherry" and "The Silent Witness," with Gertrude McCoy; James Oliver Curwood's "Her Fighting Chance," with Jane Grey; "The Great White Trail," with Doris Kenyon; "One Hour," with Zena Keefe; "Whither Thou Goest," with Rhea Mitchell; "The Bar Sinister," with Edgar Lewis, Mitchell Lewis, and the Russian actress, Hedda Nova; and "The Sin Woman," with Irene Fenwick.

"THE BARGAIN" VIA STATE RIGHTS.

The W. H. Productions Co. has announced as one of its first releases for the State Rights Market William S. Hart as the "two-gun man," in "The Bargain," which gives every indication of becoming one of the most popular pictures of the year. In this picture Hart has done some of the best work of his career. This time he is a good-bad man, who through the influence of a true woman becomes triumphant over his evil self, whereupon his regeneration is completed.

The picture furnishes an excellent vehicle for the star. The action steadily leads up to a climax, in which the hero, with a posse at his heels, leaps his horse over a great precipice, and goes crashing down with him into the gorge below. It is one of the most thrilling scenes ever photographed and one which cannot help but leave a lasting impression upon any audience, according to the marketers of this film.

Thomas Ince directed the picture and has given Hart a notable support. Clara Williams plays opposite him. Others in the cast are J. Frank Burke, Barney Sherry and James Dowling.

HADLEY LAUNCHING HUGE PUBLICITY CAMPAIGN.

An advertising campaign, nation wide in its scope, is being prepared to assist exhibitors throughout the country in exploiting "The Zeppelin's Last Raid," Thomas H. Ince's new spectacle, and the subsequent releases of the recently organized U. S. Exhibitors' Booking Corporation.

Scene from "The Zeppelin's Last Raid."

Arrangements have been made with a well known agency for the placing of large advertisements heralding the new Ince production in newspapers in all of the large cities in which the U. S. branches are located. These ads will appear daily for a week in advance of the trade showings, concluding with a final full page "splash" the day of the trade presentation. Similar campaigns are contemplated for all subequent U. S. releases.

LESSER CALLS MEETING.

The announcement is made from the office of Sol. L. Lesser that the next meeting of the State Rights Distributors, Inc., will be held at the Claridge Hotel, New York City, on Tuesday, November 20, 1917, at 11 a. m. As many pictures have been presented to the members for national distribution this will be one of the most important meetings. The offices of the corporation are temporarily located at Room 523 Longacre building.

ABRAMS DUE IN DALLAS.

Jerome Abrams, assistant general manager of Hoffman-Foursquare Pictures, left Monday, October 29, for Atlanta, where he is establishing another branch. As soon as this office is put in running order and the branch manager installed, Abrams will proceed to Dallas, his second objective point.

Manufacturers' Advance Notes

Animated Cameraman Makes Flight

Goes Up in Aeroplane and Gets Thrilling Close-Ups of Loop-the-Loops, Nose Dives and Spirals.

Without doubt some of the most interesting series of aeroplane pictures ever shown constitute the main feature of Universal Animated Weekly No. 96, just released. The pictures were made at the Curtiss Aviation School at Newport News, Va., by F. J. Conway, and the men who made the flights are Ed Stinson and Carl Batts, instructors at the school. The fliers are shown in loop-the-loops, nose dives, spirals, tail spins and all the other hair-raising feats which have become a necessary part of the equipment of every air scout on the French front. Most aviators, however, insist upon an altitude of at east 3,000 feet for these stunts, but Stinson and Batts are shown doing them only 400 feet up.

Most people have wished they could be in a position to see these spectacular air feats from the vantage point of an equal altitude. In this case the cameraman went up in one of the aeroplanes and took the pictures while the other machine performed astonishing gyrations within easy camera range. In fact, many of the shots are veritable close-ups. In one instance the flier is clearly seen waving his hand to the operator, while the solid earth and Hampton Roads lie thousands of feet below him. The photography, considering the difficult conditions, is remarkable.

Another picture of timely interest shows the 12,000 jackies of the Great Lakes naval training station marching in solid mass in review before Secretary Daniels. The famous 6th U. S. Cavalry, in which Gen. Pershing held his first commission, is shown starting on a 500-mile hike on the Rio Grande border in Texas, while among the other subjects are a number of excellent views of the recent mammoth pre-election Suffrage parade in New York City. Hy Mayer's clever cartoons complete the reel.

"THE HEART OF A LION" (Fox).

Some time in December, probably about the middle of the month, according to an announcement made this week, William Fox will release another William Farnum production, "The Heart of a Lion." The picture is based on Ralph Connor's far-famed novel, "The Doctor," which for ten years or more has been constantly on the book stores' lists of best sellers.

"The Heart of a Lion" is the first big film feature Mr. Farnum has made in the East since 1915, and it is the only complete picture Director Lloyd has produced for Fox outside of California. Part of the scenes were taken on or near Mr. Farnum's estate at Sag Harbor, and part in a wild and rugged portion

Scene from "The Heart of a Lion" (Fox).

of Eastern United States. The studio work was done at Fort Lee, N. J.

With Mr. Farnum in the cast of the picture are Marc Robbins, Mary Martin, William Cortleigh, Jr., Wanda Petit, Walter Law, and Rita Bori. There also are a number of village characters—residents of Sag Harbor and neighbors of Mr. Farnum—who are used as extras. These include Tom Carroll, who is said to be nearly 100 years old.

FOX'S NEW RUSSIAN STAR MAKES DEBUT.

It is as Stella Dean in "The Painted Madonna" that Mme. Sonia Markova, the Russian actress, will have her introduction to stardom on November 11. The new member of the Fox forces will portray the character of a simple country girl who goes to the city, becomes a popular and reckless member of the chorus, develops thence into a woman of the world known widely as the Black Nightingale, and eventually reforms, turning her palatial home into a refuge for friendless girls.

There are said to be a number of highly dramatic and unusual situations in the picture, which will be released as a

Scene from "The Painted Madonna" (Fox).

Fox Special Feature. Mme. Markova's dog, Miss Kerensky, has the principal part in one of the scenes. A large set occupying nearly all of the first floor of the Fox studio at Grantwood, and declared to be a duplicate of a suite in a New Yorker's mountain mansion, was provided for Stella Dean's home. Here a bazaar is held during which girls disport themselves in a large natatorium in the center of the set, and here, too, are introduced a series of novel tableaux.

The cast includes Sidney Mason, who played Jimmie in "Alias Jimmy Valentine" and Blackie Daw in "Get Rich Quick Wallingford," and who is cast in "The Painted Madonna" as Milton Taylor, the artist; William Lampe, who plays the role of John Radon, the villain, who is killed by lightning; David Herblin, who is Frank Osborne, the artist's chum; Albert Tavernier as Rev. Charles Lamb, Anita Navaro as Helen, Edith Reeves as Fanny Ben, and Julia Stuart as Annabel Dean, Stella's mother. The story is by George M. Scarborough, and the picture was directed by Oscar A. C. Lund and photographed by Joseph Ruttenberg.

"THE PULLMAN BRIDE" (Paramount-Sennett).

It isn't on record that feminine Pullman travelers generally don pajamas in their berths; usually there isn't enough room to fix up as fetchingly as they might wish and the dressing rooms are always so crowded. But in a farce all those trivial matters are easily overlooked, so no one need be critical when "The Pullman Bride," the Paramount-Mack Sennett comedy, which went to the public November 4, discloses a most amazing array of pajama-clad beauties.

Of course there is a hold-up, and the wicked "stick-up man" almost loses his nerve when confronted by the bevy of charmers in bifurcated chiffon. Also there are dozens of amusing incidents, hilarious episodes which keep things humming to the end of the picture.

Chester Conklin is the lover who lost in the touching story embodied in "The Pullman Bride." Gloria Swanson has a fine role, and there are a lot of other genuinely talented Mack Sennett farceurs besides the big ensemble of delectable femininity.

After "The Pullman Bride" will come "Are Waitresses Safe?" scheduled for release on November 18, with clever Louise Fazonda in the leading role. Ben Turpin and Slim Summerville will assist in making this film a riot, and, of course, there will be waitresses—lots of them—to help along.

"THE ROSE OF BLOOD" (Fox).

William Fox announces the completion of a new Theda Bara Super-Picture, "The Rose of Blood." This picture, made during Miss Bara's long stay on the Pacific Coast, is concerned with the Russian Revolution, and the part which the people of the White Empire played in bringing it about. It shows particularly the work done by a lone woman in overthrowing the despots who ruled the country.

"The Rose of Blood" is from a story by Richard Ordynski, stage director of the Metropolitan opera house. In addition to

Scene from "The Rose of Blood" (Fox).

writing the piece, Mr. Ordynski supervised the art details of its staging and played the leading male role. As he was born in Poland, and has spent a great part of his life in various parts of the Russian Empire, he has been able to make the settings and atmosphere of the production correct in every detail.

J. Gordon Edwards, who has directed most of Miss Bara's pictures, including her tremendously successful "Cleopatra," had charge of the filming of "The Rose of Blood." He has told a straight-forward story of deep dramatic intensity in a manner which brings to the front all the power of its theme.

"OVER HERE" A MILITARY SUBJECT.

"Over Here" is the title of an exceptionally timely and unusual motion picture of contemporary patriotic interest about to be distributed by the World Film Corporation. This picture, which is in two reels, shows the building of one of the great United States army cantonments, from an actual wilderness to a city housing 40,000 troops, in a period of only fifty-two days' time.

This does not mean merely throwing so-many frail wooden buildings together, but making a complete up-to-date city with water, light and sanitary systems, breaking every construction record, and ready for occupation on the specified time.

In the course of the 2,000 feet of film employed in illustrating the progress of this story, one huge building to hold an entire company, is put together by 450 workmen in precisely two hours and forty-five minutes, and later, three other similar structures are completed as an intentionally record performance in thirty-eight minutes.

Some of the accomplishments shown in this photographic narrative are the building of more than four miles of railroad in two weeks; the construction of a water pipe line twenty-seven miles long, crossing one large river and a range of high hills; the grading and laying out of modern streets covering a tract of 6,000 acres of woodland; the operations of hugh power tractors and thousands of mule teams and automobile trucks, and huge bodies of skilled and unskilled laborers all working at top speed and under such control as to give a machine-like precision to every move.

"Over Here" is an official picture showing Camp Pike, situated in Arkansas not far from Little Rock. The commercial body of this city bought the land for the cantonment and presented it to the War Department, and then had the present moving picture made to record the progress of a wholly remarkable achievement in cantonment construction.

"BRAND'S DAUGHTER" EXCITING FALCON DRAMA.

The current Falcon feature, "Brand's Daughter," released by General Film Company, is an intensely exciting drama in which the resourceful daughter of an American capitalist takes part in a daring adventure in order that she may save her father from being fleeced by imposters posing as Russian munitions agents.

The picture is based on Harry S. Stabler's story of the same name which appeared in Ainslee's magazine. It is enacted by an all-star cast composed of Kathleen Kirkham, R. Henry Grey, Daniel Gilfether, Gloria Payton, Julien Beaubian, Melvin Mayo and Robert Weycross. Alethea Brand (Julien Beaubian) takes matters into her own hands and is finally locked into a vault with the chief conspirator in order that Spencer Rutherford (R. Henry Grey) may summon her father. Rutherford saves Alethea from a terrible fate by opening the vault door by spectacular means and wins Brand's consent to wed his daughter. The conspirator is saved from the Russian detectives who have followed him, and Siberia, when Paula Lavergne (Kathleen Kirkham) his sweetheart, ends her lover's life. The roles taken by Kathleen Kirkham and R. Henry Grey are given a powerful interpretation, under the direction of H. M. and E. D. Horkheimer. "His Old Fashioned Dad," a drama of heart interest, will be the fourteenth release in the Falcon series.

"THE GHOSTS OF YESTERDAY" (Select.)

Norma Talmadge began work on October 31 at her 48th Street studio on the third of her series of Select Pictures. This is a screen version of the play by Rupert Hughes, "Two Women," in which Mrs. Leslie Carter starred some time ago. As the story appears on the screen, however, the first part of the drama has been very ingeniously Americanized in theme and setting. The name of the new picture will be "The Ghosts of Yesterday"; it will be directed by Charles Miller, and presented by Joseph M. Schenck probably next in order to "The Secret of the Storm Country," which is the second of Miss Talmadge's Select Pictures, and follows her smashing success in "The Moth."

In support of Miss Talmadge will appear one of the most notable casts ever seen in her productions, including Eugene O'Brien in the leading masculine role, Stuart Holmes, Ida Darling, and John Daly Murphy. The sets are remarkable for their richness even among the notably luxurious backgrounds which have been erected for Miss Talmadge's recent productions. The 48th Street studio now contains an exquisite reproduction of the interior of the Bal Taberin in Paris, which will serve as a setting for one of New York's Broadway entertainments during the filming of the picture, and numerous sumptuous exteriors designed by well known artists.

The photoplay gives Miss Talmadge an opportunity to play two strikingly different roles, first as the beloved little seamstress who redeems a young waster from a spendthrift life and a suicide's grave, marries him, and dies just as he meets with success, and later as the Parisian singer, who so strikingly resembles the dead wife and yet is so unlike her in nature.

THIRD SUB-DEB STORY COMPLETED.

Variety of investiture and novelty in action characterize the forthcoming Paramount producting starring Marguerite Clark. "Bab's Matinee Idol," third of the delightful sub-deb stories adapted from Mary Roberts Rinehart's stories, is completed and, starring Marguerite Clark, is perhaps the most amusing of the three. It will be a November release.

"Bab's Matinee Idol" has virtually the same cast as the preceding two pictures and carries on the adventures of Barbara Archibald in her efforts to escape being relegated to the background because she is not yet old enough to "come out." It is in this picture that Bab meets her "fate," as she imagines, in the person of a public idol of the stage. She sees him first in a small-town theater, and for this purpose the Criterion theater

Scene from "Bab's Matinee Idol" (Paramount).

in New York was secured for an afternoon. Later Bab is supposed to meet her idol in a large city, and this time the Maxine Elliott theater in New York was turned into a picture studio for the occasion. There will also be scenes in an ammunition factory, some of which are actual and others taken in remarkable realistic interior sets constructed at the studio. Naturally, Bab's weirdly and wonderfully misspelled diary plays a prominent part in this picture, as well as in "Bab's Burglar," which precedes it, and adds not a little to the humor of the productions.

"THE SQUARE DECEIVER" (Metro).

With the completion of a number of scenes in Fifth avenue, New York, this week, Harold Lockwood finished his next-to-be-released Metro wonder play. The pictuee is the first Mr. Lockwood has made under the Metro-Yorke banner in the East. Advance announcements gave "Love Me for Myself Alone" as the title, but has been changed to "The Square Deceiver."

Francis Perry Elliott wrote the story, and in the multi-millionaire young man who became a chauffeur in order to learn if his "dream girl" loved him for himself alone he provided Mr. Lockwood with a most congenial role and one that is different from those he has played in recent releases.

The story is a romantic comedy drama of society life and dwells upon the machinations of Mrs. Pugfeather, who is

Scene from "The Square Deceiver" (Metro).

anxious to break into the inner circle of society, hoping thereby to have her daughter, Celia, meet and win Billy Van Dyke (Harold Lockwood), whose splendid qualities of young manhood and whose vast wealth have made him much sought after by mothers of marriageable daughters.

The first step in Mrs. Pugfeather's campaign is to look for a liveried chauffeur, and her ward, Beatrice Forsythe, is sent to hire one. Van Dyke sees her driving through the park and immediately recognizes her as his dream girl. When he learns of her errand and that it has not been successful, he, struck by an idea, dons his ex-chauffeur's coat and cap, approaches his dream girl, offers his service as chauffeur, and is engaged. Thus begins a romance that completely thwarts Mrs. Pugfeather's plans for her daughter and wins for Billy a girl who loves himself alone.

The story is told in an original way and is invested with beautiful interior and exterior scenes, of which the nature of the story permits a large number. A splendid cast, including Pauline Curley, William Clifford, Dick L'Estrange, Dora Mills Adams and Kathryn Hutchison supports Mr. Lockwood.

"THE CURSE OF IKU" (Essanay).

An unusually unique feature picture, entitled "The Curse of Iku," has just been released by Essanay. It is all the more a novelty in that, althogh primarily it is a drama of Japanese life, it is at the same time a valuable historical film and an attractive scenic picture.

Tsuri Aoki, wife of the famous Japanese star, Sessue Hayakawa, plays the leading role, that of Omi San, sister of a Japanese prince. The picture opens with the Japan of fifty years ago, when Japan was a land of barbarity and when no foreigners were allowed to land there with the exception of Dutch sailors, who were permitted to unload their cargoes at Nagasaki.

Allan Carroll, a shipwrecked American sailor, is washed ashore. He is found by a kind-hearted prince, a rival of Prince Iku, Omi San's brother. The American is hidden in the prince's home. Iku hears of it and sends his sister to discover the hiding place. She falls in love with Carroll and so confesses to her brother. Iku and his followers ambush Carroll and the prince. Carroll is to be boiled in oil, the prince to be crucified. The prince fails to escape death, but Carroll produces a hidden revolver, kills Iku and escapes to America.

Then the action jumps to the present time. Iku, III, is sent to America to learn the customs. He gets employment in a home where Allan Carroll, III, is a guest. Out of revenge he kidnaps Carroll's fiancee and flees to Japan. Carroll follows, and with the assistance of United States bluejackets recovers the girl and slays Iku.

"The Curse of Iku" has a screen time of 90 minutes. The picture is released through the George Kleine System.

UNIVERSAL ACTIVELY PRODUCING SERIALS.

Because of the abundant fulfillment of Universal's faith in the serial form of photoplaying, President Carl Laemmle has given instructions to add further to the effort that has always been put behind the "continued-in-our-next" productions at Universal City. As a consequence the serial directors have barely outlined the offering upon which they are proceeding, when they turn their surplus thought to successive creations.

So it comes that Jacques Jaccard has just finished the seventeenth episode of "The Red Ace," in which Marie Walcamp is now sustaining wide-spread interest, and is ready to enter that daring star in another race with adventurous fate. With "Liberty" and "The Red Ace" to their credit, Mr. Jaccard and Miss Walcamp realize that it will "take a bit of doing" to surpass their record in the serial they will now attempt.

"The Mystery Ship," featuring Ben Wilson, starts its serial appearances November 12, as the Universal's successor to "The Red Ace." In this attraction, directed by Harry Harvey under the supervision of Henry McRae, the heroine is Neva Gerber, who leads in the "stunts," with Ben Wilson a close runner-up. Mr. McRae has suggested the story for the serial to follow "The Mystery Ship," and James W. Horne will do the directing. Eddie Polo will be star of "The Bull's Eye," with Vivian Reed his collaborator in excitement.

"OVER THERE!" STIMULATES RECRUITING.

Reports that have been received by Arthur S. Kane, general manager of Select Pictures, indicate that one of the reasons why "Over There" the new Select production starring Charles Richman and Anna Q. Nilsson, is being heavily booked throughout the country is because of its very direct appeal to men of enlisting age throughout the communities where it is shown. It is estimated by those who have seen the picture that its presentation will have an appreciable influence on recruiting for the United States Army, and in this connection the famous land battleship, "The Recruit," which is anchored in Union Square, plays a leading part.

The picture was produced under the direction of James Kirkwood, and its battle scenes have been especially commented on for their careful staging and attention to detail. It is a red-blooded play of war and love, and adds a new feather to Select's cap.

"THE HUNGRY HEART" (PARAMOUNT).

An unusually attractive feature of the November Paramount releases will be found in "The Hungry Heart," it is promised, with lovely Pauline Frederick in the role of Courtney, wife of a scientist, who is neglected soon after the honeymoon.

When David Graham Phillips' novel, from which this picture was adapted, first appeared it struck a note by its popular appeal, which jumped it to the top list of the best sellers It was one of the most popular novels of its year, was regarded in many circles as mirroring a situation in real life that is prevalent in many American homes, as well as in other countries where the interest in research is developed almost to the point of a mania by those who go in for scientific study.

Pauline Frederick gives a performance that is characterized

Scene from "The Hungry Heart" (Paramount).

in particular for its sympathetic understanding, a rendition that is appealing and touching; there is also the element of mother-love introduced, a never-failing source of appeal. The best part of the story is that it ends so satisfactorily just when there appears no way out that will not lead through the avenues of tragedy and sorrow. An exciting laboratory scene and an explosion, rendered realistic in the extreme, forms a thrilling moment in a story that is declared to be closely knit, dexterously developed and gripping to the end. Robert G. Vignola directed the picture with his accustomed skill.

"THE MAN FROM MONTANA" (Butterfly).

Neal Hart, with his handy and timely "shooting irons," gets into big type in Universal's billing for its Butterfly feature week, starting Nov. 19. His chief aid to entertainment is Vivian Rich, and the supporting company names George Berrell, E. J. Piel, Willard Wayne and Miriam Shelby. These forces will unite in presentations of "The Man from Montana," directed by George Marshall, from Harvey Gates' and Mr. Marshall's story and scenario.

There is an odd combination of the old West ideals and the new in working out the story—for the brave hero gets himself

Scene from "The Man from Montana" (Butterfly).

into trouble on a "white slavery" charge when he motors over a boundary line and makes an innocent trip an inter-state affair. The original title of the story was "The Bumble Bee," an indication that somebody would be "stung"—and in working out the plot the hero is not the sufferer, neither does the heroine feel the sting.

Riding and shooting of the most vigorous order are promised as incidents to make the sensational features of the drama exciting and real. Exhibitors who cater to audiences that prefer the strenuous in their entertainments will have "The Man from Montana" as a satisfactory offering, in the advance promises of the manufacturer.

TWO "LONESOME LUKES" AND ONE ROLIN.

The weeks of November 18 and 25 and December 2 offer to patrons of Pathe's "Luke" and "Rolin" comedies something especially good in the two-reel "Lonesome Lukes," "Clubs are Trump," and "We Never Sleep," and the one-reel Rolin, "All Aboard," in all of which Harold Lloyd, Snub Pollard and Bebe Daniels appear.

"Clubs are Trump" is one of those swift-moving, original burlesques which have given the Rolin people an enviable reputation as comedy producers. Lloyd and Pollard appear as cave-men of a particularly funny type. Their endeavors to secure for themselves some of the many pretty girls, of whom the woods are full, are laughable in the extreme.

"We Never Sleep" shows Luke as a detective who follows the wrong trail. His adventures when he trails his quarry to a seashore hotel are ludicrous. After putting the whole hotel in an uproar he suddenly finds that instead of a hero he is a flivver, and proves that although he is a cheese as a detective he is a splendid runner.

"All Aboard," the one-reeler of the trio, takes the company aboard a steamer bound for Bermuda. Practically all of the farce is staged aboard the steamer. Lloyd tries, with success, to steal the Ladye Fayre from the foreign nobleman to whom she has been promised by her unfeeling parents. As he is deadheading his way he makes much use of an empty trunk, and his adventures with that trunk will keep every audience in a roar.

Each of the three comedies is above the Rolin average. That should be sufficient to convince every exhibitor that each is full of good clean comedy with many original stunts.

SELLS ADVANCE SEATS FOR SERIAL.

The Palace theater, in the heart of the shopping district in Los Angeles, is handling with great success the season ticket idea on "Who Is 'Number One'?", the Paramount serial starring Kathleen Clifford. The Palace is advertising the serial heavily with the slogan, "Seats now selling fifteen weeks in advance."

The Palace is one of the many live theaters that is hooking up with Paramount's big advertising campaign and which announces in its "Who Is 'Number One'?" copy, "Season tickets for entire fifteen episodes together with a big photoplay each week, value $3, now selling for $2."

Unusual success has come from the Palace's plan, the large sale of season tickets assuring a steady flow of big business.

"PLEASE HELP EMILY" (Empire All-Star).

"Please Help Emily," the play that made such a sensational Broadway success last year, is the next Empire All-Star Corporation picture that Mutual is to release November 19. Dainty Ann Murdock is to be the star of the picture, as she was of the play, and many of the original cast are also in the picture. Ferdinand Gottschalk plays the part of Herbert Threadgold which he created on the stage; Hubert Druce has his same role of Professor Delmar, while John Harwood, whose impersonation of the butler was one of the hits of the play, has given just as clean cut and clever a performance before the camera.

The play lent itself very well to the screen. All the delicious bits of comedy that Ann Murdock delighted her audiences with on the stage she has transferred to the screen in her own inimitable way.

Ferdinand Gottschalk is a veritable "find" in pictures, and the Empire are congratulating themselves on being the first to introduce him to the screen. Many of the scenes were taken at Long Beach in the height of the bathing season, and the bathers are among the interested spectators. Miss Murdock wears a bathing suit that by its daintiness and "chic" proclaims from afar that Paris was its birth place. Rex McDougall is Miss Murdock's leading man, and plays the rather difficult role with a full appreciation of its possibilities.

"Please Help Emily" was chosen—not in the order of its making—but as a fitting successor to Miss Murdock's two other recent hits, "Outcast" and "The Beautiful Adventure." Dell Henderson directed this picture, and also two other two mentioned above.

RESULTS COMING FROM HEAVY ADVERTISING.

In a recent statement from Famous Players-Lasky Corporation, it is said that as a direct result of the Paramount and Artcraft million-dollar advertising campaign in the great national dailies and the large magazines, a veritable flood of publicity for these pictures is going out to the people to whom the names of Paramount and Artcraft are invariably becoming synonymous with the best in motion pictures.

During the last three weeks statistics have been compiled by the advertising department of the organization which show that by means of advertising in the national magazines every town in the United States is being blanketed successfully in this campaign. There is hardly a city that has not more magazines in circulation than there are families in the community.

Letters from exhibitors continue to pour into the office of the organizations in New York and to the various exchanges, complimenting those responsible for the campaign upon the excellence of the advertising.

HARRON AND MARSH IN "SUNSHINE ALLEY."

In its production of "Sunshine Alley," Goldwyn presents not only its second Mae Marsh starring vehicle, but also the reunion of one of the celebrated acting teams of the screen. From the early days of the industry, when two reels of film constituted a feature, there have been few productions in

Scene from "Sunshine Alley" (Goldwyn).

which Mae Marsh has played without Robert Harron; and their joint appearance here will be welcomed everywhere.

Robert Harron had just risen from a place as stage assistant at the old Biograph studio in New York to become an actor on the screen when the director brought Mae Marsh east from Los Angeles. In addition to the appearance of Mae Marsh and Robert Harron in the five-reel features, "The Wharf Rat," "The Little Liar," "The Marriage of Molly-O," "A Wild Girl of the Sierras" and "A Child of the Paris Streets," they also played prominent parts in "The Birth of a Nation" and "Intolerance."

November Triangles of High Merit

Olive Thomas in "Indiscreet Corinne" and Winifred Allen in "For Valour" with Walt Whitman, Alma Ruebens, and Roy Stewart also on Well-balanced Bill.

SUBSTANTIATING the policy recently announced by Triangle, the November program of five-reel features has a broad and varied appeal for all types of theatergoers. The dramas have light and heavy characters, plots sinister and compex, and also themes of more jolly vein, the repertoire running the gamut of emotions in a way to find contact somewhere in the hearts of the public and win approval. There is a play about prohibition, one with a military fulcrum, a couple of westerns staged along modern lines, a society comedy-drama, and a thrilling drama featuring Winifred Allen amid actual recruiting and training camp scenes across the Canadian border.

The first week in November, William Desmond, with Claire MacDowell, is scheduled to appear in "Fighting Back," a play which centers around the theft of dispatches from an army officer by a peon servant. In the supporting cast are Jack Livingston, Josie Sedgwick, and a large company of Triangle western players.

"Up or Down?" also released November 4, is a story of wavering fortune, as the title suggests. It deals primarily with the reformation of an ex-convict through the confidence and kindness of an author who takes the jail bird out west to help him find ideas for his big story. With George Hernandez playing the leading male role of Dallas Mike, the eccentric convict, one is assured of a delightfully amusing interpretation of the character who finds a way to work Love's destiny and square himself before the world.

"The Medicine Man," released November 11, deals with the work of a two-gunman (Roy Stewart) who takes upon himself the risky duties of sheriff of El Dorado and manages to be the first appointee to collect his first month's pay. Ann Kronan plays the leading feminine role opposite Stewart.

The second half of this week, "Indiscreet Corinne," the comedy-drama featuring dainty Olive Thomas, will be released as this Broadway Miss' first out-and-out siren play. She has always been alluring, and has had little difficulty in breaking many male hearts in the three pictures she has already made for Triangle, but Corinne promises to be a dangerously successful charmer. Apart from the photography it is worthy of note that the subtitles of this picture show what subtitles can be. Their epigrammatic pungency is entertainment in itself. Miss Thomas is supported by an excellent cast, including George Chesebro, Josie Sedgwick, Lillian Langdon, Thomas Guise, and Anna Dodge.

There have been pleas for social purity, ethical justice, and numerous propagandist subjects which periodically engage the attention of thinking people, but in "A Case at Law" Triangle offers one of the strongest pleas ever made for suppression of the liquor evil. It deals with the most vital problem confronting people today. Working through the personalities of a Doctor Saunder (Riley Hatch), who has fought a winning battle against alcohol, and Jimmy Baggs (Dick Rosson), a youth whose weakness proves his Nemesis and his salvation. The picture was supervised by Allan Dwan, and directed by Dick Rosson. The release date is November 18.

The second half of this week will see something new in vampires fully dressed and minus the incense spots which have come of late to be associated with most of the dramas based on the eternal triangle. "The Fuel of Life" is a romance of modern business in which an attractive woman is employed to further certain promotion schemes. The situations are centered around stock market transactions, and afford many opportunities for Belle Bennett to display her histrionic ability. Texas Guinan, well known on Broadway; J. Barney Sherry, and Thomas Guise are members of the supporting cast. The picture was directed by Walter Edwards.

The week of November 25, Triangle will offer two features, which promise to make many new friends for this brand of pictures. Walt Whitman, who scored a great success as the eccentric old miner-mayor of Baxterville in "The Firefly of Tough Luck," with Alma Ruebens in the title role, will again star with Miss Ruebens in a play called "The Regeneraters," which gives him a wide range for the character work that has brought him commendation from all critics. Blue Blood is his fetish in this new play, and he needs little make-up or theatrical effects to exemplify the pride of race with which the character is endowed. It is his ambition to perpetuate, undiluted, through the marriage of his grandchildren, the blood of the Van Dyun family. In the supporting cast with Miss Ruebens are Pauline Stark, Darrel Foss, John Lince, and a well balanced company of Triangle players. The picture was directed by E. Mason Hopper.

"For Valour," the second release of the week, gives little Winifred Allen a vehicle which is worthy of that young lady's talent. It is the story of war, not grim nor sordid, but a measure of the feeling that is now gripping the hearts of many American wives, mothers, and sweethearts whose men are answering the call to the colors. The scenes are laid in Canada, the story opening just before the beginning of the war. Miss Allen is cast as the daughter of a family living comfortably but humbly on the father's pension. Richard Barthelmess, a young man of unusual ability, who scores success as the youngest son in Herbert Brenon's production, "War Brides," and in the leading male role in "Bab's Burglar," plays opposite Miss Allen. He is the son of Carolyn Harris, well known to stage and screen. Allan Dwan supervised the production.

WILLIAM RUSSELL IN "NEW YORK LUCK" (American).

William Russell, atheletic star of the American Film Company, has had many a thrilling screen fight; but the one he pulls on the top of an elevator in a New York palatial residence, is one that is a bit out of the usual, even for this "fighting gentleman," who likes a screen scrap better than any other form of acting.

"New York Luck," his latest vehicle, gives him an unusual role and one that is piled to the guards with comedy and youth. As a station agent in Hohokus, Nick Fowler dreams of New York. He places a bunch of credence in "New York Luck"

Scene from "New York Luck" (Mutual).

and spends his first week there trying to decide whether to chuck it and go back to his station agent job or whether to stick it out and find the job and the beautiful girl for whom he is searching. She had dropped her hand-bag at the Hohokus station one day and Nick found it. It contained her picture but not her address; but Nick hoped he would find it if he inquired around among the older New York residents.

You know how it is. Just when you are ready to give up and acknowledge defeat, fate usually turns around and hands you a platter of New York Luck. So Nick found his girl and his job of writing thrilling stories for a motion picture company in New York, which ought to satisfy almost any young station agent.

The point is, that "New York Luck" is not only a good story; but it has a most unexpected twist at the end of the picture and enough comedy to please the most hardened picture fan. Add to this a genuine Russell fight on an entirely new basis—an elevator—and you have a picture as is a picture.

WALTHALL FINISHES FIRST PICTURE.

A few months ago, Henry B. Walthall made the statement that he had completed arrangements with Paralta Plays to appear as a star at the head of one of their producing companies, and that in the future he would appear in productions of such magnitude as would constitute a complete evening's entertainment. He has finished his first Paralta Play, "His Robe of Honor," which is a visualization of the book written by Ethel and James Dorrance. The production is now in the final cutting but those who have seen it proclaim it the supreme success of this great dramatic star.

The story is a vivid expose of the methods used by the graft-permeated political machines which exist in many of the larger cities, and sets forth in telling manner the method with which vice is shielded by the politically-controlled courts and civic departments.

Rex Ingram is credited with having attained a triumph in the direction of "His Robe of Honor" and the handling of the remarkable production which is presented with an ingratiating cast which includes many notable players of the screen.

FIRST NATIONAL BUYS "ALIMONY."

The purchasing board of the First National Exhibitors Circuit voted unanimously to purchase "Alimony," the big state right feature which was produced by an independent coast company this summer. It is in six parts, was written by Haydon Talbot, directed by Emmet J. Flynn and the leading characters are handled by Josephine Whittal as the adventuress, Lois Wilson as the duped wife and mother, and George Fisher as the millionaire victim.

The author of this sensational drama, which aims to mirror the evils of certain divorce laws, was for many years a New York newspaperman, and in the discharge of his duties he came into intimate contact with the upper strata of society. Thereby, he was enabled to make a thorough study of the diversions of those who frequent the big cafes for enjoyment; and in the construction of his manuscript he has incorporated many intimate glimpses of such life.

December Bluebirds

Releases for End of Year Include Several Popular Players.

MANAGING Director Carl Laemmle, in announcing the releases set for the Bluebird program to finish the current year, lists the second Mae Murray feature—another Robert Leonard production—for Christmas week; places Ella Hall's next appearance on the program for the week preceding, and gives Violet Mersereau and Ruth Clifford positions in the opening fortnight of December. Thus appear four of the girl stars in Bluebird's galaxy in offerings that promise to capitalize the screen popularity of those favorite players to the full extent.

Violet Mersereau's appearance in "The Raggedy Queen," week starting Dec. 3, has previously been published. John C. Brownell prepared the scenario from Nell B. Bronson's story and the direction was accomplished by Theodore Marston as his third production in the Bluebird series with Miss Mersereau the star. Donald Hall, Charles Slattery, James O'Neill, Frank Otto, Robert F. Hill and Grace Barton appear in the supporting company.

Ruth Clifford's appearance Dec. 10, will be made in conjunction with Monroe Salisbury in Rupert Julian's presentation of Samuel Merwin's story, "Anthony the Absolute." Elliott J. Clawson prepared the scenario. George McDaniels and W. H. Bainbridge will have important roles in the support. Director Julian was at great pains and expense in preparing the Oriental settings for this feature (still to be definitely titled) as the action requires both Japanese and Chinese "atmosphere" to frame the story in proper scenic surroundings.

Ella Hall will next appear in what might be called her "honemoon picture," for she was married to her leading man, Emory Johnson, just previous to beginning work, under the direction of Elsie Jane Wilson, on "My Little Boy," the feature to be released Dec. 17, with Little Zoe Rae and Gretchen Lederer sharing the billing honors with Miss Hall. A role resembling the Dickens character of Scrooge, in "A Christmas Carol," will be played by Winter Hall, and Harry Holden will have a conspicuous comedy role.

Mae Murray brings her second Bluebird to the schedule Dec. 24 to mark Christmas week. Robert Leonard produced "Face Value" from his own story, Fred Myton helping on the scenario. Miss Murray is declared to have an effective successor to "Princess Virtue," last week pre-released at the Broadway Theatre, New York and set for the program Nov. 19.

Franklyn Farnum, in "The Winged Mystery," is scheduled for Nov. 26, but will probably be pre-released at the Broadway before schedule date. The stars of Bluebird are all accounted for in the foregoing mention, save Dorothy Phillips, who will reappear early in the New Year, and Carmel Myers, who is listed to offer "The Lash of Power," during the current days, as her introduction to the program.

"STRIKE ONE" (Nestor).

Universal's comedy offerings for week commencing Nov. 19 include "Strike One," a Nestor-brand product, created by Craig Hutchinson from a story furnished by Alfred F. Statter. It is very possible that Mr. Statter is "head pin" on some bowling club, as he makes his story appeal to bowlers just at the start of the new season for the strenuous indoor sport.

Dave Morris and Gladys Tennyson are the featured ones, with Charles Cook and Charles Dorian among the supporting

Scene from "Strike One" (Nestor).

principals. There will be a numerous company of girl bowlers and onlookers at the alley rallys; and some surprising outcomes during the comedy progress of the popular pastime.

Nestor comedians get a lot of fun out of an undertaking that seems like hard work to most people; but bowlers—and their name is legion—will see new fascinations in the game as Nestor's comedians and pretty girls play it before the camera. Plenty of opportunity is afforded for daring costumes as well as daring feats of mirth-provoking in "Strike One."

Olive Thomas in Siren Role

Has Exciting and Amusing Adventures as "Indiscreet Corinne"—Stewart in "The Medicine Man," on Triangle Bill for November 11.

ROY STEWART, Triangle's western cowboy actor, who was the owner of a large Mexican cattle ranch before Villa bandits dispossessed him, will appear in a new western drama called "The Medicine Man" on November 11. On the same bill is Olive Thomas, the dainty Broadway comedienne, in "Indiscreet Corinne," a comedy-drama, with which Triangle expects to make a new record.

"The Medicine Man" deals with the life of Jim Walton (Stewart), the adventure-loving guardian of the peace in El Dorado. A patent medicine fakir named Doc Hamilton comes to El Dorado at a time when the peace and quiet of the community is beginning to pall on Walton, and in the person of the little dancing girl (Ann Kronan) whose dancing draws the crowds to hear about the bottled cure-all, the stalwart sheriff finds work cut out for him. The beautiful little girl and a valuable gold mine to which she has secret title become the stakes in a gripping struggle in the cause of justice. This is Miss Kronan's second appearance under the Triangle banner.

The advance showing of "Indiscreet Corinne" in the Triangle projection room revealed a picture which fully lived up to its advance notices. Olive Thomas is at her best. In the story of a protected little butterfly of the upper social strata who tires of the quiet, conservative safety of her position, she has splendid opportunities to delight the senses with her ingenuous and wholesome acting. Corinne has a French maid, and it is said that French maids and scandalous escapades are synonymous. In any event, Corinne does not seek excitement in vain. The action of the plot is rapid, too rapid at times for the little girl whose parents have sent out detectives to end her career as a myserious masked dancer. According to one of the subtitles, "a marriage license covers a multitude of improprieties," and, of course, papa and mamma forgive her when she brings home the man whom she was engaged to capture. The climax of the plot, staged in the office of the publicity man who is financing the adventures of both Corinne and her supposed "victim," furnishes one of those genuine surprises which forces one to go over the whole story backwards on his way home. The picture was directed by Jack Dillon.

STERLING SUPPORT FOR BUSHMAN AND BAYNE.

A cast of prominent motion picture players has been engaged to support Francis X. Bushman and Beverly Bayne, the Metro co-stars, in their forthcoming picture "Red, White and Blue Blood," picturized by June Mathis from the story of Shannon Fife, and directed by Charles J. Brabin.

The role of Mrs. Malloy-Smythe, mother of Helen Malloy-Smythe (Beverly Bayne) will be played by Adella Barker, a clever character actress. Patrick Connolly, the father of John Connolly (Francis X. Bushman), will be portrayed by William H. Tooker. The "heavy" part of Louis Rancourt, alias Count Jules Berratti, soldier of fortune, is in the capable hands of Duncan McRae. Aloysus Burlington Dish, the society tango dancer, will be played by Arthur Housman, who excels in light comedy roles of this kind. Bobby Malloy-Smythe, Helen's brother, will be played by Cecil Fletcher an English actor. "Light Fingered" Bertie, accomplice of Count Berratti, will be played by Jack Raymond. Charles Jadwin, friend of John Connolly (Francis X. Bushman), will be portrayed by C. R. McKinney. Other players in this large and capable cast are Edna Hume as Flossie, I. Tomamarto as the Japanese butler, Corinne and Gladys Malvern as Mannequins, Germane Bourville as Mrs. Malloy-Smythe's maid, Maude Scofield as Helen's maid, and Edward Lawrence, L. R. Wolheim and Thomas Blake as highwaymen.

This production will include big hunting scenes and a score of riders have been specially engaged for the hunt scenes which will be staged at a fashionable club course on Long Island. These riding scenes will be supervised by "Billy" Moran, the international jockey, who will be the "whipper-in" at the hunt.

AUTHOR AND PRODUCER WORK TOGETHER.

One thing will be certain in the J. Stuart Blackton production of Sir Gilbert Parker's novel, "The Judgment House," which is to be a Paramount release for November 19—it will be true to the conception of the author.

Sir Gilbert saw it in the making and was satisfied. He is not such an easy man to please—at least he has the same belief that authors generally have, that when a motion picture is made from a book it should not depart entirely from the original idea.

Last summer—or rather in the early fall—when "The Judgment House" was being put on at Commodore Blackton's Oyster Bay home, or at his town house in Brooklyn—or even on the peaceful shores of Staten Island, the British novelist accompanied the picture men as the guest of the producer. He watched everything with a penetrating eye, and while he never saw the completed film he did see parts of it screened and was highly pleased. He liked the cast and the settings and he liked the scenario, written by Commodore Blackton.

So, photoplaygoers will have a chance to see for themselves not only a sumptuous production but one that is just as the author would have it.

Metros in the Making

Several Companies at Work on Most Important Productions in Organization's History.

MANY magnificent productions are under way at both Eastern and Western studios of Metro Pictures Corporation. Never in the history of the organization has such a notable group of photodramas been produced, with so notable a gathering of stars, at the same time. Productions at the Metro studio, New York, are under the personal supervision of Maxwell Karger. Prominent in the list is "An American Widow," the new comedy just placed in preparation with Ethel Barrymore as star. "An American Widow" is a picturization of Kellett Chambers' play of the same name, adapted for the screen by Albert Shelby Le Vino. It is a distinct departure for Miss Barrymore from the strongly emotional roles she has been depicting in previous Metro wonderplays, giving the versatile star opportunity for her talents as a comedienne.

The favorite player, Irving Cummings, will be Miss Barrymore's leading man in "An American Widow." Although Mr. Cummings is new to Metro, he is well known in the screen world. He has recently appeared as a star in his own right in "A Man's Law," and previously played leading parts in Fox, World, Famous and American releases. Other players of note will appear with Miss Barrymore in this production. Frank Reicher is directing the five-part production.

In the vanguard of the present Metro productions is "God's Message," with the Mme. Nazimova as star. As Joline, the carefree girl of the Latin quarter, who becomes regenerated by, as if by magic, Mme. Nazimova, runs the gamut of human emotions. This colorful screen version of Mabel Wagnell's story has been prepared for the screen by Ethel Browning Miller, and is being directed by George D. Baker. From the artist life of the Latin quarter of Paris to the solitude of a French monastery the action progresses, giving the star opportunity for strong dramatic work. Charles Bryant is her leading man. Mr. Bryant appeared with Mme. Nazimova in "War Brides" and is a well-known actor on the speaking stage. Others in the cast are Frank Currier, Eugene Borden, Syn de Conde, Philip Sandford and Bigelow Cooper.

Emily Stevens, having completed work under the direction of William S. Davis on "Alias Mrs. Jessop," a Metro wonderplay which will have an early release (picturized from Blair Hall's story by Albert Shelby Le Vino), is beginning work on the screen version of "Daybreak," with Albert Capellani as director. "Daybreak" has been adapted for the screen by Mr. Capellani and June Mathis from the play by Jane Cowl and Jane Murfin. It is a powerful story of American life, in which Miss Stevens portrays an American woman of a well-known type. Julian L'Estrange will play opposite the star.

Francis X. Bushman and Beverly Bayne have begun the production of "Red, White and Blue Blood," under the direction of Charles J. Brabin, who also directed the co-stars in "The Adopted Son." "Red, White and Blue Blood," adapted by June Mathis from Shannon Fife's original story, is a play of charm and virility. Mr. Bushman plays John Connolly, a red-blooded American, and Miss Bayne has the role of Helen Malloy-Smythe, a society coquette. A brilliant production is being given this wonderplay. William H. Tooker, Adella Barker, Duncan MacRae, Arthur Housman and Cecil Fletcher are among the well-known players included in the cast.

Mr. and Mrs. Sidney Drew continue to produce one one-act Metro-Drew comedy a week, to the delight of Drew "fans" the world over. At present they are preparing "The Spirit of Merry Christmas," which will be released during the holidays.

At the Quality studio, under the direction of Fred J. Balshofer, Harold Lockwood is completing his production of "The Square Deceiver," a screen version by Mr. Balshofer, and Richard V. Spencer of Francis Perry Elliott's story, "Love Me for Myself Alone." In "The Square Deceiver" Mr. Lockwood plays the part of a wholesome young American, in which he excels, and the circumstances in which he finds himself are usually clever and amusing. Pauline Curley plays Beatrice Forsythe, the "wonder girl," and other players supporting Mr. Lockwood are E. P. Sullivan, Dora Mills Adams and Richard L'Estrange.

Out in Metro's Western studios, at Hollywood, Cal., Edith Storey is engaged in the production of "The Legion of Death," a stirring photodrama based on the present situation in Russia. "The Legion of Death" has been written by June Mathis, and is being produced under the direction of Tod Browning. Miss Storey has the role of Marya, a girl who goes into battle and fights valiantly with her regiment of women. Not only is the production of timely interest, but it has a story full of adventure and romance. Supporting Miss Storey in this Metro wonderplay are Philo McCullough and Pomeroy Cannon. A lavish production is being made of "The Legion of Death."

Viola Dana has begun work at the Pacific Coast studio on "The Winding Trail," under the direction of John H. Collins, who was also Miss Dana's director in the east. "The Winding Trail," which has been written by Katherine Kavanaugh and June Mathis, gives the dainty little star an opportunity for a sort of role new to her. In it she plays Madge Mallory, a Young singer, who, to avenge the wrongs of her little sister, goes to a Western mining camp and poses as an ordinary dance-hall girl. Fate thrusts her into strange and vivid adventures, and the story provides brilliant contrasts and exciting moments.

Metro's two great special productions de luxe, "Draft 258" and "Blue Jeans," will have early release. "Draft 258," with Mabel Taliaferro as star, was directed by William Christy Cabanne and written by him in collaboration with June Mathis. Viola Dana is star of "Blue Jeans," which is a screen version of the famous old play by Joseph Arthur, directed by John H. Collins and presented by B. A. Rolfe.

Emmy Wehlen will return to appear in a new Metro wonderplay after a complete rest, following her completion of "The Outsider," directed by William C. Dowlan, adapted by Charles A. Taylor from Louis Joseph Vance's novel, "Nobody."

FIFTH IN RUSSELL SERIES TO BE AZTEC PICTURE.

William Russell, American Film Company star, has started on his fifth production of the present American series of six. His new story takes him in an altogether different pictorial direction. It is a story of a treasure hunt that takes the scene into South America. Raymond L. Shrock wrote the story and Edward Sloman will direct it.

The new picture is said to be extremely picturesque and will hit the high notes on an entirely new plan of costumes and setting. A large number of extra people will be required and Sloman is sitting up nights planning the details of the rehearsals.

Don't understand us to say that Russell will actually take his company to South America to search for the treasure—he claims he has it right in the picture. And they expect to reproduce the South American atmosphere, all right, in Santa Barbara. That's what they pay an expensive director for.

BATHING GIRLS AS MODELS.

In "False to the Finish," the Keystone comedy for the week, Ray Griffith has two reels of trouble over his weakness for the beautiful fair sex. He enjoys falling in love with his models more than selling gowns, and when his wife and mother-in-law find a photograph of one of the charmers in his breakfast coat things begin to happen around the family hearth. Myrtle Lind and Alatia Marton are the principals in a cast including all of the famous Keystone beauties. "A Boomerang Frame-Up" and "His Household Butterfly" will also be released this week as one-reel Triangle Komedies.

VICTOR MOORE IN "FAINT HEART AND FAIR LADY."

On November 5 Klever Pictures, Inc., will present Victor Moore in his latest one-reel comedy, "Faint Heart and Fair Lady," written by Thos. J. Gray and directed by Chester M. DeVonde.

Vic, discovered in a blacksmith shop with Pudge, his helper, is wishing that some day he will see some of the swell city girls like those in the papers in the barber shops. A tallyho loaded with girls is enroute through the country, and just as it is passing Vic's blacksmith shop the wheel of the tallyho hits the corner of the blacksmith shop and nearly knocks it to pieces. The tallyho stops and Vic and his helper rush out. The girls get down from the tallyho and Vic is confronted with his wish. Vivian, the leader of the party, immediately becomes infatuated with Vic's bashfulness, and before the party leaves Vivian invites Vic to call on her in the city.

Vic and his helper, Sunday clothes and all, leave for the big city, and on arrival Vic makes for Professor Mush's School to take love lessons. After six tailor made lessons, he visits Vivian, only to get into all kinds of trouble with her mother.

Scene from "Faint Heart and Fair Lady" (Klever).

This leads Vic with his "faint heart" to decide to steal Vivian. It develops that Professor Mush is also in love with Vivian, and that he has been teaching Vic to make love to his own girl. He also decides to steal Vivian, and both armed with ladders start for her house. Needless to mention, many mishaps happen with the ladders, and in the finish we find Vic the winner.

This is a different kind of a comedy from any Klever Pictures Corporation have made, and Moore has a character which affords him many opportunities. He is ably supported by Dave Don, Peggy Adams and a big cast of comedy players.

Butterfly Program

Schedule of Releases Complete Up to December 17.

THE Universal has arranged its schedule of Butterfly features as far in advance as December 17. Productions completed or under way will carry the list well into the new year, but for the present here is the line-up as it will stand until the date mentioned:

Nov. 5.—"John Ermine of the Yellowstone," with Francis Ford the star, in Frederick Remington's virile story of the West. Sensational features will abound, attacks by Indians upon the old fashioned stockade sheltering the beleaguered settlers being the capping features of the exciting events.

Nov. 12.—"The Cricket," presenting little Zoe Rae in E. J. Clawson's story. Rena Rogers, Hal Cooley, Harry Holden, Winter Hall, and Fred Ward have roles of importance to an engaging plot. Elsie Jane Wilson, one of the few women devoting themselves to moving picture direction, made the production, and is declared to have accomplished capital results.

No. 19.—"The Man from Montana" offers Neil Hart and Vivian Rich in the star parts. Harvey Gates and George Marshall, of Universal's writing staff, furnished the story, and George Marshall directed. The story pictures a miner's determination to avenge a swindle, an idea that was indicated in the original title of the release, "The Bumble Bee," whereby somebody is apt to be stung.

Nov. 26.—"Fear Not," a feature introducing Brownie Vernon and Murdock McQuarrie in a story contributed by J. Grubb Alexander and Frey Myton, produced by Allen Holubar. Joe Girard and Frank Borzage will be featured in the support. In the first announcements this attraction was referred to as "The Twisted Soul," being a pictorial treaties upon hereditary tendencies.

Dec. 6.—"Fighting Mad," in which William Stowell is featured, with Helen Gibson and Betty Schade prominent in the support. Messrs. Alexander and Myton also furnished this story under the original title of "The Man of God." Edward J. LeSaint directed. Mr. Stowell has all along been leading man for Dorothy Phillips in Bluebirds.

Dec. 10.—"The Silent Lady" will have little Zoe Rae and Gretchen Lederer featured in the billing. Elsie Jane Wilson directed a sensational story from E. J. Clawson's history of an adventure in a lighthouse. Butterfly's diminutive juvenile star has unusual opportunities in this feature.

Dec. 17.—"Bucking Broadway," starring Harry Carey, and Molly Malone featured as his leading lady. George Hively wrote the story, and Jack Ford directed a pictured narrative of a cowpuncher who rescued his lady love from the "Great White Way."

The Universal believes that exhibitors will find in these offerings a satisfying degree of divertisy to keep their programs attractive, with plenty of opportunity to reach out for patronage. The most popular and potent of Butterfly stars are numbered among those present.

CLARA KIMBALL YOUNG STARTS "MARIONETTES."

Clara Kimball Young has started to film "The Marionettes," which was to have been her first picture under her own management, but on account of the misunderstanding with the Charles Frohman Estate interests who claimed that they owned and controlled the American rights to the play, it was necessary to supersede it with "Magda" and "Shirley Kaye." The question of screen rights to the play has now been fully established and settled with the French Authors' Association, and Miss Young will produce "The Marionettes" as her third offering.

The supporting cast will include Nigel Barrie, Alexander Francis and Corliss Giles, who appeared with Miss Young in "Shirley Kaye" which production marked Mr. Giles' first appearance on any screen. With Miss Young in the picture will also appear her father and mother.

Emile Chautard, who has just finished a picture for Lina Cavalieri, has been engaged to direct "The Marionettes," and will direct for Miss Young all pictures in the future.

"THE LITTLE PATRIOT" (Pathe).

Baby Marie Osborne, the famous little Pathe child star, will make her next appearance on the Pathe program early in December. The picture is entitled "The Little Patriot," and is said to be the best in which she has ever appeared. The story of "The Little Patriot" was written by John W. Grey, the scenario is by Lela Liebrand, and it was produced under the direction of William Bertran. It is characterized by the delightful comedy touches which made Baby Marie Osborne famous, and it also has a strong and timely vein of drama. The cast is a fine one, including Herbert Standing, the famous character actor; John Connelly, Marion Warner, Jack Lanning and last, but by no means least, Ernest, the wonderful little colored boy who does the best work of his career in this picture.

BALLOON USED TO FILM SPECTACLE.

While producing the Artcraft picture, "The Woman God Forgot," Cecil B. De Mille encountered serious difficulty in properly placing the camera to photograph the scenes which took place on top of the tower, which reached a height of nearly two hundred feet. This was overcome by using a balloon, which was anchored opposite the big settings and permitted the cameraman to get some excellent close-up views which otherwise would have been impossible.

GAMBLING HOUSE IN "THE AUCTION BLOCK."

The gambling house scene in Rex Beach's motion picture production of "The Auction Block," his internationally popular novel of New York's night life, is so strikingly realistic as to be provocative of comment from those who have seen the film at private showings. Inquiry of the author reveals the reason for this.

"From time to time some of the doings in New York's now generally defunct gaming places have come to public attention through the courts. Their history was pretty well spread on the records at the Becker trials. But no one in authority ever succeeded in finding out just what went on behind the sturdy bronze door of a certain house in the Forties, intended as a psychological and physical deterrent for the axe men of the strong arm days.

"We tried in setting the scene for the gambling raid in 'The Auction Block' to approximate from memory the layout and furnishings of this justly celebrated house."

FAIRBANKS TO MAKE TEN PICTURES NEXT YEAR.

While discussing plans for the New Year, John Fairbanks, business manager of his brother's Artcraft company, said: "We hope to make ten productions next year. With two directors on the payroll, namely, Allan Dwan and John Emerson, it will be a simple matter for each one to make five good pictures in twelve months. Each director has a staff of assistants who look after the technical side of the production, while Dwan or Emerson concentrates on his story.

"Keene Thompson will collaborate with Dwan on scenarios, while Anita Loos continues with John Emerson, and of course Douglas will act in a supervisory capacity. We are corraling several excellent scenarios, to be developed by our staff writers. Ruth Allen is scenario editor, and is in a position to render immediate decision on submitted manuscripts."

ALICE BRADY IN "JANE EYRE."

At the Paragon studio in Fort Lee, Alice Brady began work last Tuesday on her second Select Picture. This is a screen version of Charlotte Bronte's immortal novel, "Jane Eyre." The picture is being directed by Edward Jose. Miss Brady's leading man is Elliott Dexter.

Coincident with the beginning of her second Select Picture progress is being made on the cutting and titling of the first of Miss Brady's Select star series, "Her Silent Sacrifice." This picture was also directed by Mr. Jose. The director, Miss Brady, the star, and a few officials of the Select company saw a roughly cut version of the picture for the first time on Saturday, and were tremendously pleased with its many appealing qualities. "Her Silent Sacrifice" is being put into shape for early release through Select exchanges.

PICKFORD AND HUFF IN "JACK AND JILL."

The announcement of a co-starring production for Jack Pickford and Louise Huff is invariably welcomed by screen patrons and exhibitors, who realize that there are a few more powerful film attractions than those in which these two young people appear. "The Ghost House," their last picture from Paramount, received eulogistic reviews in all the trade papers and was received generally with favor. It is safe to say that "Jack and Jill," which Paramount will release November 12, will prove as genuinely successful because those who have seen it in the rough say it affords the stars and all members of the cast an excellent opportunity for effective work. At the same time the settings, which run from New York to the Mexican border, are well chosen and the situations thrilling and humorous in turn. William D. Taylor directed the picture. Margaret Turnbull wrote it and Gardner Hunting prepared it for the screen.

CAPRONI TRIPLANE IN PATHE NEWS.

One of the most remarkable aeroplane pictures ever made over New York appeared in the Hearst-Pathe News Reel No. 87, just released. It shows the huge Caproni tri-plane, which recently made a successful flight from Norfolk, Va., to New York.

An operator was stationed on the roof of a prominent Fifth Avenue structure photographing the Liberty Loan parade, when the machine, in charge of an Italian operator, appeared in the distance, flying very near the tops of the buildings. The aviator steered a course up Fifth Avenue, directly over the heads of the marchers, showering them with the Liberty Bond literature. The picture showed very plainly the marchers, the buildings in the distance and the huge machine overhead.

ADDS GENERAL TOPICS TO WAR NEWS REEL.

The Cinema News Syndicate announces that the title of its "American War News Weekly," a General Film release, has been changed to "The American War and News Weekly," and that in the future it will be conducted on a much broader scope than in the past. Instead of picturing war time activities exclusively, as has been the custom, this up-to-date program feature will include other live news items of topical interest, giving picture theater patrons a wide variety of subjects in picture form. News pictures will be gathered from all parts of the world by the thirty cameraspondents who have been engaged in collecting war pictures for past releases. This improvement is in keeping with the rapidly growing demand for this feature among exhibitors.

"The Phantom" Heads Mutual List

Schedule for the Week of November 12 Has Other Features.

THE PLANTER," a seven-reel spectacle produced from Herman Whitaker's novel, with Tyrone Power in the leading role, tops Mutual's release schedule for the week of November 12. "The Planter" is released as a special. The star production release of the week is "Betty and the Buccaneers," a pretty five-reel drama from the American studios, starring Juliette Day, the Broadway actress.

"The Planter" was produced by F. M. Manson under the personal direction of the author, Herman Whitaker, who went into southern Mexico with a company of a hundred actors and a technical staff to supervise the filming of the scenes from his book. Few productions have ever been made under more careful direction, with greater attention to detail and with more wonderful scenic effects. Tyrone Power, who carries the leading role, is one of America's foremost actors. He has a stage and screen career of successful productions dating back to the early nineties. He is admirably cast in "The Planter" as Ludwig Hertzer, the domineering, cruel, merciless planter. The supporting cast includes Lemar Johnstone, Lucille King, Pearl Elmore, Helen Bateman, Mabel Wiles, Louis FitzRoy and George O'Dell. Mutual has issued a comprehensive and complete press book on the production which is available at all Mutual branch offices.

Juliette Day's Third Production.

"Betty and the Buccaneers" is Miss Juliette Day's third production for Mutual. The Broadway star, who scored a hit in "Upstairs and Down" and whose first two motion pictures—"The Rainbow Girl" and "The Calendar Girl"—proved out with high box office value, is cast as a dreaming little miss in "Betty and the Buccaneers." The production is in five reels. It was directed by Rollin S. Sturgeon. Supporting Miss Day in the picture are Charles Marriott, Joe King, William Kyle, Tote Du Crow, Gordon Russell and Harold Wilson.

Chapter IX of "The Lost Express."

Chapter IX of "The Lost Express," the fifteen-chapter Mutual-Signal photonovel, is entitled "The Looters" and it was during the filming of this episode that Helen Holmes, playing the role of Helen Thurston, nearly lost her life.

The chapter closes with a fight aboard a runaway ore car between Miss Holmes and Leo Maloney, who plays the role of Pitts in the production. The car actually did run away down a steep incline and was smashed, realistically as well as actually, in collision with a building at the foot of the hill.

The story of the missing express train, with its sensational incidental plots, reaches a new pitch of interest in Chapter IX, in the course of which Helen recovers the stolen papers from the gang of thieves who stole them from the train in Chapter I.

Two Comedies and a Topical.

The comedy releases on the week's schedule are "That Dog Gone Dog," a one-reel Strand, starring Billie Rhodes, and "Jerry's Running Fight," a one-reel Cub comedy, featuring George Ovey. Miss Rhodes is supported in the Mutual Strand comedy by Jay Belasco and the same company which has been appearing with her in the new series of Mutual one-reelers. The Ovey comedies are directed by Milton Fahrney at the Horsley studios.

SELBURN COMEDIES READY.

Announcement is made this week by General Film Company that it has acquired for exclusive distribution a new series of attractive short length subjects to be known as the Selburn Comedies. This series is controlled by the Piedmont Picture Corporation, one subject to be released each month beginning November 19, when "Hubby's Holiday" will be ready for distribution. This picture is a two-reel high class comedy. The succeeding numbers will be in one-reel form.

Neal Burns and Gertrude Selby, two of the most refreshing and popular light comedy stars who have ever appeared in pictures, are featured in the Selburn Comedies. Both are noted for their sprightly and clever work. The Selburn Comedies are the most attractive vehicles in which they have yet appeared. Initial showings have demonstrated that these new films are of a very high order. Incidentally their unusual excellence is the reason for restricting releases to one a month.

"CLEVER MRS. CARFAX" OUT NOVEMBER 5.

November 5 is the date set for the release by Paramount of Julian Eltinge's next photoplay, "The Clever Mrs. Carfax," said by those who have watched the filming of the production to be the cleverest thing of its kind that has yet been attempted.

It is a novelty in screen plays. Rector Turnbull, author of numerous Paramount pictures, wrote the story with Gardner Hunting, and the scenario was arranged by Mr. Hunting. Donald Crisp directed the picture. He also directed the first screen success of Mr. Eltinge, "The Countess Charming."

The plot of the play deals with the adventures of a college man who, to be near his sweetheart, assumes the name and fame of one Dorothy Carfax, editor of an "advice to the love-lorn" column in a newspaper. But there are innumerable ramifications to this story, which ends in a gust of merriment, with many surprises.

"THE JOY RIDERS" (L-Ko).

Served to exhibitors by the Universal for showings Nov. 21 and thereafter, the "Joy Riders" is an L-Ko for which many laughable outcomes are promised by General Director J. G. Blystone. Phil Dunham had immediate charge of the direction, jumping from behind the megaphone into scenes before the camera to co-star with Lucille Hutton in forwarding the merry-making.

Scene from "The Joy Riders" (L-Ko).

Like all of the popular comedy subjects turned out by L-Ko girls and lots of 'em, in more or less daring costumes and stunts, constitute an attractive adjunct to the onrushing incidents. Mr. Dunham has combined his experience as a comedian with his inventiveness as a director in preparing numerous situations of an unusual sort, depending upon surprises and ridiculous situations, according to L-Ko's publicity man, to advance the frail plot to a more or less plausible solution.

EXHIBITORS ACCEPT CHANCE TO BOOK "THAIS."

Goldwyn Pictures Corporation during the past fortnight has reaped the reward of announcing its intention of giving all contract customers the most spectacular and costly of all the Goldwyn productions, Mary Garden in "Thais," at regular rental prices.

Goldwyn or any other company having such a money-making film property on its hands could have made a fortune by making a "special" of "Thais" and thereby marketing it as an independent attraction. It is the contention of President Samuel Goldfish that no matter how remarkable a producing organization is assembled in the film industry there is no possibility of there being a company that month in and month out makes 100 per cent. pictures. There are occasional pictures that do not attain the degree of perfection that represents the normal achievement of a carefully operated producing firm. These below normal pictures are played by contract exhibitors of any company, and this fact strengthened Mr. Goldfish's intention of giving Goldwyn's best and most expensive production to the men who have shown their faith in the company and their liking for its initial pictures.

From every section of North America contracts have poured into the Goldwyn home offices from the branches during the past two weeks.

TENTH GEORGE ADE FABLE.

George Ade was never funnier and Rod LaRocque never more sprightly and entertaining than in the tenth George Ade-Essanay New Fables in Slang. "The Fable of the Girl Who Took Notes and Got Wise and Then Fell Down," just released by General Film Company. The popular star plays the part of the lively bachelor in this story, and is supported by Thelma Blossom as the girl who takes notes on what men most desire in women. After a couple of failures she hits the right key even though she "does a lot of things that none of the men approve, but somehow love to put up with." The second series of the Ade Fables in Slang is drawing near a close. The eleventh of the twelve Fables, which has just been completed, is "The Fable of the Back Trackers from the Hot Sidewalks."

SELIG LIBRARY ITEMS.

A happy combination of interesting subjects gathered from all corners of the world is featured in the current issue of the Selig World library, No. 23, from General Film Company. Subjects pictured in this number are: "The Hop Fields of Kent, England," the shearing of a prize long-haired goat whose fleece is worth $145, the mammoth tree grove of Mariposa, California; an odd boxing contest between blind boys attending the public schools of Manila, and rice culture in Java.

HUMANE TREATMENT OF GERMAN PRISONERS.

In striking contrast to the manner in which the Germans maltreat their prisoners of war, as described in Ambassador Gerard's book, is the kind and humane treatment accorded the German prisoners in France, as pictured in Gaumont-Mutual Weekly No. 149, released Sunday, November 4. Though these prisoners necessarily have to perform some labor, the work is done under the most hygienic conditions and they are furnished with sufficient food of good quality and have time to rest. The prisoners are given regular medical inspection, and the sanitary rules are strict.

Another picture taken "somewhere in France" shows the training of American offices at the front. Artillery officers are shown leaving for a flight over the enemy lines to determine the range for our heavy guns which are now pounding away at the German positions.

All happenings seem now to pertain to war. News events in this issue of the Mutual Weekly which were photographed on this side of the Atlantic are mostly of a martial nature. Among them are some of the aids which were used to make the second Liberty Bond campaign a success. The captured German U-boat, now in Central Park, New York City, rechristened the "U-Buy-a-Bond," did its bit. Fresh from the muddy plains of Flanders a repaired British tank helped to push the subscriptions far "over the top." In the nation's capital a monster bonfire at the foot of the Washington Monument symbolized the kindling of a "liberty light" all over the Union.

Down where the sandy plains of California touch the arid desert of Mexico a great cotton crop is ready for its use in the manufacture of explosives for our army and its allies. At Fort Sheridan the reserve officers are instructed in the manly art. In Chicago a woman patriot crochets an American flag which will fly over General Pershing's headquarters in France.

FOX COMEDIES SHOWN.

The Fox exchanges of the United States have been supplied with prints of the first three announced Sunshine Comedy releases and have held trade showing in their various cities. The exhibitors flocked to these showings all intent upon putting the "acid test" to the new brand of comedies which Mr. Fox is offering. Mr. Fox insisted that the exhibitors see Sunshine Comedies before they booked them. According to the contracts received at the Fox offices these new comedies have filled a long felt want. A feature which has appealed to all the exhibitors is the fact that they can book Sunshine Comedies, irrespective of their other film affiliations.

VICTOR MOORE PLAYS A ROMEO.

Imagine Victor Moore as a Romeo. That is what must be done properly to enjoy "Faint Heart and Fair Lady," his latest Klever Komedy, to be released November 5 by Paramount. In it the situations and scenes are humorous, there is speedy action to the end of the reel and enough real story to keep up the interest.

MOSS BOOKS "CO-RESPONDENT."

Contracts were exchanged recently between Jewel Productions, Inc., and B. S. Moos, whereby the latest seven-reel feature, "The Co-Respondent," with Elaine Hammerstein, will be shown in all theaters controlled by Mr. Moss.

Picture Theaters Projected

LITTLE ROCK, ARK.—War Department will erect theater at Camp Pike, Construction under supervision of Commission of Training Camp Activities.

PINE BLUFF, ARK.—Majestic is the name of a moving picture and vaudeville theater to be opened in the Knox-Scull building by Rudolph Lewine.

ANNISTON, ALA.—McClellan Land Company will build a $9,000 theater near Camp McClellan. Plans by Markel & La Roche, Smith Building.

HOLLYWOOD, CAL.—J. O. Tabor has plans for a theater to be erected at Hollywood boulevard and Wilcox avenue. The site measures 50 by 160 feet.

STOCKTON, CALIF.—Orpheum theater has opened under the management of Edward G. Vollman.

SUSANVILLE, CALIF.—Orpheum theater is being remodeled.

DUNSMUIR, CAIIF.—J. A. Powney, manager of the Auditorium and Strand theaters, has transferred the moving pictures back to the Strand for the winter months.

GUSTINE, CALIF.—Gustine theater has opened under the management of Fred Muller.

LOS ANGELES, CALIF.—Woodley's Strand theater at 730 South Grand avenue, near Seventh street, has been opened under the management of R. W. Woodley.

LOS ANGELES, CALIF.—Ground has been broken for the new Miller theater on Main street. It will be constructed of reinforced concrete, have seating capacity for 2,500, and be operated by the Miller Company.

NILES, CALIF.—Fox theater in the MacRae building has been opened by J. W. Fox.

OAKLAND, CALIF.—Emory Clover has been appointed manager of the new T. & D. theater.

SAN FRANCISCO, CALIF.—Theater to cost $350,000 is being erected by A. J. Rich & Company on Market street, between Fifth and Sixth streets. It will have seating capacity for 2,500 people.

BRIDGEPORT, CONN.—Lapides & Feuer, 478 Water street, have plans by Frank J. McCabe, 461 Eighth avenue, New York, for a theater building to cost $170,000.

WASHINGTON, D. C.—Rialto Theater Company plans to erect a new house at 713 Ninth street, to cost about $250,000.

WASHINGTON, D. C.—War Department's Commission on Training Camp Activities reports good progress in the construction of theaters at the National Army cantonments. The camp playhouses, to be known as Liberty theaters, will be fully equipped and arranged to accommodate 3,000. Admission of from fifteen to twenty-five cents will be charged to defray expenses.

ATLANTA, GA.—Forsyth theater is now under the management of Dick Fant.

COEUR D'ALENE, IDAHO.—Liberty theater has reopened under the management of B. L. Daniels.

CHICAGO, ILL.—Harris & Kusel, 707-10 South Dearborn street, have the contract to erect a three-story theater and store building for Theodore F. Brett, 15 N. Ashland avenue, to cost $220,000.

CHICAGO, ILL.—Grand Oak Theater building at Grand boulevard has been leased by Ascher Brothers from Thomas A. Collins.

CHICAGO, ILL.—Fairfield theater is under construction at 2737-45 W. Twenty-second street. It will have seating capacity for 1,000 people. Edward Kounovsky is the contractor.

DECATUR, ILL.—A. Sigfried has taken over the interest of Ray Colvin in the Orpheum theater. Paul Witte, manager of the Bijou, will be in charge.

MT. PULASKI, ILL.—W. H. Stafford has sold the building belonging to Herbert N. Capps of Los Angeles, Calif., to G. C. Zah. The new owner will convert it into a moving picture theater.

PARIS, ILL.—Joy theater, located in the Witt building on Eastwood street, will be opened under the management of Virgil La Vern.

INDIANAPOLIS, IND.—Lenwood Amusement Company has taken over the Gayety theater at East Washington street.

SCOTTSBURG, IND.—J. H. Christy plans to erect a moving picture house here.

BLOCKTON, IA.—Starland theater, formerly conducted by Glade Shearer, has been purchased by K. D. Fuller and Beryl Ransay.

PRAIRIE CITY, IA.—American theater is now being conducted under the management of B. K. Walker.

REDFIELD, IA.—Management of the People's theatre has been taken over by B. A. Benjamin.

SIOUX CITY, IA.—Plaza theater has changed owners.

TINGLEY, IA.—Sheesley and Verploegh have leased the Empress theater.

VARINA, IA.—Clampitt & Reis will convert a business property into a moving picture house.

CHARITON, IA.—J. W. Lyons has the contract to remodel a two-story theater for W. H. Dewey to cost $2,500.

FAIRFIELD, IA.—Hugh Bennett has leased Fairfield theater from D. R. Beatty.

JEFFERSON, IA.—Manager Potts has disposed of the Lincoln theater to J. M. Wiggins.

MASON CITY, IA.—Moving picture theater has been purchased by C. E. Brown.

SIBLEY, IA.—Moving picture theater formerly conducted by D. L. Wilbern has been taken over by Dr. G. E. Dixon.

VINTON, IA.—Brechner and Irvine have reopened the Columbia theater with moving pictures.

CAMP FUNSTON, KAN.—Included in the group of buildings to be erected here will be one moving picture house to seat 2,000 people.

JUNCTION CITY, KANS.—W. E. Robinson has plans by C. D. Twinbull, 310 W. Fifth street, for a two-story moving picture theater, 46 by 140 feet, to cost $15,000.

LOUISVILLE, KY.—Casino Amusement Company has been incorporated with capital of $3,000 by M. and Sam Switow. Purpose will be to operate moving picture theaters.

BALTIMORE, MD.—John Henry Nickel, 700 E. Baltimore street, will remodel the Monumental theater on Baltimore street.

HAGERSTOWN, MD.—Moving picture theater will replace the trolley company's office in the Antietam Fire Company building on Summit avenue.

BIG RAPIDS, MICH.—Fitzpatrick & McElroy of Chicago, have leased the Colonial theater and purchased the Princess theater located here.

CHARLOTTE, MICH.—C. C. Newman has disposed of his interest in the Arcade theater to E. Ray Hancock.

IRON MOUNTAIN, MICH.—Iron Mountain Lodge No. 122, I. O. O. F., will convert their block into a moving picture theater.

OLIVIA, MINN.—Firm of Comford & Morgan, proprietors of the Idle Hour theater, has been dissolved. J. M. Comford will continue as sole owner.

ROUND LAKE, MINN.—E. D. Tripp has disposed of his moving picture business to F. L. Thompson.

SHAKOPEE, MINN.—Frank Veigel has sold the Gem theater to W. A. Shelton.

STAPLES, MINN.—W. E. Ellis has taken over the New Palace theater.

AKELEY, MINN.—John A. Bell has sold the Bijou theater to R. B. Mott.

DASSEL, MINN.—Premier theater has been purchased by O. L. Johnson.

ELY, MINN.—Slogan Brothers have leased the Rex theater to Emil Schaefer.

GALLATIN, MO.—Star theater, formerly the Isis, has opened under new management.

KANSAS CITY, MO.—C. W. Shepperd has plans by L. G. Middaugh, 305 Gumbel building, for a one-story moving picture theater and garage, 100 by 120 feet.

KANSAS CITY, MO.—Overland Amusement Company has plans by Frederick E. McIlvain for fireproof moving picture theater, to be known as the Liberty.

ST. LOUIS, MO.—Federal Hotel & Real Estate Co., C. M. Hill, president, 1953 Railway Exchange building, have plans by G. Albert Lansbugh, Majestic building, Chicago, to build an addition and convert office building into a commodious eight-story theater and hotel structure, to cost $1,000,000.

ST. LOUIS, MO.—A new moving picture theater, the Liberty, located at 4526 Olive street, has been opened.

BAINVILLE, MONT.—New moving picture house is being erected here, with seating capacity for 300 people.

MUSSELSHELL, MONT.—Moving picture house will be opened here.

CHESTER, NEB.—Gem theater has been purchased by A. W. Hindman.

HEBRON, NEB.—Mr. Fetterman has purchased the interest of J. B. Reid in the Elite theater.

NORTH BEND, NEB.—E. J. Myers has sold the Lyric theater to A. D. White.

O'NEILL, NEB.—A. Plummer has disposed of the Star theater.

WEST POINT, NEB.—Oaks & Carrell have taken possession of the Ideal theater.

COLUMBUS, NEB.—North theater has been leased by Mr. Swan.

ELMCREEK, NEB.—Fred Frakes has taken over the Gem theater.

PALISADE, NEB.—A moving picture theater has been opened here by Krehmeyer & Wright.

SALEM, N. J.—New Fenwick theater has been opened.

DEMING, NEW MEXICO.—P. G. Sowris and P. G. Nenes have been appointed joint managers of the Grant theater.

SANTA FE, NEW MEXICO.—Santa Fe Amusement Company has been incorporated with a capital of $20,000 by W. S. Sargent, Levi A. Hughes, A. B. Renehan and Arthur Seligman. Will erect a $15,000 moving picture house on Water street.

SOCORRO, NEW MEXICO.—George Keith will convert the Chambon Hotel into a 130 by 30-foot theater building.

ALBANY, N. Y.—Delaware theater, on Delaware avenue, has reopened under the management of Thomas J. Murphy.

DUNKIRK, N. Y.—A two-story moving picture theater, 60 by 160 feet, with seating capacity for 2,000 people, is being erected at Central avenue. B. A. Aldrich is the contractor.

BUFALO, N. Y.—Charles E. Mott, 1330 Prudential building, is preparing plans for a one and two-story moving picture theater, 50 by 130 feet, to cost $35,000.

DUNKIRK, N. Y.—Tony Pulvino, 87 East Third street, plans to expend $3,000 in remodeling his moving picture theater.

ENDICOTT, N. Y.—Lyric theater, which is about completed, will be conducted under the management of Benjamin Dittrich.

GLOVERSVILLE, N. Y.—Moving picture theater is being erected for Allen & Palmer.

KEW GARDENS, L. I., N. Y.—Barlow, Benedict & Bradford have been incorporated. They will erect a $100,000 theater on Lefferts avenue. Lessee Greenwood Amusement Company.

LANSINGBURGH, N. Y.—Moving picture theater will be erected on site of Thames liverty stable, with seating capacity for 1,000 people.

PRATTSVILLE, N. Y.—W. W. Mase will establish a moving picture theatre in the Masonic building.

GRAND FORKS, N. D.—A. L. Zacheri has disposed of his interest in the Royal theater to P. Cornish.

FARGO, N. D.—Floyd Junkin has purchased the Isis theater.

GRAND FORKS, N. D.—H. O. Mugudge is now owner of the Foto-Play theater.

LAMOURE, N. D.—Rex theater has been leased by Wesley Johnston and Elmer Batterson.

CLEVELAND, O.—A moving picture theater, 38 by 154 feet, will be erected on Lorain avenue near W. Eighty-fifth street. It will have seating capacity for 650 people, and cost $45,000.

CLEVELAND, O.—Naly and Bender have disposed of the Olympic theater to M. E. Lovell.

CINCINNATI, O.—Hennegan Brothers have disposed of their interest in the Lubin theater to I. Frankel.

COLUMBUS, O.—Linkenheil Planning Co., 182 E. Columbus street, have the contract to remodel the Colonial theater for the Hart Operating Company, to cost $3,800.

CINCINNATI, O.—A new moving picture theater, The Gift, located on Vine street, has been opened to the public by McMahon and Jackson.

NEW BREMEN, O.—Crown theater is now being conducted under the management of Roma McCabe.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Hub Pictures Corporation Opens Exchange

New Boston Company Will Handle State Rights Picture Through New England—D. J. Horgan Is the General Manager.

By Richard Davis Howe, 80 Summer St., Boston, Mass.

BOSTON, MASS.—Another film distributing corporation has broken into the New England field, thus increasing the rapidly growing list of states rights organizations in this section. The new concern will be known as the Hub Pictures Corporation, and will exploit big features throughout the New England territory.

Daniel J. Horgan, former manager of the Boston exchange of the International Film Service, and at various times connected with the local offices of the Pathe, Metro and Fox organizations, has been elected treasurer and general manager of the newly organized company. His exceptional executive ability and wide acquaintance among New England exhibitors should prove a big asset to the new corporation.

Mr. Horgan plans to immediately commence a campaign in New England to get a firmly established clientele for the Hub Pictures Corporation in this section. John Glazier, formerly associated with the E. W. Lynch Enterprises, and the Acme Photo Plays, Inc., of this city, has been appointed by Mr. Horgan as exchange manager of the company, and will lend able assistance to him in his great "drive."

The present headquarters of the corporation are at No. 53 Church street, this city, formerly occupied by the Central Feature Film. Mr. Horan, acting for the Hub Pictures Corporation, purchased the entire stock of the Central Feature Film Company, and will exploit it together with other features, which he has bought and intends to buy later.

It is stated that several New York producers have signified their intentions of distributing their productions through the new company, and as Mr. Horgan is thoroughly conversant with conditions in the New England territory, there seems to be considerable foundation for this report.

"Uncle Tom" Playing in New England.

Boston, Mass.—Great success is attending the nation-wide tour of "Uncle Tom's Cabin," the famous picturization of the equally famous story, according to J. Mullaney, who together with William Pearson has formed the Uncle Tom's Cabin Company for the exploitation of the film throughout the United States. Mr. Mullaney who is in charge of the road tour of the picture is stopping in Boston for a short while, and is playing the picture at several cities and towns in New England. He is highly pleased with the reception that has been given him in most of the New England theaters he has visited. The picture is being played on a percentage basis.

With him, as a part of his company, Mr. Mullaney has a real New Orleans jazz band, which has made a decided hit with everybody. Mr. Mullaney conducts a street parade and concert preceding the showing of the film in each city and town, thus giving the picture widespread advertising and assuring a capacity audience.

The picture was played in the Loomer opera house, a moving picture theater in Willimantic, Conn., for three days and did capacity business. It was also exhibited at the Empire theater in Hartford, Conn., three days and crowds were turned away the opening night. The Empire has a seating capacity of 1,200 and every seat was filled at each performance. Poli's Meriden theater, Meriden, Conn., played the picture all one week, and did exceptional business. The Orpheum, New Bedford, Mass., has booked the film for this week, as has Al Allen, the popular and progressive manager of the Columbia theater in Attleboro, Mass.

Mr. Mullaney makes his headquarters in the Hegeman Printing Company of New York City. All business communications may be addressed to him there.

New England Theaters Help Hoover.

Boston, Mass.—Many "Four-Minute" speakers are busy in the moving picture theaters throughout New England this week, urging housewives to sign the food pledge cards. A large part of the theaters in New England are showing films and slides on food conservation.

Pine Tree State Letter

From John P. Flanagan, 81 Main St., Bangor, Me.

James W. Greeley Will Manage Portsmouth House.

PORTLAND, ME.—James W. Greeley, a well-known Portland moving picture man, has just assumed management of the Colonial theater at Portsmouth, N. H. The Colonial is the leading theater of that city, and books road companies, vaudeville and pictures. It is owned by the syndicate which took over the Greeley theater interests in Lewiston.

Bangor's Bijou Changes Policy.

Bangor, Me.—The Bijou theater has discontinued vaudeville until some time in January, 1918, and until that time will show to road productions, stock companies, and moving pictures.

The Park theater recently gave the Portland High-Bangor High football game on an animated score board. This game is of great local interest, and proved to be an interesting feature.

Lewiston City Hall to Be Picture Theater.

Lewiston, Maine.—Moving picture patrons are watching a controversy between T. F. Callahan, a prominent Lewiston politician, and the City Hall committee as to whether City Hall auditorium should be let for photoplay purposes. Mr. Callahan, who is an insurance man, says that the new fire risks makes it inadvisable to allow the hall to be used for that purpose.

M. Brownstein, financial backer of the picture enterprise, said: "You may depend on it, everything the inspector suggested me to do to insure the safety of the building I will do." Alderman Joyce said that at first he was opposed to the idea of pictures in the hall, but he figured that $80 a week (the rental price of the hall to Mr. Brownstein) to the city was clear gain.

The committee also had a patriotic motive in allowing the use of the hall for motion pictures, as under the terms of the contract the profits are divided 50-50, one-half going to war relief measures.

And as one member puts it, "anything we can do for the soldier at this stage of the game ought to be done."

Theaters Will Aid Hoover.

Bangor, Me.—The Maine Exhibitors' Association has offered its services in connection with the publicity on the Hoover food campaign. Like the newspapers, the moving picture men are besieged with applications for free publicity for all sorts of governmental activities just now.

J. P. Flanagan Gets Important Job.

Bangor, Me.—Your correspondent for Maine has been appointed city editor of the Bangor Daily Commercial, and will be pleased to meet moving picture men at his office, 81 Main street.

IN SOUTH CAROLINA.

By D. M. Bain, Wilmington, N. C.

City Council Keeps Sunday Tight.

COLUMBIA, S. C.—City Council in session this week, by a unanimous vote, refused to allow the motion picture theaters of Columbia to open on Sundays. The cantonment authorities had petitioned council for authority to open the theaters to provide suitable amusement for the thousands of soldiers who take advantage of Sunday, their only whole holiday, to visit the city, and one of the bitterest fights in the history of Columbia, suddenly died, and when council met to thrash the matter out, expecting a lively tilt with both sides, not a single individual appeared to speak for or against Sunday movies. The original petition was read, a vote taken, which was unanimously against the open Sunday.

The local motion picture managers took no active part in the fight, as sentiment was so strongly against the open Sunday that they felt it would be better not to openly support the movement. The decision by council here affects many other places in the state, which had hoped to take advantage of the Columbia fight to open the shows of their respective towns on the Sabbath day.

New Amuzu Theater Ready.

Southport, N. C.—The New Amuzu theater, being built by Price Furpless, is nearing completion, and will be open within the next sixty days. With its opening Southport will have a modern motion picture theater for the first time, the New Amuzu replacing the old theater of the same name, being a commodious building of brick construction.

In answering advertisements, please mention The Moving Picture World

Newark News Letter

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

Robinson Takes Over Strand.

NEWARK, N. J.—Newark's Strand theater at 118 Market street has been taken over by the owner of the structure, C. L. Robinson. The theater had formerly been run by a New York corporation, whose business methods did not suit Mr. Robinson.

Mr. Robinson has owned and managed several moving picture theaters, among which might be mentioned Proctor's Palace, Yonkers, N. Y., and Proctor's Grand, Albany, both of which Mr. Robinson leased to the Proctor interests.

Mr. Robinson has started a new policy of showing two high-class productions at each performance. Appropos of his new policy, Mr. Robinson had this to say to the representative of the Moving Picture World: "At least one feature at every performance will be a Triangle, as I consider that company to be producing the very best photoplays at the present time. The other feature will also be chosen discriminately and with an eye to the entertainment and education of my patrons."

Anothr innovation is a genuine jazz band of real Southern negroes who play patriotic airs and Southern melodies. "This is certainly going across in big style here," said Mr. Robinson in commenting upon the musical acquisition to his program. During the week of Oct. 21 the Hart picture, "The Cold Deck," was the chief attraction.

Israel Spark Files Trade Name.

West Hoboken, N. J.—Israel Spark of 1563 First avenue, New York City, has filed as the trade name of the moving picture theater at 530 Spring street, the City theater of West Hoboken.

Kiddie Play at City.

Newark, N. J.—Leon O. Mumford, the managing director of the City theater, Seventh and Orange streets, in line with his policy of presenting a special show for the children Wednesdays and Saturdays, had for his kiddie feature Oct. 27, "Modern Mother Goose." Mr. Mumford is experiencing exceptional fine results from his childrn's matinees.

A. M. Kennedy Agent for Goldwyn.

Fort Lee, N. J.—Aubrey M. Kennedy, Maine street and Jones road, is named as New Jersey representative of the Goldwyn Pictures Corporation.

"Lone Wolf" at Goodwin.

Newark, N. J.—Herbert Brenon's "The Lone Wolf," scored heavily when shown the week of Oct. 29 at the Goodwin theater, 863 Broad street.

War Tax on Patrons.

Newark, N. J.—From the many signs announcing the new war tax and stating "have your tax ready, please," it is quite evident that the local exhibitors intend to let the patrons pay the war tax imposed by the government to go into effect Nov. 1. One theater, the Newark, at 195 Market street, has lowered its prices so that the patrons will pay the tax without feeling its burden so heavy. The local exhibitors do not look forward to any considerable decrease in patronage because of the tax, but do look forward to some trouble in the matter of small change. Some local exhibitors, especially those having theaters in districts largely populated by the foreign element, anticipate some opposition to the added cost during the first couple of weeks, but they believe as soon as the people learn what the tax is for, and when they become accustomed to it, their patrons will gladly pay the tax.

Buffalo Filmdom News of the Week Past

City Theaters Will Net Uncle Sam About $1,500 a Week—Managerial Changes in This Territory—Notes from Other Points in Western New York.

By Joseph A. McGuire, 152 N. Elmwood St., Bualo, N. Y.

BUFFALO, N. Y.—Buffalonians have been thoroughly appraised through the newspapers of the Government's new war tax on theater tickets. It is not believed that the war tax will keep many away from the theaters. Buffalonians are enjoying industrial prosperity and are seeking amusements in a whole-hearted fashion.

It is estimated that the pennies, nickels and dimes that Buffalo theatergoers will have to pay as war tax on theater tickets will net Uncle Sam about $6,500 a week in this city. On ten large theaters the total box office receipts, it is said, normally total about $50,000 a week. The thirty large moving picture houses will have box office receipts of about $15,000 a week, netting a tax of $1,500, according to estimate.

Jack Lee Gets Management of the Madison

Buffalo, N. Y.—Jack Lee has been appointed manager of the Madison theater, formerly the Sun, at Broadway and Madison street, Buffalo. Mr. Lee is a practical showman, having owned and operated theaters in Coudersport, Pa., Batavia, Albion, Brockport and Corning. He will show feature pictures and comedies, changing programs daily. There will be a continuous show each Sunday with several special added attractions. The house has been thoroughly redecorated. Mr. Lee's staff includes Sherman L. Jones, assistant manager; Mrs. Lut, pianist; Marie Holley, treasurer; Mr. Vincent, operator; Phil Platt, chief usher.

Cherry Creek Theater Gives Dance.

Cherry Creek, N. Y.—After a recent performance at the Colonial, Cherry Creek, N. Y., the house was converted into an improvised ballroom. This is how the manager advertised on hand-bills the big extra attraction: "There will also be an old folks' dance all night. The ladies are requested to bring lunch. Hickok's four-piece orchestra. Mark Young, caller. Dancing 75 cents." The dance did not interfere with the regular evening moving picture show at 15 cents.

Exhibitors Bought Bonds and Boosted.

Buffalo, N. Y.—Buffalo exhibitors, exchange managers and their employees and patrons contributed magnicently to the second Liberty Loan. This city's response to the nation's call for a second loan amounted to $60,212,000. Many of the exhibitors and exchange men left their places of business for hours each day and successfully sought subscription. There were Liberty Loan booths in some of the theaters and many thousand dollars' worth of bonds were sold there. In their daily newspaper ads the theaters devoted considerable space urging customers "to do their bit." Twenty-five thousand cards used in connection with the campaign were distributed at the local houses. Those in the audiences who had bought bonds were able to indicate that fact on the cards and those who had not could fill out a request to have a representative call. The Buffalo Theatrical Managers' Association provided $200,000 in subscriptions.

Notes From Super Film at Syracuse.

Syracuse, N. Y.—Thomas W. Dooley, manager of the Super Film Attraction Co., of Syracuse, writes that his firm has secured the services of Harry N. DeVere as representative in Western New York, and L. J. LaCava, Eastern representative. His company has also installed and equipped its exchange with an up-to-date projecting room, which is a great benefit to exhibitors.

"We have just added to our list," said Mr. Dooley, "an Ivan production, 'Married in Name Only'; an Overland 'A Man's Law'; and a David Horsley, featuring Mary MacLaren, 'Her Bargain.' Our business on these subjects together with Ivan's production, 'Babbling Tongues,' has compelled us to order extra prints. We are also negotiating on several other big state right productions."

Exhibitors Worried Over Coal.

Buffalo, N. Y.—Buffalo exhibitors realize the coal situation in this city is becoming a serious problem. Owners of theaters are anxious to know where they are to get their winter's supply of coal, and they keep the local fuel administrator busy asking the same question: "Are we going to get coal in Buffalo this winter?"

Maritime Province News

From Alice Fairweather, St. John Standard, St. John, N. B.

M. W. Nathanson of Regal Films Visits.

ST. JOHN, N. B.—The most important news that has been heard lately is the amalgamation of the Regal and Triangle firms. M. W. Nathanson, general manager of the Regal, spent some days here last week arranging plans. This means that the Regal firm will handle World-Brady pictures, Goldwyn and Triangle, with specials also. The Triangle will be taken over November 1.

N. W. Nathanson, who is also managing director of the St. Denis theater, Montreal, and the Regent, Toronto, expressed himself very much pleased with prospects in the Maritime Provinces. He took the trip over to Halifax to meet the exhibitors in that town.

When questioned as to the managership, A. K. Mundee, of the Triangle, smiled and talked Triangle pictures.

"The Fall of the Romanoffs" is expected in this territory and will be given a trade showing here.

Imperial Theatre Changes Policy.

St. John, N. B.—The Imperial theater has signed contracts for the Famous Players and Artcraft pictures, I understand. This theater is also altering its policy and giving the Keith vaudeville acts which, previous to this time, did not come into this territory. The price of the best seats will be 25 cents downstairs with some 15-cent seats, and 15 cents upstairs. The boxes are to be 35 cents.

Notes of the Trade.

The Lyric theater will show "Joan the Woman" the week of November 5.

S. Starfield, of the Independent Theatre & Film Supply Co., reports the following bookings on "The Battle of Arras": New Glasgow, Trenton, Stellerton, Westville, Antigonish, N. S., Sydney, North Sydney, Sydney Mines, Glace Bay C. B., Yarmouth, Truro, Wolfville, Digby, Kentville, Hantsport, and Windsor; also a return booking on the same picture in Halifax, N. S.

Whitney Pier, New Glasgow and Halifax managers, booked Art Dramas one day each week.

The Imperial, Halifax, has signed for the Topical Weekly.

I. Soskins, of the Famous Players, returned to Toronto Friday evening.

J. H. Greer, of the Famous Players at St. John, tells me that contracts have been signed with N. V. Gastonguay, of the Orpheus theater, Halifax, for the Paramount and Artcraft productions; also that the Fenety's new theater at Fredericton will show these pictures and the Vogue theater at Woodstock.

Seattle Begins Higher Rates to Meet Tax

Many Theaters Are Asking Five Cents More for Seats—Cheaper Houses Have Not Yet Moved But Expect to Follow Suit.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—Exhibitors of Seattle and its vicinity have accepted the war tax very philosophically. They have for the most part already prepared their patrons for the necessary raise in prices through the medium of announcements from the screen, and most of the downtown theaters in the city put the higher admission prices into effect this week, beginning October 21. The Clemmer, which had already raised to 20 cents in the evening and 30 cents for loges, has established its matinee admission, also at 20 cents, instead of 15 cents, and the loge tickets sell at 35 cents now. The Liberty raised for the first time this year from its flat admission price of 15 cents to 20 cents for both afternoon and evening, and its loge seats are 30 cents. The Coliseum will raise to 20 cents on October 28. All the twenty cent houses have raised the children's admission price to 10 cents.

The Rex is playing a special feature at 25 cents straight admission this week, but will raise its regular matinee price to 20 cents next week, that being already its evening price. The Strand's old prices of 15 cents in the afternoon and 20 cents in the evening have not yet been raised.

The five and ten cent houses have not yet raised, and the managers are in a quandary what to do. Before they knew of the extra assessment of 15 cents per reel per day which the exchanges have added to the price of films they had planned to simply charge the public the exact amount of their tax per ticket, but now most of them think that they will have to raise the admission five cents, and they are rather dubious about the effect on their patrons. Some of the less hopeful of the neighborhood and small town exhibitors express the belief that the tax will mean the closing of many of the smaller houses. So far, however, they are not letting pessimistic apprehensions cause them to give up before they have given the new order of things a trial, and the next two or three weeks will show how the motion picture fan accepts it.

John Hamrick's Little Theater Opens.

Seattle, aWsh.—John Hamrick opened his new theater at 416 Pike street on October 24 with "Broadway, Arizona." As first announced, Mr. Hamrick intended to call his new house The Regent and to show a program composed mostly of second runs, but he changed his plans on both these points. He has advertised the house as The Little theater and is showing first run Triangle pictures. Since this change in policy naturally the plans for admission prices were changed. Twenty cents for the evening and 15 cents for the afternoon are being charged, instead of the first planned price of 10 cents straight.

New House Manager at the Mission.

Seattle, Wash.—Harold E. Daigler, formerly house manager at the Coliseum, has been transferred by the Greater Theaters Company to their Mission theater.

De Luxe Loses Two Best Salesmen.

Seattle, Wash.—Mike Rosenberg, manager of the De Luxe Feature Film company, is bewailing the fact that the war has taken to the training camps two of his best salesmen, M. Neider and Albert Finkelstein. Mr. Finkelstein was drafted and has gone to Camp Lewis, while Mr. Neider joined the ambulance corps. Mr. Rosenberg's two brothers, Al. and Louis, are now traveling for the firm. Al. has just returned from six weeks' trip through the Montana territory, where he found it hard to get their regular prices for film, on account of the strikes in the mines and crop failures. Heretofore Montana has been the best part of the Northwest territory.

V. M. Schubach New Metro Salesman.

Seattle, Wash.—V. M. Schubach is new road man working out of the Metro office. H. B. Dobbs, who is now in the Southern Washington territory, is sending back reports of good business.

Other Metro Notes.

B. F. Rosenberg, of the Metro company, returned from a hurried trip to several points in Oregon this week, and reports conditions very good. He persuaded a number of exhibitors, so he states, who were frightened by the film tax, to raise admission on Metro nights.

E. R. Redlich, of the Metro company, is back in the city after a short business trip.

Seattle, Wash.—All the employes of the Greater Theaters Company, which owns and operates theaters in Seattle, Portland, Spokane and Butte, have invested in one or more Liberty Bonds.

Spokane News Letter

By S. Clark Patchin, 1811 East 11th Ave., Spokane, Wash.

Getting Ready to Cover Tax Charges.

SPOKANE, WASH.—The habit of going to the theater will become more expensive in Spokane November 1. Along with theatergoers throughout the United States patrons of the moving pictures, vaudeville houses and road attractions here will swell the war fund with every admission they purchase to a theater.

The "deadhead" will be a thing of the past, for under the new law all theater managers are obliged to collect the tax even from those who have passes. He is not permitted to pass anyone through his door with the exception of bona fide employees of the theater or city officials who are "on official business."

At this writing, October 23, a majority of the theater men are undecided as to how they are going to collect their war tax from their patrons. Some favor raising the price 5 cents in order to get the one cent required for each 10 cent ticket, while others are discussing the plan of having the producers and distributors charge less for their more expensive films thus saving the tax in this manner. They plan to hold a conference before November 1 to make final arrangements.

The Clemmer Abandons Children's Shows.

Spokane, Wash.—The Clemmer theater has abandoned its Saturday morning children's matinees, which have been a feature of its activities for three years. Dr. H. S. Clemmer, manager, announced that all bookings made for the season had been canceled.

"Parents this year, for some reason, failed to co-operate with us in our desire to furnish special children's programs at these matinees," he said. "The programs can not be given without such co-operation. The attendance had fallen off so much that further matinees are impossible. We have been asked to present pictures which we can not possibly do for one performance only with the attendance that has greeted our efforts."

"Swiss City" Plans Ready.

Spokane, Wash.—Archibald Rigg, a Spokane architect, was successful in the plans he presented for the new "Swiss City" to be constructed at Camp Lewis. Work is to be started at once upon six new motion picture theaters. This is being built by Spokane and Coast men to provide amusement for the 40,000 soldiers stationed at the camp. Only clean amusement will be permitted.

"Bab's Diary" Makes a Hit.

Spokane, Wash. — Marguerite Clark scored a big success at the Clemmer in the first of the Mary Roberts Rinehart sub-deb stories, "Bab's Diary." Mary Roberts Rinehart visited Spokane last summer, and was entertained by the society women of the ciay, and due to this additional interest was manifested in the production.

Wisconsin Theater Notes.

By Frank H. Madison.

With Wisconsin Exhibitors.

NEENAH, WIS.—A. A. Green, formerly manager of the Neenah theater, now associated with the Bluebird corporation, is to be manager of a new motion picture and vaudeville theater, which will be erected next spring on North Commercial street, Neenah. Variety attractions will be supplied by the same circuit which supplied Appleton and Oshkosh.

Livingston, Wis.—James Hird has sold his interest in the Coker Entertainment Company to Frank Parke Blanchard, and the company has been renamed the Parke Theater Company.

Wfnter, Wis.—The Pomerlo building, formerly a saloon, has been leased by Manager Carter for his moving picture theater.

Milwaukee, Wis.—The Downer theater has made plans to install a large orchestra organ. A new house policy includes the future addition of Wednesday and Friday matinees.

Platteville, Wis.—Realizing the interest which attaches to the soldier boys from Platteville, Manager Jack De Sommers of the Gem theater, contracted to have films made of the local company stationed at Waco, Texas.

Appleton, Wis.—The Appleton theater was used for the annual safety day given by the Kimberly-Clark Company, of this city, and the Neenah Paper Company of Neenah. Pertinent moving pictures were used.

Notes from the Dakotas.

Aneta, N. D.—A. G. Torfin of Aneta, has leased the Bain opera house at Bainsville, Mont., and will operate it as a moving picture show.

Tioga, N. D.—H. A. Laske has leased the Bijou theater from John Doyle.

Sentinel Butte, N. D.—The opera house has been leased to J. H. Kane who has opened a moving picture show.

Nebraska Jottings.

Edgar, Neb.—The Edgar opera house has been leased to Summerville Brothers.

Palisade, Neb.—A moving picture show has been opened by Krenmeyer and Wright.

Chester, Neb.—Dr. Brugh has sold the Gem theater to A. W. Hindman.

West Point, Neb.—Seth Oaks and John Carroll, of Oakland, have purchased the Ideal Theater from Emil C. Feehner, who has returned to his home at Stanton.

Columbus, Neb.—William Swan, proprietor of the Swan theater, has purchased the equipment of the North theater, and has taken the lease on the house. He will operate it on Saturdays and Sundays. The lease on the North theater was relinquished by M. M. Rothleitner.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Western Canadian Letter

By Charles Thomson 645 Burrard Street, Vancouver, B. C.

Russian Art Films Shown.

VANCOUVER, B. C.—N. S. Kaplan, of the Russian Art Films, has just paid a visit to Vancouver to introduce the Russian Art pictures which will be handled by the Pathe exchange. A screening of the first of the series, "The Painted Doll," was given at the Columbia theater. All the local exhibitors, newspaper men, and a few other invited guests were present. Mr. Kaplan gave an interesting talk on the scope and purpose of the Russian pictures, and after the screening a buffet supper was served in the ladies' parlor of the theater. The general opinion was that if the balance of the series are on the same level as the first, the pictures are all that has been claimed for them.

Novel Lobby Display for "The Garden of Allah.

Calgary, Alta.—One of the most lovely lobby displays ever seen in Calgary is the desert scene reproduced in the lobby of the Allen theater for "The Garden of Allah," which has been showing for the past three days.

This display has undoubtedly caused much comment on the originality of the idea, also the manner in which the decorations were carried out in detail, the sand, representing the Sahara, and the Arabian tent, which is the box office, the palms, Oriental draperies, etc., went to make the desert scene very realistic.

Another Allen in Famous Players.

Calgary, Alta.—Mo Allen has arrived in Western Canada. This makes three Allens in the film business in Western Canada. Mo has taken charge of the shipping department of the Famous Players office in Calgary.

I. H. Allen, who has been in Western Canada for over two years, is now on the road for that company, covering the Alberta and British Columbia territories.

H. J. Allen, treasurer of the Famous Players Film Service, Ltd., and director of various theater enterprises, is the general sales manager of Western Canada for the Famous Players and the Monarch Film Company, Ltd.

The Monarch Film Company, in addition to handling all the selective subjects, including Clara Kimball Young, Alice Brady, Norma Talmadge and Constance Talmadge pictures, is also handling the Mary MacLaren series, and reports much success with these films.

Daylight Theater Raises Prices.

Saskatoon, Sask.—Exhibitors in Western Canada, for the most part, increased their admission prices. Whereas the prices were formerly 10 and 15 cents, they will now be 10 and 20 cents. The largest adherent to this policy is Frank Miley, of the Daylight theater, Saskatoon, one of the finest theaters in Saskatoon.

In Moose Jaw, the Allen theater, as well as the Savoy theater, has increased its admission prices to 20 cents.

In Regina, the Rex theater has increased its admission price.

In Calgary, the Allen theater has increased its admission price.

In the case of the smaller towns, while many of these will continue to run at 15 cents, it is the intention of the majority of exhibitors to run, at least, one production weekly at 25 cents.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

No Price Agreement in Portland

Exhibitors in Suburbs Not Able to Agree on United Price Raise to Meet War Tax—Low Priced Vaudeville Houses Remain the Same.

By Abraham Nelson, Majestic Theater Building, Portland, Ore.

PORTLAND, ORE.—After a series of meetings held at the club rooms of the Motion Picture Exhibitors' League of Oregon to decide upon a united price raise to meet new war conditions, the admission situation as it concern suburban exhibitors is in a more chaotic condition at the time of this writing than ever before. It seems to be every man for himself on the price question.

Two East Side five-cent theaters, the Home and the Empire, have agreed to go to 10 cents for adults. J. B. Washtock, of the Victoria, says his house will command 15 cents as the top price after November 1. W. A. Ayres, of the Sunnyside, indicates that he will collect only the additional tax required by the government and that his 10-cent price will stand. W. A. Graeper, at the Union avenue, has been showing at 15 cents during the past few weeks and getting away with it in fine style.

Low Priced Vaudeville Remains Same.

At one of the first of the series of price raise meetings, all discussion indicated that a united price raise would be effected, based upon the reports that the Hippodrome and Strand, low-priced vaudeville and picture houses and the greatest competitors to the straight photoplay theaters, would raise to 15 cents. The Hippodrome announced on October 26 that it would collect only the additional government tax and this announcement again disorganized the suburbanites.

Price Raise Planned Throughout State.

Reports by road men and visiting exhibitors are to the effect that up-state exhibitors will collect an extra nickel instead of merely the war revenue. C. C. Ferguson, Baker theater, Newberg, goes to 20 cents on the first of November. Percy & Moran, Rialto theater, Medford, have advised Sol Baum, manager for Bluebirds, that the prices on those productions in Medford would hereafter be 10, 20 and 30 cents. Camas, Washington, which has been getting 10 cents, will go to 15, and Goldendale, Washington, heretofore 10 and 15, goes to 15 and 20 cents.

Small Towns Cut Regular Shows.

One of the harmful effects of the war tax promises to be the closing of small theaters to regular program business. One road man returning from small towns in southern Washington reports he was unable to book regular features at all because the exhibitors were hereafter going to play only the biggest attractions in order to command unusual prices. He said the exhibitors were more scared by the possible effects of the tax than anything else.

Musicians' Queer War Time Proposition.

Seizing upon the price raise by downtown exhibitors as an excuse to modify their demands, the musicians' union has sent the following notice to theater managers employing union music: "Take pleasure in notifying you that where increase in your price of admission is just sufficient to cover War Tax, our scale of wages for musicians will remain as at present."

Inasmuch as the downtown houses have raised their admission more than the war tax, they will be compelled to pay their musicians more than at present, while vaudeville theaters, which have not raised, will continue to pay the old scale under this ruling.

15-Cent Tax Declared Outrage.

Portland, Ore.—That the concerted action by exchanges in demanding 15 cents per reel per day from exhibitors to meet the war tax levied on producers savored of the happy days when the patents company had the exhibitors collectively by the tail, was the sentiment expressed at the Exhibitors' League rooms on October 23 at the most rousing meeting ever held by the organization. According to the views voiced at the meeting exhibitors would not have felt so much that exchanges were holding them up if increases in film rentals had been made rather than the tax. It was the seemingly arbitrariness of the whole business in face of all the contracts signed by exhibitors that caused the feeling. Resolutions were adopted by the league setting forth the exhibitors' ideas on the subject.

Among the out-of-town exhibitors who came a long way to attend the meeting were: Ross Nelson and C. W. Henkle, Isis theater, Independence; O. C. Smith & Son, Orpheum theater, Dallas; George Bligh, Bligh theater, Salem; F. H. Park, Lyric theater, Molalla, and A. E. Laflar, Oregon theater, Salem.

W. A. Graeper, vice-president of the league, presided at the meeting.

Hurrah for Mutual!

On Thursday, October 25, two days after the protest meeting, Mutual sent a circular letter to exhibitors advising that the 15 cent tax would not be demanded. On Friday a crowd of exhibitors gathered on Film Row, and gave three cheers for Mutual. Several cancellations of service other than Mutual were reported by exhibitors to the writer, the cancelling exhibitors saying they were going to take their business to Mutual at once.

Winstock Says, "Unjust."

Addressing a meeting of the Motion Picture Exhibitors' League of Oregon, Melvin G. Winstock, veteran showman and film authority of the Pacific Northwest, said: "I do not see any justification for the 15-cent per reel per day tax; it is not a fair proposition. Our company does not intend to levy such a tax upon the exhibitor." State rights men in this territory have not as a rule made the 15-cent charge as a tax.

Mrs. Bergner Now in Control.

Portland, Ore.—After roundabout deals having been made involving Medford and Ashland theaters, Mrs. O. F. Bergner, of Ashland, a recent visitor in Portland, advises that she has purchased the Hunt interests in Southern Oregon and now controls the Page and Star theaters in Medford and the Vining theater in Ashland. The Ashland house has belonged to Mrs. Bergner for some time, and about a month ago it was reported that she had sold to Mr. Hunt.

De Luxe Boys in the Army.

Portland, Ore.—Louie Rosenberg, De Luxe Feature Company, sojourning in Portland taking care of his picture "Redemption," showing to big business at the Peoples, reports two of the De Luxe organization in the army. Al Finkelstein, road man, was drafted and is now at American Lake, and N. Neider, also road man, enlisted a few weeks ago.

Hart Breaks All Records.

Portland, Ore.—Manager E. J. Myrick, of the Liberty, reports that "The Narrow Trail," with William S. Hart, broke all attendance records at the big Jensen & Von Herberg house during its week's run. In appreciation of this business Jensen & Von Herberg subscribed $100,000 in Liberty bonds in Portland.

Salesmen and Managers Dine Together

Philadelphia Salesmen's Association Tenders Dinner to Exchange Members on October 27—Wit, Humor and a Good Feast Enjoyed.

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

PHILADELPHIA, PA.—The Motion Picture Salesmen Association of Philadelphia on last Saturday night, Oct. 27, held their first annual banquet. The dinner was tendered to the local exchange managers and nearly every manager along film row cheerfully responded and materially assisted with its success. During the evening Sam Ford presided as toastmaster and as a token of esteem was presented with an auto-strop safety razor by R. Eugene Goldsmith in behalf of the association. L. George Ross of the Mutual proved the big card of the evening. His impersonations of various men connected in the industry were exceedingly funny and rare. His comedy even exceeded those of the paid talent, most of whom went home early. The dinner, cigars, cigarettes and the brew made everybody cheerful. Among the home talent who volunteered were Dan and Wm. Heenan, Bert Moran and J. Haslett. The popular men and all the managers present made speeches. The managers and salesmen present represented the following exchanges: Paramount, Artcraft, Goldwyn, Perfection, Metro, Wm. Fox, World, General Film, Pathe, Bluebird, Peerless, Select, Triangle, Mutual, Foursquare, Masterpiece, Greater Vitagraph, George Kleine Adv. Co., Electric and Universal.

The committee in charge was G. Mailard, president; E. W. Booth, vice-president; E. N. Martin, secretary and treasurer; D. Heenan, sergeant-at-arms; S T Ford, ex-president, and S. Lefko, recording secretary.

Post Better Than Express for Cheaper Films.

Philadelphia, Pa.—Oscar Morgan, sales manager of the Paramount, has experienced considerable success with the parcel post delivery of their cheaper films. He states that the advantage lies in the fact that there are more mail trains available over several roads than express companies' trains, thereby insuring quicker deliveries.

M. Greenwalt Arranged for Liberty Slides.

Philadelphia, Pa.—To M. Greenwalt, manager of the Stanley Advertising Co., goes the honor of arranging for the first showing of the Liberty Bond slides in over 300 theaters in behalf of the big campaign which just closed so successfully.

Perfection Takes More Room.

Philadelphia, Pa.—Bert Moran, manager of the Perfection company, announces that it has taken over the entire second floor above their present headquarters to facilitate the shipping and receiving of films and in order that they may enlarge their first floor business offices. The entire building at 1309 Vine street, both interior and exterior will undergo extensive alterations and considerable painting will be applied where it will do the most good.

Local No. 307 I. A. T. S. E. Pleased.

Philadelphia, Pa.—L. Krouse, business manager of the Local No. 307, I. A. T. S. E., states that the new wage scale for operators has been met here in a most satisfactory manner by the local exhibitors Mr. Krouse is preparing to attend the American Federation of Labor convention to be held in Buffalo in the near future.

New Company Buys Old Lubin Plant.

Betzwood, Pa.—The 385-acre tract of land at Betzwood, formerly owned by the Lubin Film Company, has been purchased by a new Philaedlphia concern, which will manufacture films on the premises. The promoters of the new company promise to build up a large plant at Betzwood. The property has a frontage of 3,500 feet on the Schuylkill River and Indian Villages and Western Villages, already established there, give the promoters an advantage for the enactment of photoplays. Mansions and other essential buildings are also already built. The officers of the new concern are: Clarence Wolf, president; Ira M. Lowry, formerly of the Lubin forces, vice-president; Charles F. Wagner, treasurer; directors, Edwin Wolf, Ben Wolf, Louis Wolf, Morris Wolf, Leonard A. Blumberg, Ira M. Lowry and Clarence Wolf.

"Daughter of Gods" Coming Back.

Philadelphia, Pa.—Arrangements have been perfected whereby the Stanley Company has secured the rights to exhibit the Fox production, "A Daughter of the Gods," featuring Annette Kellerman, in this city, and it is announced that the first theater at which this million-dollar masterpiece will be presented at popular prices will be the Victoria, and it will be the big feature there during the entire week commencing Monday, November 12.

Masterpiece Film Got Midget Comedies.

Philadelphia, Pa.—B. Amsterdam and L. Corson of the Masterpiece Film corporation have secured the Midget Comedies for exclusive distribution in this territory. The popular Lilliputian artists in the principal roles are Paul Faulus, Jimmy Rosen and Adie Frank. Wm. Karrer already reports many successful bookings from up the state. This exchange has recently installed a projection room which is under the capable supervision of Sam Harris.

"Intolerance" at Popular Prices.

Philadlphia, Pa.—"Intolerance" will be presented at several theaters that are under the direction of the Stanley company during the month of November. By this arrangement the public who were unable to see this spectacle when it was presented at prices up to $2.00 last season, will be enabled to enjoy it at popular prices of admission. "Intolerance" will, under the Stanley plan, be presented at the Great Northern on Monday, Tuesday and Wednesday, November 5, 6 and 7. On Nov. 12, 13 and 14, West Philadelphians will have the chance to see it at the Imperial theater, and the residents of Germantown will get their opportunity on November 15 and 16.

Popular Has Many Short Subjects.

Philadelphia, Pa.—David Barrett, who recently opened the Popular exchange at 1331 Vine street, announces that they have over 1,500 short subects ready for immediate bookings.

Theda Bara's Camille Postponed.

Philadelphia, Pa.—Following the much advertised announcement of the first presentation of the Fox production "Camille," with Theda Bara, at the Arcadia theater, the management was compelled to postpone the showing of this picture, pending a decision of Common Pleas Court No. 1. In its place the initial presentation of Marguerite Clark in "Bab's Burglar" was given for the week of October 29.

No Tax on Five Cent Theaters.

Philadelphia, Pa.—A question has been raised concerning movie theaters which charge five cents in the afternoon and ten cents at night, and the revenue officials here have been asked to decide whether the new war tax applies to the five-cent charge as well as the ten, the latter being the maximum and liable to the levy under the law. No ruling has been made on the point yet, it was said at revenue headquarters here last week, the matter having been referred to Washington for settlement. [The theater pays no tax in the afternoon; but pays when it raises its price to ten cents.]

Interesting Pennsylvania Theater Notes.

Olyphant Pa.—Tom Bible formerly of Philadelphia is meeting with considerable success as manager of the Bell theater.

Haleton Pa.—C. R .Block who until recently managed the Star theater in Wilkes-Barre, has been guiding the destinies of the Campbell theater here for the past month with good results.

Providence, Pa.—The M. E. Comerford Amusement Co. has taken over and reopened the Palace theater in this town. They have also planned to remodel the Savoy theater in Wilkes-Barre.

Shamokin Pa.—J. G. Higgins & Son, who are building a new up-to-date theater, have secured a full projection equipment of Simplex machines from Swaabs, in Philadelphia.

Philadelphia, Pa.—Lewis Bell severed his connection swith the Paramount and is now representing the Bijou theatre of Atlantic City.

Capital City Notes

Washington Film Boys Make Fine Soldiers.

Washington, D. C.—The bugle is calling for Rudolph Berger, for the examining board at Scranton, Pa., has declared him physically fit and a fine chap to send abroad to help win the fight for democracy. Manager Berger of the K. E. S. E. exchange, may soon become Private Berger of Uncle Sam's Sammies. All the fellows in the local film circle hate to part company with their old friend and to a man they wish him luck. A rumor has just come up from Camp Meade which says that now it is "Sergeant" Guy Brandt (formerly assistant manager under Mr. Berger) and one has to stop and think of the declaration he made when the call came—he'd win something before he was stopped.

Washington is proud of its boys in the ranks. A postal card has just come up from the big camp at Anniston, Ala., from Mel. Crouch, former employee of the Crandall company, and brother of George (Cotton) Crouch, one of the best known youngsters in the film game; he's doing fine. Fred Gooch, who is also at Camp Meade is winning name and fame for himself as an entertainer, and one could go down the line and single out a baker's dozen or more whom the trade misses.

Victor L. Abbey Joins K. E. S. E.

Washington, D. C.—Victor L. Abbey, well known throughout this territory by reason of his connection with the local branch of the Mutual, for which he has held sway over the serial department, has parted company with that concern and has joined K. E. S. E. as salesman.

Had 'Em Chasing Elusive Pennies.

Washington, D. C.—There's one youngster in the motion picture industry of this city whom his fellows declares sits up nights thinking how to put over something useful, many times evolving that which is unique. That man is George (Cotton) Crouch, manager of the Ninth and E streets house of the Crandall Amusement Company, and private "sec." to the boss.

If they did not know it on November 1, all of the exhibitors of Washington are well aware now of the depletion of the penny market. But what has bcome of the pennies? That's what's bothering the boys.

Mr. Crouch foresaw the coming of this difficulty and sought to prepare in advance. He handles all the funds, supplies and whatnot for all of the Crandall theaters, so he figured that for his own houses, the Avenue Grand, Apollo, Knickerbocker and the Savoy he'd need "a slew of coppers." He marshaled a group of

newsboys and offered them one dollar and one cent for each one hundred pennies they could scrape up, and furnished them with a bunch of big bills to start work on. If you think you could make a living changing dollar bills into pennies just consult one of these boys.

The brightest of the lot was the hardest worker, and at the end of the day he found that he had earned just 65 cents; he had tramped all over the lot, but when he turned in his bunch of pennies he found that someone had short-changed him and he was minus fourteen cents. A whole day for 51 cents.

All of the city's exhibitors are being hampered by the lack of small change, of which there is a great famine. They cannot get pennies from the banks, for the banks are limited to three thousand per day, and moving picture theaters are not the only organizations looking for "chicken feed" to aid in gathering the tribute for Uncle Sam.

Many Exchanges Cramped for Space.

Washington, D. C.—April 1 is moving day in Washington, but the film exchanges are no respectors of time or time-worn customs, as may be evidenced from the reports in these columns of the flitting from present addresses of the General, Paramount, Select and Capital. There others that would move could they, but find better quarters than those they now possess. The film industry in Washington has expanded beyond expectation during the past couple of years; this is a humming, bustling film city. Pathe and V. L. S. E. have recently moved into enlarged quarters. Goldwyn is getting out of the McLachlan building. Sidney B. Lust has long been cramped for room in the building at 903 E street. L. M. Day, president of the Metro company in this city, outgrew the exchange at Ninth and D streets a long time ago Mutual moved and so did Universal, both getting more floor space, so that when all these are considered the film topography of Washington during the past year has changed so that any of the exhibitors in the more far distant points of the territory, who have not "been up" for ten or twelve months, relying too strongly on the belief that they can find all their old friends at all the old stands, are very likely to get lost.

Two Managers Will Share Vault.

Washington, D. C.—The Capital correspondent this week delights in references to taxes and moving; he dislikes very much writing about anything else for the reason that it's in the air. But there are moves and moves and this little story has to do with a move on the part of the Fox Film Corporation and the Universal to get their homes in shape to comply with the regulations governing motion picture film exchanges which are scheduled to go into effect with the coming of the new year.

When the World man made his rounds this week he found Carl Senning, manager of Fox, moving around with a pencil and very large pad of paper, taking an inventory of space and deciding upon a rearrangement of his establishment following the completion of the work soon to be undertaken that will result in his having a fine film vault which he will share with his next door neighbor, Manager Wales, of the Universal. The Fox company has just renewed its lease to its present quarters at 305 Ninth street for a term of three years with a privilege of renewal for an additional two years. Both companies will take advantage of the opportunity of having the fall housecleaning take place in conjunction with the construction of the vault, so while Mr. Senning on the one side is directing paperhangers and painters, Friend Wales on the other side of the wall will be performing a similar stunt in a neighborly way.

New Commissioner Wants to Sweep Clean

Capital City Exhibitors Do Not Object to Reasonable Regulation, but Unjustified Criticism Hurts—No Trouble Expected.

By Clarence L. Linz, 622 Riggs Bldg., Washington, D. C.

WASHINGTON, D. C.—Exhibitors of this city may be compelled to use placards announcing "Standing Room Only" when all of the seats in their respective houses are occupied, if Commissioner Gardiner has his way about it. The Commissioner was appointed but a very few weeks ago, and already he is making himself felt in many ways.

He is very earnest, but is being led to make many statements as to future activities that after he is on the job a while he will be forced to smile at. Almost in the same breath, he is quoted as saying that strict enforcement of the regulations prohibiting overcrowding at motion picture theaters would be demanded, and that exhibitors should take heed that if persistent violations are found he will ask a jail sentence for the offenders; that he will probably take up with his colleagues on the board the adoption of an amendment to the regulations which will require the exhibitors to display the sign referred to when all seats are sold; then in another part of the paper he urges a $10 license fee for dogs, and announces that speeding of automobiles and bootlegging would not be tolerated. Some day's work.

Washington exhibitors may have to appeal to their brothers in the other cities to use their good efforts to curb some of the things that are tried out on Washington. They do not object to reasonable regulation and they want to keep their houses in best shape, but they do object to adverse advertising that gives the impression that there are great fire hazards and that the people take their lives in their hands when entering a motion picture theater.

Fire Marshal Nicholson was detailed to make a round of the theaters to observe conditions. It is reported that he found no cases of violations of the fire regulations, and that he so informed his chief. Commissioner Gardiner stated that he was aware that the regulations requiring the aisles to be cleared are observed, but, in his opinion, the danger lies in the crowds that congregate back of the rails. He further stated that the Commissioners have ample power under the act of February 26, 1892, to regulate the moving picture theaters and that he would recommend to the board that adequate steps be taken to remedy these dangerous conditions.

Taxes Are Indeed Heavy.

Washington, D. C.—No letter from the National Capital would be complete at this time without at least one reference to that all-interesting subject of taxes. Poor Mr. Exhibitor, he gets caught coming and going, if not for direct taxation at least for the collection of the mite demanded by Uncle Sam from all entering the portals of his theater. Of course, aside from the possible demoralizing effect on his business, the exhibitor is not particularly concerned with the amount of money that will pour from the box offices into the coffers of his uncle—what bothers him more is the tax he has to pay himself for the privilege of remaining in business, the amount of the tax based on the number of seats he has in his house.

During the three months ending with September 30, the first quarter of the present fiscal year, proprietors of theaters, both legitimate and motion picture, museums and concert halls paid, on the basis of the number of seats in each of the establishments taxed, the sum of $438,280.87. This sum is greatly in excess of the taxes paid for the same privilege during the corresponding quarter of 1916, amounting to $278,309.48, the increase this year being $159,971.39.

The seat taxes paid during the month of September, 1917, amounted to $47,728.70, an increase of $20,677.06 over the corresponding month of 1916, when the payments totalled $27,051.64.

General Film Has to Move.

Washington, D. C.—The big news this week is the pending removal of the exchange of the General Film Company from the Bank of Commerce and Savings building at Seventh and E streets, Northwest, to "Somewhere in Washington." Anyone who has been house hunting, office hunting or exchange hunting in this city knows what a big order it was that the Government put up to Manager A. J. Nelson when representatives of the War Department stepped in and said the building was needed for war purposes.

The Bank of Commerce and Savings building, one time more familiarly known as the "Film Exchange Building," having housed a number of exchanges, is located just across the street from the Provost Marshal General's department. It has had the General Film Company as its tenant for about seven years. Nowhere in America is floor space so scarce as in Washington, so that the film company will be up against a tough proposition.

The Government wants possession in thirty days—that means December 1. The company will be joined in its predicament in a minor way by the Capital Film Company, W. White manager, which also occupies space in the building. This concern also has a place in Raleigh, N. C., and handles state rights propositions in a commercial way. Any number of buildings have been taken over in a similar manner by the Government so that now it is almost impossible to get even an office room, let alone the vast amount of floor space required by a modern film exchange.

Both Paramount and Select Exchanges Move.

Washington, D. C.—While the General Film Company is being evicted by the great war, a double move is on by the Paramount and the Select corporations. The first goes from 525 Thirteenth street, Northwest, to 421 Tenth street, Northwest, on November 14. The move means going from a one-floor exchange to a two-story building where each floor has more space than the one now occupied.

Speaking of the change, Manager Barron states that Paramount will now have one of the best in the city. There is being expended in fixtures alone the sum of $5,000, and everything is going to be up-to-date in every particular. The building will conform to the requirements of the new fire regulations which are scheduled to go into effect on January 1. There will be a vault and all other like improvements as demanded by the city authorities.

The Select Pictures Corporation will remove its business from 811 E Street, Northwest to the quarters evacuated by Paramount. Manager Vivian Whitaker is naturally well pleased with this checkerboard proposition for he will get a much better exchange than the one he now occupies. Unlike Paramount, Select now has two floors and goes to a one-floor place and will benefit by the change.

Two Theaters Darken.

Washington, D. C.—Darkness has invaded Washington and no more do the twinkling lights peep out from the Carolina theater at Eleventh street and South Carolina avenue or the Eastern theater on Eighth street. Both are located in Southeast Washington. The Carolina was recently operated by Francis Painter.

Pennies for the Tax Scarce in Cincinnati

Newsboys Get a Premium of Five Cents on a Dollar for Coppers, So That Managers Can Make Change—Patrons Willingly Meet the Tax.

(From Kenneth C. Crain, 307 First National Bank, Cincinnati.)

CINCINNATI, O.—Preparations for meeting the war tax imposed on persons attending theaters and other places of amusement occupied much of the attention of exhibitors during the week preceding November 1, as many of them were somewhat at sea regarding the manner in which the tax was to be collected and accounted for, others being under the impression that they could absorb the tax themselves, as a competitive measure, and thus avoid inflicting upon their patrons the inconvenience of paying the extra pennies represented by the tax.

It was emphasized by the Federal authorities, however, that exhibitors could in no way pay the tax themselves, but that it must actually be paid by the theatergoer himself, as a personal tax, in addition to the price fixed for his admission ticket. For instance, it was pointed out that if a theater manager increased his admission charge to twenty cents, in the anticipation of absorbing the tax out of the increase, he would not be able to do so, but would have to charge his patrons an extra two cents. He can make his price what he pleases, but he must advertise it as his price. The tax is added to it.

These matters having been made clear to the exhibitors, all prepared by providing themselves with extra tickets to cover the tax, and with pennies to make change. I. Libson, manager of several of the largest houses in the city, ran into an unusual state of affairs when he was gathering up $50 worth of pennies for his three downtown houses. He found that the banks could not supply him with the required amount, and was reduced to the expedient of buying pennies from newsboys at a premium, paying $1 for 95 of the copper coins. In this way he secured the number he desired. Exhibitors anticipated some confusion in explaining the tax to their patrons, but nowhere was any unwillingness on the part of the public to pay Uncle Sam's ten per cent seen, and, on the contrary, managers of the big "legitimate" houses said that many people buying tickets in advance were quite disappointed at not being taxed, when they were prepared to pay the extra amount cheerfully. No reduction whatever in attendance is looked for.

"Woman God Forgot" Plays a Great Week.

Cincinnati, O.—The engagement of the fourth Farrar picture, showing the famous prima donna in the great Artcraft production, "The Woman God Forgot," had a great week at the Walnut theater, with no advance in admission charged. The regular schedule of Walnut prices, 15 cents in the afternoon and 15 and 25 cents in the evening and on Sunday, prevailed, although the newspaper comments were that the film was to be classed with the great spectacular attractions which have been shown here at prices ranging up to $2. Crowded houses were the rule, and a return engagement will probably be arranged for.

Takes Nearby House as Overflow Theater.

Cincinnati, O.—The management of the Bon-Ton theater, on Woodburn avenue, in Walnut Hills, has adopted a clever and unusual method of taking care of its excess patronage, which would otherwise have to be turned away. The second door from the Bon-Ton, and adjoining the Bon-Ton airdome, is the Mars theater, another moving picture house, which has not been used for some months. The Bon-Ton management made arrangements under which it is now using the Mars when there is an unusually large crowd, as on Saturday and Sunday evenings, running the same show in both theaters, just as if they were one large house. The Bon-Ton seating capacity is limited, and this expedient enables the house to take care of almost double the number of people it could otherwise accommodate.

"The Crisis" One of the Season's Best Hits.

Akron, O.—"The Crisis" was one of the best attractions of the season at the Strand, according to the management, a week's run being the unusual tribute accorded the film dramatization of the Winston Churchill novel and play. Prices were not advanced for the engagement.

Leo Udry Promoted.

Cincinnati, O.—Leo Udry, for some time head broker in the Cincinnati Famous Players' branch, has been chosen assistant to L. W. Foster, sales manager of the Famous Players Film Service. Mr. Udry is an able worker and was formerly connected with General Film. He is well liked and known to virtually every exhibitor in the Cincinnati territory.

Dayton News Letter

By Paul Gray, Alhambra Theater Bldg., Dayton, Ohio.

Comedian Murray Has Many Friends in Dayton.

DAYTON, O.—Business at the Strand theater this city, is always above par when any of the Mack Sennet comedies featuring Charlie Murray are shown. The World's representative recognized in "A Bedroom Blunder" a man who has at least a thousand personal friends in Dayton. Charlie is the brother of Ed. Murray, editor of the Labor Review, published in this city. Charlie Murray is a former member of the famous comedy team of Murray and Mack.

Prominent Scotch Theater Man Loses Valuable Papers in Dayton.

Dayton, O.—A. E. Pickard, who is in Dayton on a world tour studying the problems of the motion picture industry, and who is proprietor of four theatres in Glasgow, Scotland, lost four important business letters while here and offered a liberal reward for their return. One of the letters contained a signed contract for the foreign rights to a recent states right release. Mr. Pickard arrived in the United States in January and toured the Eastern, Southern and New England States and Cuba. Mr. and Mrs. Pickard also toured the West and Northwest by auto. In an interview Mr. Pickard declared that Dayton for its size had some of the most beautiful theaters in the country. He was especially interested in the new Dayton theater, in the process of construction. Mr. Pickard is building at the present time in Glasgow a theater that is to have quite a few features of the Auditorium here.

Small Fire at Dayton Theater.

Dayton, O.—Owing to the presence of mind of Manager Pete Rayburg and his assistants, what would no doubt have been a panic was averted and the entire audience at the New Globe theater was emptied in a short time when a fire broke out at this house last week. Much praise is due the operator, who bravely stuck to his post even though the fire looked dangerous for a while. Such was not the case, however, and the blaze was soon extinguished. The house is situated in Dayton's downtown district and enjoys a large patronage, thanks to the efforts of one of Dayton's most popular managers, Pete Rayburg. He is a brother to the owner and manager of another one of Dayton's theaters, the New Lyceum, managed by Valentine Rayburg. The Lyceum is about one square distance from the Globe and there is quite a keeen competition to see who gets the crowd, which is useless, however, for at this time both houses are doing an exceptional business. The Globe operated as usual the day after the fire.

Harry Ellsworth Is Sick.

Dayton, O.—Harry Ellsworth, a former Daytonian, who was responsible for the production of the Oberammergau pictures which have been played over the entire country, is lying sick in a New York hospital. Mr. Ellsworth is a prominent manager and has many friends who deeply regret his illness. Mr. Ellsworth's real name in civil life is Harry Fieght.

Notes of the Trade.

Gil Burrowes, manager of the Auditorium, Dayton, invited several newspaper men along with the World's representative to witness a private showing of Fox's "The Conqueror," with William Farnum. It was declared by all a winner, and all those present thought the picture would be a success if played at the Auditorium.

B. F. Keith's theater in Dayton has done very good with the war pictures they are showing, and Daytonians declare that the "Retreat of the Germans" are the best war pictures they have seen.

At present the only houses in Dayton using the Pathe pictures are those controlled by the Keith interests.

Manager Rayburg of the Lyceum in Dayton states that business is very good at his house, even though competition is strong. The Lyceum plays second run features in Dayton, and although they have been seen before, the pictures still have drawing power. Mr. Rayburg says the Fairbanks pictures are the real winners.

Ohio Court Sustains Sunday Show Fine

Decision Makes Every Theater Owner in State Liable for Sunday Shows If He Opens House—Photoplays Classed With Spoken Plays.

From M. A. Malaney, 218 Columbia Bldg., Cleveland.

CLEVELAND, O.—A decision, far-reaching in effect, if enforced, was handed down last week by the Court of Appeals, sitting in Cleveland.

The Court sustained action of the County Court of Medina County, Ohio, in fining William Standen, an exhibitor of Wadsworth, O., for keeping his theater open on Sunday.

The decision virtually makes every theater owner in the state liable and defines the law as respecting theatrical performances to apply to photoplay performances. It is not thought, however, that executives of Ohio cities will enforce the ruling, unless some reformer influences insist upon it.

Judge Leighley, who wrote the decision, said that it affects every exhibitor within the jurisdiction of the Court, and lawyers say it goes further and affects every exhibitor in the entire state. The judge said, however, that enforcement of the law is up to the police or authorities of each city or town.

"If the police fail to act," said Judge Leighley, "any person may cause the arrest of an exhibitor by swearing out a warrant before a justice. It is true that this law was passed 30 years ago, before moving pictures were ever dreamed of, but we feel the legislature would have exempted moving pictures in 1911, had the members wanted them exempted. At that time the

law was amended to permit Sunday baseball games."

Standen based his appeal on a claim that photoplays are not "theatrical or dramatic performances" prohibited by the state law.

Montgomery and Hagman Buy Another Theatre.

Cleveland, O.—Montgomery and Hagman, owners of the Golden Eagle and Camera theaters, Cleveland, have added another house to their string. They purchased the Orpheum theater on Wade Park avenue. These progressive managers are rapidly coming to the front.

New Sager Theatre Opens.

Akron, O.—The new Sager theater, Akron, was opened this week. It seats 350 and is located at Cole and Grant avenues. The house was built and will be operated by V. Sager.

Cleveland Screen Club Perks Up.

Cleveland, O.—An effort is being made to inject new life into the Screen Club The luncheons will be held every other Wednesday, hereafter, and a speaker will be on hand to make the meetings interesting. Last Wednesday, October 31, Jack Raper, a Cleveland newspaper humorist, gave a talk on "The High Cost of Living."

M. Printz, corresponding secretary, and William Friedman, recording secretary, of the Cleveland Screen Club, have resigned, and the executive board has appointed S. A. Gerson, of the Buckeye Poster Co., corresponding secretary.

George Heimbuch Flies Service Flag.

Cleveland, O.—The first "service flag" to adorn a Cleveland theater was displayed last week at George Heimbuch's Superior theater. It had four stars. One operator, one usher and two piano players are in the service, out of six employees.

George now has lady musicians and hopes to keep them, unless they are drafted for the Red Cross nurses.

Interesting Canadian Jottings.

Toronto, Ont.—The Strand theater, Toronto, held a houseful for a midnight show on Monday, October 29, when the first Hoffman Foursquare special production in Canada was screened for the benefit of Canadian film men. The feature was "The Bar Sinister" and the presentation was staged under the auspices of Manager Harry Law of the Toronto branch of the Metro Film Service, Limited, Canadian distributors of the Hoffman releases.

Winnipeg, Man.—The Province theater, started the presentation of noon-hour performances on Monday, October 22, under auspicious circumstances. This downtown house was well filled for the first mid-day entertainment, which included the screening of a Nestor comedy and a news reel. The management arranged a high class concert to attract business men and women of appreciative talent.

Toronto, Ont.—T. O. Byerle, manager of Bluebird, Montreal, spent the week of October 22 with President Clair Hague of the Canadian Universal in Toronto.

Toronto, Ont.—When the attendance at the Imperial theater, 408 Queen street East, Toronto, began to fall off precipitately, Manager William Sturgess started to worry. Every night many of the people took coughing and sneezing spells and large numbers left the house. They did not have colds and the cause of the trouble was very apparent. Sturgess invoked the aid of the police. A number of plain clothes men decided to take in the picture show. A few minutes after the show started they took in a youth by the name of Sidney Oldfield on the charge of disorderly conduct. He had blown in the price of admission for nothing because he started to blow Chinese powder around the house.

Many Reels Seized in Toronto by Censors

Censors Change Method of Certifying Approval and Exhibitors Get Into Difficulty Matter Has Been Taken Up With Provincial Treasurer.

By W. M. Gladish, 1263 Gerrard Street East, Toronto.

TORONTO, ONTARIO.—There has been considerable excitement in Toronto film circles over the action of the Provincial authorities in seizing thirty-two reels which were being screened at various theaters of the city. The seizures were made during the course of three days—following a raid on Ottawa theaters for the same purpose. Somewhat of a crisis between exchange managers and Provincial officials was reached as a result of the action, and one film man went so far as to lay the facts before Hon. J. F. McGarry, the provincial treasurer.

A representative of the Government paid a visit to a great many houses during the three-day drive. The thirty-two films which he took were not passed by the censor board according to his claims. At the same time, the same films bear the imprint of the official seal as having been examined by the board, according to the exchange managers. The latter declare that the censor board and the chief inspector's department is at fault and that the films should not have been seized at all. The exchange managers are also wrathy because of statements appearing in the daily press to the effect that the reels taken had not been seen by the censor at all.

Change in Approval Certificates.

According to information gathered by the Toronto representative of Moving Picture World the unfortunate situation arose through a change in arrangements for approval certificates by the Censor Board. Up to the middle of September the board had been using a certificate form, commonly called a "tag," to show that a picture had been passed. In addition each film was stamped with the official seal. On or about September 15 the censor board began to use a reel binder in place of the certificate forms. These binders were of inferior quality, it is declared, because the strings pulled out, after which they could not be used. The censor board then went back to the use of the certificate forms temporarily. These changes caused confusion in the exchange offices, it is said.

The usual procedure under the Theaters and Cinematographs Act for the exhibition of an uncensored picture is a Government prosecution and a fine for the offense. In this instance, however, the above facts have been placed before Hon. Mr. McGarry and, at this writing, it remains to be seem what action will be taken.

Incidentally, at one time the Ontario Board of Censors decided to punch holes in every film to show that it had been examined. It was pointed out to the board, however, that the films would be almost destroyed if the six other censor boards in Canada decided to use the same method. It was also pointed out that in case of damage in the section of the film which bore the punch marks it would be impossible for an exchange to make a necessary repair. This system, therefore, was not adopted.

Vaudeville Houses Fined for Showing Film.

Toronto, Ont.—Two very interesting court decisions have been handed down by Recorder Semple of Montreal with respect to the liability of vaudeville houses to pay the annual moving picture theater license.

Test cases were brought by the city against two theater managers, J. A. Emile Gauvin, of the Arcade theater, 859 St. Catherine Street East, Montreal, and Edmond Desmarteau, of the Family theater, 1374 Notre Dame Street West. Both were accused of operating moving picture theaters without a city license. Counsel for the defendants, N. K. Laflamme, K.C., argued that moving pictures were merely a side issue with the houses and that the exhibitions of single-reelers were merely programme fillers.

In each case the defendant was sentenced to pay a fine of $25 and costs and to take out moving picture licenses at once on the basis of seating capacity at the regular rate of 85c per chair per year. Gauvin's license will cost him $720.80, while that of Desmarteau will amount to $1,139.85.

Wounded Soldiers Guests of Peter Griffin.

Toronto, Ont.—Wounded and sick soldiers at the Toronto Base Hospital were the guests of Peter Griffin of Gr ffin Pictures at a presentation of "Civilization" in Massey Hall, Toronto, on Thursday, October 25.

Manager Mitchell's New Magazine.

Toronto, Ont.—Manager Mitchell of the Regent theater, Toronto, has brought out a brand new weekly feature in the shape of a printed publication called "The Screen Magazine." It is a twelve-page book of heavy coated stock, attractively made up and generously illustrated with Goldwyn and other stars. The contents include newsy paragraphs about the Regent, its policy and coming attractions. A slide on the screen tells patrons to ask for it at the door. It is marked "Five Cents the Copy," but this is an old gag as the magazine is intended for free distribution among regular and prospective attendants. The magazine carries itself because of outside advertisements.

Regal Films Gets "Macbeth."

Toronto, Ont.—Regal Films, Limited, have acquired the Canadian rights for the film production of "Macbeth" with Sir Herbert Tree in the title role.

H. E. Stonge to Manage New Oakwood.

Toronto, Ont.—The Oakwood theater, which will be one of the largest suburban moving picture theaters in Toronto, is rapidly nearing completion. This house, which will seat 1,400 people on the one floor, is in the St. Clair avenue district. H. E. Stonge, formerly manager of the Vermont and U-Kum theaters, has been appointed manager of the new theater. Mr. Watt has succeeded Stonge at the U-Kum theater.

High Praise for "Battle of Arras" Film.

Toronto, Ont.—Hon. A. E. Kemp, the Canadian Minister of Militia, has written a strong letter of recommendation for the war view serial "The Retreat of the Germans at the Battle of Arras," which is controlled in Canada by the Perkins Electric Company and which were screened in instalments during the last three week of October at Shea's Hippodrome, Toronto. Mr. Kemp has written as follows:

"I would be glad if every man and woman in Canada were to see these pictures—the most vividly interesting series that has yet come from the war zone. They cannot fail to be a source of inspiration to all who see them, illustrating as they do the unfailing cheerfulness, the indomitable spirit and the resourcefulness of our Canadian soldiers in all the difficult and trying conditions of modern warfare."

Music Publishers' Tax Ruffles in Detroit

J. H. Kunsky Stigmatizes Demands of the Music Publishers as Wholly Unjust and Arbitrary—Many Local Exhibitors Agree With Him.

By Jacob Smith, 718 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—The more Detroit and Michigan exhibitors think about the tax on music the more furious they become. They well recall the time not very long ago when the music publishers were paying cash to performers to "plug" songs and now they want to tax theaters for every seat in their house. Well, this is what John H. Kunsky, operating ten theaters in Detroit (who has absolutely refused to pay the tax), has to say on the proposition:

"Let it be understood from the outset that the music tax is not a war levy, nor an increase in production cost due to the war, not a Liberty Loan assessment. The music tax is a most unjust and arbitrary demand for money visited upon the motion picture industry. The Kunsky organization has refused to pay the music tax. War taxes, increased wages and the raise in cost of everything that enters into a well-managed motion picture theater has been met, but a daily tax placd on every seat in a theater, occupied or unoccupied, for the privilege of playing certain selections as a part of the entertainment, after the orchestrations for these selections have been bought and paid for at a fair price is nothing less than a rank imposition. We will protest this tax until the authors and publishers are made to see the injustice of their demands. The Kunsky organization intends to spend money for new libraries of non-taxable music rather than pay a tax on music that has already been purchased. After all, music is made popular by its rendition in the theaters, and it will soon be apparent to the publishers that much of the sheet sale in the five and ten cent stores and department stores comes from the patrons of the motion picture theaters."

In the stand taken by Mr. Kunsky he has the support of practically all of the Michigan exhibitors. Not a single one so far is paying the tax, nor do they intend to. There are increasing expenses enough right now without incurring more.

How Detroit Theaters Will Meet Tax.

In most theaters of Michigan, the war tax will be added to the regular price of admission. Yet there are a few theaters where the tax will come out of the gross receipts, instead of adding it. It is not for a correspondent to be the judge of the exhibitor's business, yet he has a right to express himself, which is to the effect that this is the greatet opportunity the exhibitor has ever had to make the public pay the tax and he is foolish not to do it for his own good. As a matter of fact, the tax was meant for the public—it is not an exhibitor's tax unless he makes it so. The reason why the government insists that the theater post its price and the war tax conspicuously in the ticket office is for the protection of the exhibitor. Mr. Kunsky of Detroit, Mr. Butterfield of Battle Creek, both operating big chains of theaters in Michigan, are adding the tax to their regular prices. We know of a number of instances where exhibitors are increasing from 10 to 15 cents and from 15 to 20 cents, and announcing that "two cents of this covers the war tax," and the additional increase covers all other war taxes. Exhibitors must not overlook the fact that they are being called upon to pay 15 cents per reel per day additional—besides a war excise tax, a personal income tax and a tax on profits. If ever the time was ripe and opportune for increasing prices just slightly—that time is now, so "for the love of Mike," Mr. Exhibitor, don't think of standing the tax yourself—pass it on.

E. H. Forbes is now traveling Michigan for the United.

Bay City Theater Destroyed.

Bay City, Mich.—Fire on Tuesday morning, October 23, did $10,000 damage to the Wenonah theater, Bay City, Mich., one of the prettiest houses in the state. The orgin of the fire is still unknown. The damage was confined to the back part of the building. R. P. Leahy, manager, says it will be rebuilt at once.

Change at the Jewel Exchange.

Detroit, Mich.—Ralph Pielow has resigned as manager of the Jewel Productions, Inc., exchange in Detroit, and is succeeded by Ira Aaronson, former manager of the Cameraphone theater in Pittsburgh.

Ray J. Branch With Select Pictures.

Ray J. Branch, formerly manager of the Detroit office of the United Theater Equipment Corporation, is now Michigan road representative for Select Pictures.

Dawn Masterplay Moves to Owen Bldg.

The Dawn Masterplay Co., handling "Redemption" and "The Whip" for Michigan, has moved to handsome new quarters at 501 Owen building, Detroit. This concern, although in business a short while, has made a lot of warm friends in Michigan. "Redemption" is proving a big money-getter for Michigan exhibitors showing it, while "The Whip" had its premiere at the Washington theater the week ending November 3, and it did well. A. S. Hyman and I. M. Freiberg comprise the firm. They contemplate the purchase of several other film attractions. They told the World representative that they would probably buy not to exceed six big pictures the first year.

G. A. Gregg is Drury House Manager.

Detroit, Mich.—G. A. Gregg is the new house manager of the Drury Lane theater. His father owns the lease on the theater. The rental of the theater is $25,000 per year.

Jacob Wenzel Sells Theater.

Detroit, Mich.—Jacob Wenzel has sold his theater at 140 Michigan avenue, Detroit, to Joseph Optner, who built the Circle, Arcade and Castle on Hastings street, and who formerly was with Jones, Linick and Schaffer in Chicago.

Curran Booking "Intolerance."

Detroit, Mich.—Jack Curran has arrived in Detroit to arrange Michigan bookings on "Intolerance." He is making his headquarters at the Hotel Statler. His price, according to strict orders from New York, is $200 per day for this picture, no matter what size the theater may be.

Building New Theaters.

Battle Creek, Mich.—Lee DeCamp, a Grand Rapids architect, is drawing plans for a new theater in Alpena, Mich., and two new ones in Battle Creek, Mich.

Detroit, Mich.—The Regent, Miles and Orpheum theaters show pictures free in connection with their vaudeville. The Colonial has discontinued big features, having changed its policy to two-a-day for vaudeville.

Atlantans Must Pay Pennies With Tickets

Managers Decide to Let the Patrons Pay the Tax and Provide Ample Coppers to Make Change—Begins November First.

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

ATLANTA, GA.—Atlanta moving picture theaters will begin on November 1 the collection of a war tax imposed by the Government. Managers announced Monday that the public would be required to pay the bill, as the law expressly states that the patrons, not the proprietors, are to bear the burden.

The tax at 10-cent theaters will be 1 cent; at 15-cent theaters it will be 2 cents, and at 30-cent houses the extra assessment will be 3 cents. The 5-cent houses will not collect a tax, and children under 12 years will have to pay a tax of only 1 cent, no matter what house they attend. Persons entering the theaters on passes will have to pay the tax, just as if they had bought tickets. Even policemen and firemen, unless they are strictly on a business mission, will have to dig up.

In order to facilitate matters the various Atlanta managers have of course secured big supplies of pennies for change. They have requested that the public aid by having the correct change when possible.

Fire in Theater at Brunswick.

Brunswick, Ga.—A Brunswick moving picture audience quietly walked out of the Bijou theater recently when the upper portion of the playhouse burst into flames and thus prevented a stampede. As a result not a person was injured, although the theater was badly damaged. The loss, which is quite heavy, is covered by insurance.

New Policy Announced by Odeon.

Atlanta, Ga.—Announcement has just been made by the management of the Odeon theater that a new service has been secured for the popular Peachtree street house. In the future the Odeon will present first-run Triangle dramas and Keystone and Triangle comedies. Pictures showing from 10 in the morning until 11 at night.

Don't Want Lingerie Pictures.

Atlanta, Ga.—There'll be no more motion pictures in Atlanta showing "women almost wholly dressed, but yet displaying a lavish amount of lingerie." Such is the edict of the Atlanta board of review of motion pictures, which has just issued a booklet covering the policy and standards of motion pictures in Atlanta.

However, the screen can, it is indicated, show pictures of women wearing no clothes at all, provided the film was passed by the National Board prior to January 17. Such pictures probably would include those of Annette Kellerman and others of this character only. There also will be no more prolonged, passionate love scenes, nor underworld scenes accompanied by a lesson of "permanent profit or enjoyment," or extreme sex plays.

The principal recommendtion of the board is that moving picture theaters be established over Atlanta especially for children. The booklet is published by the committee of review of motion pictures, consisting of J. H. Mason, chairman; J. F. Alexander, Emile Breitenbucher; W. L. Percy, ex-offico, and J. W. Peacock, secretary, representing the board of trustees of the Carnegie Library of Atlanta.

Loew's Grand Holds Anniversary.

Atlanta Ga.—Loew's Grand theater is one year old this week, and Manager Schiller is having a big birthday party all week for the theater and its patrons. The "birthday party" is in the nature of two exceptional bills of vaudeville and pictures, fittingly celebrating the first anniversary of the advent of Loew's vaudeville in Atlanta and its showing in the Grand theater.

Michigan News Letter

By Frank H. Madison.

Women's Clubs to Survey Pictures Again

TRAVERSE CITY, MICH.—The Michigan State Federation of Women's clubs at its twenty-third annual convention adopted a resolution providing that a thorough survey be made of the moving picture theaters of Michigan, with the view of obtaining proper legislation at the next regular session of the Legislature to control the class of pictures shown in the state.

Garson Company Sues Select in Michigan.

Montrose, Mich.—The Harry I. Garson Production Company has filed suit for $5,000 damages against the Select Pictures Corporation. James C. Kent, salesmanager of the Garson company, filed an affidavit claiming possession of one print of the film "Poppy" produced by the Norma Talmadge Film Company. A writ of replevin was issued and the films which were being shown in a local theater were seized. The Garson company claims a contract giving it the legal right to "Poppy" and other feature films.

Michigan Theater Notes.

Laurium, Mich.—Johnnie DeLo and Wallace Anstess have taken over the management of the Lyric theater and will conduct it as a vaudeville and moving picture house. DeLo has been manager of the house for several months.

Big Rapids, Mich.—Fitzpatrick & McElroy of Chicago, leased the Colonial theater. They also have purchased the Princess, which will be closed.

Lansing, Mich.—Moving picture shows have been opened at the Gladmer theater.

Theater Jottings Across Illinois.

Decatur, Ill.—Ray Colvin has sold his interest in the Orpheum theater to A. Sigfried. The Orpheum, which shows pictures, will be managed by Paul Witte, who also is manager of the Bijou.

Waukegan, Ill.—The Swartz theater has been reopened by Charles H. Takacs, who a few years ago was manager of Chatterton, at Springfield.

Rockford Ill.—Marguerite Clark, in "The Amazons," was shown at the Pal mtheater for the benefit of the People's Nursing and Hospital Aid association.

Waukegan, Ill.—The Elite theater has installed a new pipe organ.

Lincoln, Ill.—The Star theatre has been experimenting with moving pictures on Sundays. The first shown was "The Life of Our Saviour," and a percentage of the proceeds were given to the Commercial Club.

IN DETROIT.

Frisco Exhibitor in Detroit.

Detroit, Mich.—Howard J. Sheehan, managing director of the Rialto theater, San Francisco, and a brother to Winfield R. Sheehan, general manager of the Fox Film corporation, was in Detroit last week. He told the World correspondent that Detroit had many fine theaters, but he still clung to San Francisco as being the real show town. Here are some of the things Mr. Sheehan believes in in the conduct of a big theater with week attractions: Don't give too many short reels.

Don't put on a cheap vocalist. If you are giving the highest class film attractions, don't cheapen your house with a cheap singer. The two don't go hand in hand. Mr. Sheehan believes in the best organist, and not so large an orchestra. Too large an orchestra is not necessary to play the picture—in fact, it makes too much noise and detracts from the picture. On the other hand, get a good organist, and make him render the overtures. Change the bill around—don't stick in the same rut all the time with the same old policy—shift the program around to make it different.

Many Minneapolis Houses Add Five Cents

After a Series of Meetings to Discuss Ways of Handling the New Tax, a Large Percentage of Theaters Decide to Increase Rates.

By John L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

MINNEAPOLIS, MINN.—Exhibitors of the Twin Cities held a series of meetings in St. Paul and Minneapolis last week and as a result admission prices in 95 per cent. of the theaters of the two cities are now five cents higher than previously.

According to reports every house in St. Paul raised its admission prices Sunday, October 28, five cents. The New Garrick, in St. Paul, is now charging 20 and 15 cents; the New Princess, New, Majestic, Starland, Alhambra and Blue Mouse are now charging 15 cents; The Gem and Cort are now charging 15 cents instead of a dime. The new policy was announced in the newspapers of St. Paul by the exhibitors' body for several days.

In Minneapolis the New Garrick raised from 20 and 15 cents to 25 and 20 cents last Sunday; the Strand went from 15 and 20 cents, as did the Lyric and the New Unique, New Aster, and Crystal, and New Garden went from a dime to 15 cents. The gateway theaters are said to have raised their prices from 5 to 10 cents. The suburban houses also raised their prices, according to reports, with the exception of the Lyndale. The Bijou was the only business section theater not to raise its admission.

Although there was a slight dropping off in patronage noted the first three days of the new policy receipts did not show any noticeable decrease. Weather conditions in the Twin Cities during the first three days of the new policy are believed to have had a good deal to do with what slump in business that was noted.

Theater and Newspaper Show Patriotic Film.

Minneapolis, Minn.—Manager Braham of the Strand, and the Minneapolis Journal were hosts to about six thousand school children of Minneapolis at a series of five special matinees on "The Man Without a Country," October 29 to November 2. The children were admitted on presentation of coupons clipped from the Journal, and for which privilege the Journal gave over a thousand dollars' worth of advertising space and publicity. The feature was highly recommended by Col. A. L. Parmerter, Fort Snelling, various clergymen, city officials and critics, and Mr. Branham enjoyed a good week's business as a result.

John Margoles Joins Universal.

Minneapolis, Minn.—John Margoles, formerly with the United Theatres company, has joined the Universal film exchange in the sales department. Fred S. Meyer of the Universal has gone to Duluth for a two days' business visit.

Police Order "Price Mark" Off.

Minneapolis, Minn.—Following the second day's showing of "The Price Mark," featuring Dorothy Dalton, the New Lyric here was forced to take the feature off by order of the police. Virginia Pearson in "Thou Shalt Not Steal" succeeded the Paramount feature. Manager Keough of the New Lyric has booked "The Garden of Allah" for showing the week of Nov. 11.

Interesting News Jottings.

St. Paul, Minn.—Film catching fire on the machine at the Gem theater here did considerable damage to the operating room at the theater last week, but coolheadedness on the part of James G. Gilosky and William Sobelman, managing the theater, prevented any disturbances among the audience.

St. Paul, Minn.—Manager Morton S. Nathan, of Starland, has received the co-operation of the St. Paul Dispatch and Pioneer Press and the Golden Rule department store in advertising "The Man Without a Country," which begins a week's run at his theater November 4.

Minneapolis, Minn.—Manager Dan Donnelan of the local Mutual branch exchange has announced that upon advices from John R. Freuler his exchange will not charge 15 cents per reel tax in the future.

Minneapolis, Minn.—Manager Billy B. Watson of the New Garden theater has changed his house policy with the arrival of new admission prices and in the future he will show the best first run features available. "The Fibbers," featuring Bryant Washburn and Virginia Valli, will begin a four-day run at the New Garden Nov. 4 and "On Trial," "Idle Wives," "Princess Virtue" are among future productions coming to the theater.

Business Notes from the Exchanges.

Minneapolis, Minn.—Manager Edward A. Westcott of the Fox exchange has returned from a two-day business visit to Chicago.

Manager J. Earle Kemp of the Westcott exchange has returned from New York, stating that he will announce the name of a big production he has secured territorial rights on, within the next few days. Mr. Kemp also renewed a contract with T. A. Burke for the latter's services for a long period. W. Gribble has been added to the Westcott exchange's "Intolerance" road force.

Earle D. Perkins has been appointed manager of the Supreme Feature exchange's Fargo, N. D., branch and Lee A. Horn has been made manager of the Des Moines branch. Manager Conhaim of the Minneapolis headquarters has announced that a Sioux Falls, S. D., branch exchange will be opened within a short time.

Victor C. Hodupp, New York representative for the Pathe, spent several days in Minneapolis last week talking over business conditions with Harry Buxbaum, new Pathe exchange manager, here.

Julius Bernheim, former manager of the Minneapolis Laemmle exchange, has gone to Los Angeles on a winter's pleasure trip.

Manager Michalove of the Triangle exchange has reported an even hundred contracts for Hart and Fairbanks re-issues during the last three weeks.

Manager Stombaugh of the Standard exchange has announced the acquisition of sixteen Hart features.

Louis J. Coen, manager of the Minneapolis Metro exchange, spent two days in Mliwaukee the past week on business. Harry Cohen, New York Metro representative, who has been in Minneapolis for the past eight weeks, has returned to New York headquarters.

Manager L. C. Larsen of the Minneapolis General exchange has announced that the General will soon release a serial entitled "A Daughter of the U. S. A."

Visitors in Minneapolis.

Minneapolis, Minn.—Among the visitors to Minneapolis' film row last week were Thomas Furniss, Rex and Lyric, Duluth, Minn.; Frank Phelps, Grand, Duluth, Minn.; T. J. Abeln, Holdingsford, Minn.; Mrs. Hoffman, Amboy, Minn.; McCarthy Bros., Fargo, Aberdeen and Watertown, S. D.; T. C. Torgeson, Swinging Door, Dawson, Minn.; A. M. Erickson, Palace, Hector, Minn.; N. E. Young, Up-To-Date, Ogilvie, Minn.; Mr. Gallant, Gilbert, Minn., Messrs. Dryer and Nicholson, Garden, Rochester, Minn.; "Doc" Robinson, Comfrey, Minn.; Ralph Parker, Sunbeam, Duluth, Minn., and Stanley Smith of the Princess theater at Sioux Falls, S. D.

Kansas City Theaters Are Not Slacking

Exhibitors Are Doing Their Bit for the Great Cause Both by Buying and Selling Bonds and Lending Screens to Government.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, MO.—Kansas City exhibitors have done more than their part in the recent drive on the sale of Liberty Bonds, in that in addition to heavy subscriptions on their own part, they effected the presentation of a perfect program of "four-minute" speeches. Once every night in every theater in the city, during the campaign, one of these speeches was given. A different man was on the platform of a theater every evening, the advantage of this being that some speakers were more capable of presenting the question than others. The Kansas City men got together and planned the programs and selected the speakers, who included judges, city officials, and business and professional men. These men were well known men, capable of reaching people unaffected by other means of solicitation. So it is readily seen that a good portion of Kansas City's oversubscribed purchase of bonds can be indirectly attributed to the zealous efforts of Kansas City moving picture theater owners.

A. A. Bourg Will Travel for Vitagraph.

Kansas City, Mo.—A. A. Bourg has been made traveling salesman for the Kansas City Greater Vitagraph Office to succeed C. F. Doles, who has resigned his position to go into the oil business. Mr. Bourg comes to Kansas City from New Orleans. He began his new work October 29.

T. W. Talbot Will Manage U. Exchange.

Kansas City, Mo.—H. W. Talbot has been made manager of the local office of the Universal Film and Supply Co. to succeed D. O. Reese, who recently resigned. Mr. Talbot held the position of assistant manager of the local office prior to his taking charge of the office. He took active charge of the company's office here October 24. He is an old Universal man, having been associated with that company for the last nine years. He has had considerable experience in exchange management as he was associated with Atlanta, St. Louis, Cairo, Illinois offices of the company. During this service he has familiarized himself with all the lines of work handled by the Kansas City office, and should undoubtedly prove an ideal man for the position, as he has the technical knowledge and the business personality necessary for such an office.

Standard Film Gets Out Newsy Weekly.

Kansas City, Mo.—The Standard Film Corporation is putting out another little magazine worthy of attention in that, unlike many other publications of its kind, it contains current news items of the work of the exhibitors in the territory. An example of this is a story of the recent convention of Kansas exhibitors at Manhattan, Kansas. It also contains cuts and stories of the different stars appearing in productions released by the Standard company, advertising hints, personal notes of the exhibitors, such as the building of new theaters and the like, and other things of interest to the exhibitor. The paper is edited by L. D. (Pep) Balsley, manager of the Kansas City office of the company. Mr. Balsley was formerly manager of the advertising department of the Paramount office here, and has had similar work with the International Harvester Co. here.

L. B. Douglas Promoted.

Kansas City, Mo.—L. B. Douglas, who has been advertising and publicity manager of the Universal Film and Supply Co. for the last few months, has been made assistant manager of the local office. He has been with the company for the last three years. He fills the position left vacant by the resignation of J. Erwin Dodson, who is now working with another local exchange for the present.

Wichita High School Puts in Picture Machine.

That moving pictures are becoming more essential to education each day is brought out by the installation of a projection machine in the Wichita, Kansas, high school. It is planned to use the machine for assembly programs, as well as to provide entertainment or public meetings and conventions that are quite frequently held in the high school building. The machine was installed by B. W. Truesdale, vice-principal of the school. He will also install a stereopticon in the near future.

K. C. Feature Film Has Two New Men.

Kansas City, Mo.—The Kansas City Feature Film Co. announces the signing of two new men. Harry H. Young, formerly head of the serial department of the Universal Co. at Kansas City, will assist G. E. Akers. L. W. O'Niel has been added to the poster department.

Louis Stahl Will Go to St. Louis.

Kansas City, Mo.—Louis Stahl, a booker at the Kansas City Feature Film Company here, has been transferred to the St. Louis office of the company, where he will work in a similar capacity.

Homer Gill Leaves Local Universal.

Kansas City, Mo.—Homer Gill, formerly head of the Supply Department of the Universal Film and Supply Co. here, has gone to Chicago, Illinois, where he will take a position with the Enterprise Optical Co.

Edgar Cook With Goldwyn Sales Force.

Kansas City, Mo.—Edgar Cook has been added to the sales force of the Kansas City Goldwyn office. His territory has not yet been assigned. He began his new work October 25.

Trade showings have been conducted on the feature picture, "The Freedom of the World," which is being distributed by Goldwyn, at the projection room of the local Goldwyn office. These showings have been held almost daily for the last week and all of them have been well attended.

Kansas Theater Changes.

Coffeyville, Kansas.—J. C. Kindley, of Kindley and Perry, owners of the Drexel thater here, has left Coffeyville for service in the Aviation Corps. The theater will be managed by Mr. Perry.

Liberal, Kan.—Guy Lemoneve has bought the Majestic theater here from O. E. Meisenheimer.

Caney, Kansas.—An addition is being built to the rear of the Hobson theater.

Hutchinson, Kan.—The Rex theater has been remodeled, and is now open to the public.

Horton, Kan.—Burbank and Norris, who have been conducting a picture show in the High Street theater, have closed it and will operate a large moving picture theater at Army City, near Camp Funston.

Topeka, Kan.—I. Feltenstein has leased the Iris theater and will open the house November 5. He is redecorating the house at present.

Lawrence, Kan.—An addition is being made to the Varsity theater which will increase the seating capacity about two hundred.

Wichita, Kan.—The Peerless theater company has increased the capital stock from $50,000 to $75,000.

Army City, Kan.—The Orpheum Amusement Co.; chartered with capital stock of $40,000. There are no names given.

Fort Scott, Kan.—The Vaudette theater has reopened with Clarence Blubaugh as manager.

Junction City, Kan.—W. E. Robinson will build a stucco and hollow tile theater, 46 x 140 to cost $15,000.

Army City, Kan.—M. W. Jenks of Sioux City will build a brick theater and store building here.

J. B. Lowe, Oklahoma and Arkansas salesman for the Kansas City Greater Vitagraph, has severed his connection with that office. His plans for the future are unknown. The territory is about to be filled.

Nashville Theaters Collect Tax Smoothly

Regular Scale of Prices Revised to Cover Tax—Exhibitors Have Been Careful to Make Patrons Understand Condition.

By J. L. Ray, The Banner, Nashville, Tenn.

NASHVILLE, TENN.—Preparations have been made in this city to meet the war tax burden which has been placed upon the theaters by the government. Ticket prices are in process of revision, both at moving picture and vaudeville houses, as well as at legitimate theaters. A regular scale is being adopted in theaters where the tickets vary in price according to the desirability of the seats. On the first of November, the date when the new prices went into effect, the public had become accustomed to the method employed, and very little difficulty is anticipated by the theater managers in future in taking care of the increase.

The local managers have fully impressed their patrons with the fact that they will not undertake to raise any prices under the pretense of a war tax measure other than the stipulated sum provided by law. It has also been forcibly stressed that free admissions, such as held by newspaper men, etc., must add the ten per cent. tax to their complimentary passes, based on the value of the seat they occupy. The only persons admitted to local theaters in the future will be the actual bona fide attaches of the theaters, and municipal officers when engaged in the discharge of their official duties.

In the regular scale of admission prices provided for the sake of convenience, an added provision implying a tax of one cent per capita for children under twelve years of age has been included, regardless of the former admission price.

Moving picture men, individually, state that they may have to increase their prices eventually to enable them to take care of the tax placed on each reel of film they show, this advance to be in the nature of a general admission increase, which will, in and of itself, take care of the small "fraction-of-a-nickel" tax to be assessed at once.

Theaters Help Liberty Loan.

Nashville, Tenn.—Newspapers and officials in charge of the Tennessee subscriptions gave due recognition to the splendid manner in which the moving picture men again showed their patriotism, helping in every possible way toward the success of the great Liberty Loan in this state. Patriotic slides were used in practically every theater of any size in the big cities, urging the public to subscribe to the bond issue.

Farrar Makes Splendid Week's Run.

Geraldine Farrar in "The Woman God Forgot," which ran for an entire week at the Elite theater, proved a splendid box office attraction. In spite of inclement weather conditions, a steady patronage held up during the entire week's run.

Trade Notes in Kentucky.

Louisville, Ky.—Robert H. Lucas, prominent local attorney, who for several years has been well known as an exhibitor, and former exchange man, is running for prosecuting attorney on the Republican ticket.

Lexington, Ky.—Charles H. Berryman, head of the Ben Ali, Strand and other theaters of Lexington, Ky., as manager of the Hagin estate, was recently elected a member of the executive committee of the Burley Tobacco Co., of Lexington, a large leaf tobacco and tobacco manufacturing concern.

Providence, Ky.—Dr. W. T. Hayes, of the Dreamland theater, has sold his private lighting plant to L. B. Vaughn and R. M. Baker, who are establishing a new theater at Dixon, Ky. The Dreamland is now using central station service, a new electric plant having been established in the city, and has no further need of the private plant.

Mayme Phillips Operator at the Dixie.

Murray, Ky.—The Dixie theater is one of the very few moving picture theaters in the state that can boast a woman projection machine operator. However, Miss Mayme Phillips has been operating the machine for several weeks, and has been very successful. In emergencies she has shown herself cool and quick to rectify trouble, breaks in the film, etc., and has been steadier than most of the men and boys who formerly handled the booth. Boyd Wear is now manager of the theater, having succeeded Ernest Smith, who was drafted.

What Indianapolis Theaters Plan to Do

War Tax Makes Several of the Larger Houses Revise Prices—Some Will Pay the Tax and Keep Price Down—Not Expected to Affect Patronage.

From Indiana Trade News Service, 861 tate Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—There is litle or no objection from local exhibitors and theater men to the new wax tax, except that all realize that it is going to make considerable extra work for them in tabulating it. Then, too, it is quite likely that they will have to do a great deal of talking and advertising to explain to the public that they do not benefit a penny's worth from the additional charge. There will be any number of people who do not understand the tax, and who at once will draw the conclusion that the extra charge is going into the pockets of the exhibitors and theater managers instead of in the coffers of Uncle Sam to be used in the great work of capturing the villain in that real drama across the seas.

The tax matter was thoroughly discussed at a recent meeting of the Indianapolis Exhibitors' Association and the Indianapolis Theater Managers' Association, and the majority of the managers announced, among other things, the intention of calling in all season passes in order to avoid any confusion which might arise. At English's, the Murat, Keith's, the Park, and Majestic theaters the tax, as far as the managers know now, will be charged at the box office as a separate item in addition to the usual price of a seat.

Large Percentage of Houses Charge 10 Cents.

Inasmuch as approximately 95 per cent. of the motion picture houses here charge ten cents admission, the remaining 5 per cent. comprising the few five-cent houses and the downtown theaters, which charge fifteen and twenty-five cents, it is apparent that practically all of the exhibitors and their patrons will be affected by the tax. The general opinion seems to be that the amount of the tax will have to be paid by the patron in addition to the price of admission, necessitating the carrying of a few extra pennies when out for motion picture entertainment.

However, some of the downtown houses have revised their scale of prices and will pay the tax for their patrons. It is probable that some of the other theaters may later advance their admission prices and thus cover the tax and the increased cost of production at the same time.

S. Barret McCormick, manager of the Circle theater, announced a revision in the admission schedule beginning Sunday, October 28, and thus far has not heard any great complaints from it.

Recent Increase in Costs of Running.

"Throughout the past year the cost pertaining to the operation of the Circle theater have increased to staggering proportions," said Mr. McCormick in discussing the situation. "Film rentals have been increased, and every other element entering into the Circle's entertainment has been subjected to increases. Now with the war upon us numerous other burdens have been shifted to the shoulders of the theater, and conditions resolved themselves into the choice of two things. We either had to reduce the quality of the entertainment or rescale the house, adjusting the prices in such a manner as to make it possible to carry out the ambitious plans of presenting in Indianapolis an entertainment unequaled anywhere in America. Of the two, the Circle chose the latter course."

What Indianapolis Houses Will Do.

The Circle's new prices, including the Government war tax, are as follows:

Afternoons: Lower floor, loges and boxes, 15 cents; mezzanine floor and balcony, 10 cents.

Evenings: Lower floor, loges and boxes, 25 cents; mezzanine floor, 20 cents; balcony, 10 cents.

Heretofore the lower floor and balcony was 10 cents in the afternoons and the mezzanine floor 15 cents. In the evenings the lower floor was 15 cents, the mezzaine floor 25 cents, and the balcony 10 cents.

Edwin Booth, manager of the Alhambra theater, one of the Barton & Olson theaters, has arranged to pay the tax for the theater patrons by charging a flat fifteen cent rate for the lower floor for both afternoon and evening performances instead of charging fifteen cents in the evening and ten cents in the afternoon as had been the custom. In this way the tax can be more conveniently handled, Mr. Booth says.

Joseph Gavin, manager of the Isis theater, in North Illinois street, says he is going to try to get along for a while by trying to pay the tax with the same ten cent admission rate. H. A. Keene, manager of the Keystone theater, and practically all of the managers of the other ten cent houses are going to require the patrons to bring along an extra penny when they come to the theater. The Palms and Bijou, also operated by Mr. Keene, will not be affected by the tax, as only 5 cent admissions are charged.

It appears to be the consensus of opinion among the theater men that the tax will not have any noticeable effect on the patronage.

Small Town Theaters First to Feel Tax

Bad Roads, Scattered Patronage and the Penny Extra for Admission Discourages an Owensboro Theater—Winter a Hard Season at Best.

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—The new Federal war tax on admissions, and the increased cost of film rentals on account of this tax, is expected to put a number of smaller theaters throughout the state out of commission during the winter months, which are generally hard months for the small town theaters, with bad roads and scattered patronage to depend upon.

One of the first theaters to announce that it would quit was the Queen theater, of Owensboro, Ky., operated by A. C. Hedderick, who on October 26, announced that he would relinquish his lease on Monday.

George Bleich, manager of the Empress and Grand theaters, has announced some advances. At the Empress theater starting November 1, the price of admission was shoved up to ten cents for children and fifteen cents for adults, but for regular patrons has arranged to sell a coupon book, of nine admissions, for ninety-nine cents, and will charge patrons purchasing a book, five cents for their children. Twin tickets will also be sold to two persons for twenty-five cents. At the Grand theater the gallery god will pay twenty-eight cents instead of twenty-five, while the person occupying a $2 seat will pay a war tax of twenty cents.

The new tax will practically eliminate pass giving, and distribution of free paper at all theaters, it is said, and will entirely eliminate the nickel house and many of the ten cent theaters, which will either get more money or be forced to discontinue. The blow falls hardest on the small town theaters, which have been struggling for existence during the winter months of the past.

Small Town Will be Important.

Dawson Springs, Ky.—In order to popularize the serial, "The Fatal Ring," featuring Pearl White, the management of the Auditorium recently announced that a free show would be given on the opening night, the film to run twenty weeks. This system has proven a business getter in the small towns. However, Dawson Springs promises to shortly become one of the big resorts of the country, as a new hotel company has been capitalized at $6,000,000 to erect a massive all-year hotel at the famous springs, and has purchased all neighboring hotel property.

Theater at Camp Taylor Ready.

Louisville, Ky.—Work on the new outside theater, at Camp Taylor, is progressing rapidly, and the building will be ready to start operations shortly, featuring vaudeville, light drama and pictures. The performances will all be endorsed by the camp authorities before being opened to the troopers. Col. Crain, provost marshall of the camp, has sent men out to ascertain whether theaters, restaurants, stores, etc., discriminate in any way against the uniform, and reports of such cases are being investigated.

Theater Notes of Interest.

Burnside, Ky.—J. M. Lloyd and Co. have completed a large concrete building, the lower section of which will be used as a picture theatre, while a confectionery will be operated in a portion of the front, and a rooming house on the upper floor.

Maysville, Ky.—The Gem theater will be opened again as soon as a new mechanical instrument, purchased in Cincinnati, can be set up. The theater has been dark for some weeks

Georgetown, Ky.—Manager Barkley of the opera house, is reported to have announced that in the future he will run only three picture shows a week, but that prices will be fifteen cents instead of ten cents, the advance being made in order to take care of the increased cost of doing business under the war tax.

Irvine, Ky.—Clyde Gaines and W. A. Anderson have leased the new Gaines theater of which Mr. Anderson will be the active manager, he also being interested in the Lyric theater of Midway, Ky. Mr. Gains is a well known coal oil operator.

When writing to advertisers kindly mention The Moving Picture World.

Texas Theaters Tell of Higher Admissions

Association Publishes Schedule of New Rates to Cover the Tax—Will Apply to the Night Shows—Are Now in Effect.

By Douglas Hawley, The Times Herald, Dallas, Tex.

DALLAS, TEX.—Advanced prices for admission to Texas moving picture theaters started on November 1, with the going into effect of the war tax on amusement places. What theater patrons will think of it is a question which remains to be seen, but the belief is strong that with the campaign of education that has been carried out the public will take to the new order of things with as good grace as it has accustomed itself to paying some few cents more for its tobacco, its cosmetics, and its ribbons.

Seats in the theaters of the first class which heretofore have gone for a quarter of a dollar will have five cents added to them, and that addition is likely to obtain all the way down the line, with five cent admission becoming a thing of the past.

For the last several weeks daily newspapers throughout Texas have carried articles fathered by the Texas Amusement Managers' Association, in which it has been explained that the tax was coming; that the amusement man is taxed on other things in addition to his admission, and that the advanced prices must mean that share of the country's war burden which the public—the theater patron—must bear.

E. H. Hulsey, president of the Texas Association, and the guiding head of a chain of several theaters in the state, with the Old Mill at Dallas its headquarters, is inserting the entering wedge in the matter of advances. Two column advertisements appeared in Texas papers late in October giving the public notice that the advance was to come. It may be of interest to theater proprietors—readers of the Moving Picture World—to quote it in full. Here it is:

Announcement of Rise in Prices.

"Effective November 1, the Government has levied five separate and distinct new taxes upon the moving picture industry, as follows: New graduated tax according to seating capacity; war tax on the raw film; separate war tax on the positive or printed film; separate war tax on theater incomes; separate war tax on theater admissions.

"In order to meet these taxes, which have all been passed to the theaters, this management will be forced to slightly increase night prices for admission on some seats.

"The following prices will prevail; Five cents for children under twelve years in any seat except box seats; 10 cents for adults in rear balcony; 20 cents for adults in lower balcony; 30 cents for adults to lower floor; 35 cents for box or loge seats.

"These prices will apply to all night shows after 6 p. m. Weekday matinee prices will remain as heretofore.

"The difference between the old and the new prices is not profit for the theater. Every penny of it goes into Uncle Sam's war chest to support and encourage him in the greatest undertaking of his life. Uncle Sam has seen fit to raise money for the boys "over there" first through the agency of the Liberty Loan and now through a tax on luxuries. We have oversubscribed the two Liberty Loans. Let's do our patriotic duty on this third call. Let's adopt a slogan: 'A Million Dollars a Day from the Movies.' We can do it! Let's everybody pull for it."

Rural Exhibitors Not So Happy.

Dallas, Tex.—Business in the big towns during the last week has continued fairly good, but the fellows out in the rural districts are still a bit anxious over the continued fall drouth. Another week has gone by with a marked absence of precipitation, and as Texas is primarily an agricultural state, with many crops—particularly wheat—planted in the fall and depending upon winter moisture the situation as it exists is not promising. However, history has been that just as the complaints grow worst relief comes, and everything turns out all right, so optimism is paramount in the face of mighty dry conditions.

Texas Towns Are Voting Out Saloons.

Dallas, Tex.—Speaking of dryness, there's another character of dryness which seems to be sweeping over Texas that's of real benefit to the moving picture men. It has come to be a sort of habit for heretofore distinctly "wet" communities to vote "dry." In other words lots of Texas towns are voting out saloons. Dallas did it on September 10, and all local saloons closed on October 20. Waco and McLennan county followed suit on October 20, and saloons in that community will be closed within another thirty days. An election has been called for Travis county—Austin and the state capital—early in November, and Tom Green county—San Angelo—voted on October 29. Prohibition majorities are a new thing to Texas, but they are being accepted with excellent grace, and no one can deny the benefit after the temporary resulting depression has worn away.

In connection with the closing of the thirst-quenching places in Dallas, J. B. Dugger, manager V-L-S-E, sent out mourning cards. People allied with the trade wondered who had passed over when black-bordered envelopes showed up on their desks on the morning of October 21. Inside was a neat, blackbordered card, which read:

"Died, at Dallas, Tex., October 20, 1917, at 9:30 p. m., John Barleycorn. Mourners take notice: The only excuse left for coming to Dallas is to book 'The Fighting Trail.'" And he says he's booking it too.

Hal C. Norfleet Will Be the Miller.

Dallas, Tex.—Hal C. Norfleet, formerly manager Zoe theater, Houston, has been appointed manager of the Old Mill, Dallas, by E. H. Hulsey. The Chaplin, "Adventurer," and Bill Hart in "The Narrow Trail" played to big business during the last week in October.

Some New Women Exhibitors.

Dallas, Tex.—Texas women as managers of moving picture theaters are growing in number. The latest woman to join the Texas Amusement Managers' Association is Miss Gussie Oscar, of the Auditorium Annex, at Waco. Mrs. Vernon, manager of the Saenger Co., Texarkana, and Miss Edith Johnson, of the Key and Liberty, Houston, are also recent new members. Two leading picture houses in Gainesville, Tex., are also operated by women—the Lyric by Miss Cassidy, and the Majestic by Mrs. C. Braggins.

New 15-Cent Clause in Contracts.

Dallas, Tex.—Most of the Dallas branch exchanges have received wire instructions from headquarters to insert the following clause in all future contracts: "The exhibitor agrees that so long as the United States war revenue act of October 3, 1917, shall remain in effect the exhibitor shall pay to the distributor for all film received hereunder the sum of fifteen cents per reel per day, because of the war excise tax imposd upon motion picture film."

A. & H. Circuit Will Charge Tax to Patrons

I. C. Ackerman Calls Attention to a Danger—Theaters That Raise May Be Charged With Profiteering—Tax May Be Increased and New Rise Be Needed.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, Cal.—Ackerman & Harris, who conduct a chain of more than a dozen large vaudeville and moving picture houses in the Pacific Coast territory, have adopted the plan of maintaining present admission prices and charging the public only the exact amount of the new Federal tax. This plan will be followed regardless of what action theater owners take in the respective cities in which the Hippodrome circuit operates. In speaking of this matter, Irving C. Ackerman says:

"Those who advance their prices at the present time and absorb the tax may find themselves in a serious predicament later on, besides laying themselves open to the charge that they are profiting by the new tax law. An increase in the tax may be a development of the future and those who have advanced their prices will then have to make a still further advance or fall back to the system adopted by others of complying with the spirit and letter of the law." The offices of Ackerman & Harris will be moved shortly to a new building on O'Farrell street, near Mason, opposite the Alcazar theater.

Coin Machines Handle Pennies.

San Francisco, Cal.—The manufacturers of pay-as-you-enter devices for theaters are busy correcting the impression that recently went the round to the effect that the use of pennies in connection with the war tax would place the coin machines out of business. They state that these are made to handle coins of all sizes and that the Government has sanctioned their use. Mike Zar, formerly a well known theater and film exchange man, is now representing the American Coin Register Company in the territory tributary to San Francisco and is meeting with great success in placing the machines. He states that while one or two houses have returned to the ticket selling plan on account of the war tax, many others have installed them in order to cut down expenses to a minimum. The Edison theater on Powell street is the latest local house to adopt the coin machines and figures that a saving of about $1,000 a year will be effected.

Oakland Houses Raise Prices.

Oakland, Cal.—Representatives of the Kinema, Franklin, American and T. & D. theaters recently met and decided upon an advance in admission prices because of the war tax. The new prices are 20 cents for lower floor seats and 15 cents for balcony seats on evenings, and 15 cents for all seats at matinees. Children will be admitted at matinees for 10 cents. In speaking of the advance one of the exhibitors interested stated that prices in the downtown district had long been regarded as being too low and that the present was looked upon as being an advantageous time for making a change.

T. & D. Get Perfection Franchise.

San Francisco, Cal.—The Turner & Dahnken circuit has acquired the Perfection franchise for the Trivoli opera house of this city and will present the first offering on November 4. Other houses on this circuit which will show Perfection pictures are those conducted at Hanford, Richmond, Watsonville, San Jose and Berkeley.

New Business Agent for Union.

San Francisco, Cal.—Herman Lubfin, operator at the Orpheum theater, has been chosen business agent of the local Moving Picture Operators' Union, succeeding L. G. Dolliver, who has filled the position for several years, but who recently resigned to take up other work. A fare-

well party was tendered Mr. Dolliver before his departure for the East, the event being held at the Haight street headquarters, which were decorated like a '49 Camp.

Western Gets Hart Re-Issues.

San Francisco, Cal.—The Western Feature Film Company, 180 Golden Gate avenue, has secured rights to fifteen two-reel and three five-reel Hart re-issues and is meeting with great success in booking these. New prints and new titles have been made, together with new advertising matter. Arrangements have been made by this concern to have these productions handled in the southern part of the state by the Peerless Film Service.

Paramount Men Join Colors.

San Francisco, Cal.—Five members of the office staff of the local Paramount office have joined the colors and others are expecting to go. Edgar Lowman, head booker, and D. K. Reed, second booker, have enlisted in the aviation corps, and Donald Palmerton is now an officer in the marines. Donald B. Smith, a former booker, is now in training at American Lake, Wash., as is also A. H. McQuestin.

Harry Hunter Goes to Portland.

San Francisco, Cal.—Harry Hunter, for some time associated with the Independent Film exchange, has joined the Paramount staff and has been sent to Portland, Ore., his old home, to be traveling representative out of the office maintained there.

Two Houses Change Hands.

San Francisco, Cal.—The United Theater exchange recently consummated the sale of two moving picture houses. The Searchlight theater on Church street was sold to C. A. Rosco and the Rex theater at Santa Clara, Cal., was sold by Hoots & McDaniels through this office to John G. French.

Charles Chaplin Returns From Honolulu.

San Francisco, Cal.—Charles Chaplin, moving picture star, Miss Edna Purviance, his leading lady, a secretary and a staff of four others, arrived here from Honolulu on October 23 on the liner Matsonia. The trip was made for recreation.

Supply Business Improving.

San Francisco, Cal.—That exhibitors are preparing for one of the best seasons on record is the opinion of G. A. Metcalfe, who states his machine and supply business has become very heavy of late. An especially heavy increase has been noted in the demand for Speer carbons and he has recently received shipments of the new Alterno carbon, for use with alternating current. New projection room equipment was recently furnished to J. Ratto of Jackson, Cal., and the Jewel theater of San Francisco was furnished with lobby display fixtures.

Amusement Company Incorporates.

San Francisco, Cal.—The Jewel Amusement Company has been incorporated with a capital stock of $30,000 by H. D. Pressey, F. M. Gibbs, L. G. Graeter, J. W. Cochrane and Mary E. Pressey. This concern will conduct the new Jewel theater on Market street near Seventh.

California Notes of the Trade.

St. Helena, Cal.—L. H. Killingsworth plans to erect a new house to take the place of the one used at present.

Bay Point, Cal.—A new moving picture theater is being erected by a member of the staff of the C. A. Smith Lumber Co.

Fresno, Cal.—The handsome new Liberty theater will be opened about the middle of November.

Marysville, Cal.—K. A. Adelbury has disposed of the Liberty theater to W. H. Serviss.

Another 3,000-Seat House for Camp Dodge

Snyder Bros. Will Build House on Opposite Side of Camp from the Elbert and Getchell Theaters—Ready by December 1—Walter Davis Manager.

By Dorothy Ray, Register-Tribune, Des Moines, Ia.

DES MOINES, Ia.—Another big cantonment theater is to be erected at the Camp Dodge, ten miles out of the city. The new house is to seat 3,000 and will be located in the small town of Herrold, at just the opposite end of the mammoth camp from the Elbert and Getchell theater, already under headway. The new theater is to be erected by the owners, the Snyder Bros. Construction Company, and a big dinner has been wagered that the company can have the house open and ready for business between the fifteenth of November and the first of December. With 45,000 soldiers in training at the camp and with conveyance to the city held at a high premium owing to the lack of proper conveyances for such a vast number of men, the two theaters stand a splendid show of making big money.

Walter Davis, manager of the Palace theater in this city, has handed in his resignation to J. Miloslowsky, owner of the Palace, and will accept a most flattering offer to take complete management of the Snyder Bros.' theater. Besides a splendid salary Mr. Davis has been offered a big share in the profits, equal to that of any of the stockholders and a trio of fine living rooms above the theater. Mr. Davis will continue to manager the Palace until the completion of the Camp house.

Iowa Exhibitors Present at Omaha Convention.

Des Moines, Ia.—The following exhibitors attended the recent convention in Omaha: Louise Rosenfield, of Creston; Edward Awe of Fort Dodge; Henry Lego, also of Fort Dodge; N. C. Rice, of Algona, Joseph Schenk, of Sioux City; N. Leginsky, of Council Bluffs; Keller Moreland, of Missouri Valley; Pereguine and Roland, of Corning; C. A. Pratt, of Washington; Doctor Pence, of Columbus Junction; T. J. Henryhan, of Nevada, and G. H. Peterson. L. A. Sheridan of the Pathe exchange of Des Moines was the first exchange manager to be called upon for a statement from a exchangeman's viewpoint.

Lyric Decides to Add the Tax to Ticket.

Columbus Junction, Ia.—J. W. Pence of the Lyric theater in Columbus Junction has already distributed a big circular over the little city stating in full the future policy of the house and admission taxes. He will raise no prices, simply letting the patrons pay the tax themselves and is encouraging them to aid the U. S. A. in the war and to see the pictures at the regular price.

Mrs. B. Cassell Visits Her Brother.

Des Moines.—Mrs. B. Cassel, the sister of Zach Harris, acting manager of the Bluebird office in this city, stopped in Des Moines for a few days' visit with her brother. Mrs. Cassell is on her way to the Coast to look after the producing of some of her scenarios. Mrs. Cassell is the author of over a hundred successful pictures, produced by the Universal, Geo Kleine and Vitagraph companies, and recently signed a contract with the Vitagraph company to write subtitles.

Business Notes of Iowa and Des Moines.

Des Moines, Ia.—F. S. Swartwood, Metro salesman out of the local office, was unexpectedly called back to his home in Pittsburg. The chances are that Mr. Swartwood will remain in Pittsburg from now on.

F. Porter of the opera house in Monroe was a Des Moines visitor. C. Trannacapoulos, manager of the Garden theater in Atlantic, was a caller at the Metro exchange. M. Levine of the Star theater in Washington and W. S. Hall of the Past Time theater in Scranton were callers at the Pathe exchange recently.

Mrs. John Waller, formerly the owner of the Lyric theater in Osceola, was in Des Moines the latter part of this week looking for a favorable location in this city.

D. Lesserman, general manager of the Laemmle Film exchanges, was in town over Saturday and Sunday, the 27th and 28th of October, visiting with Dan B. Lederman, manager of the local Laemmle office.

Des Moines, Ia.—Sisk and James, otherwise known as "The Boys," are in town this week, introducing their own popular war song to the soldiers at Camp Dodge. The Boys have been all over the United States personally, introducing their song. Sisk and James are the proprietors of the American theater in Cherokee. While they were in the city yesterday they visited the Metro exchange and arranged for Metro service at the American.

C. C. Cartwright, of the Picture theater in Pilot Mound, was in town this week.

F. S. Spartwood, Metro representative in the western part of Iowa and in Nebraska, suffered a severe attack of ptomaine poisoning while out on his last trip and was compelled to return to Des Moines for treatment. He was laid up for several days but was able to start out again Monday, the 15th.

Manager Skirboll, of the Metro, in this city, took a three days' flying trip through Creston, Sioux City, Omaha and Council Bluffs over Sunday the 7th.

Mr. Baker, of Baker and Dodge, managers of the Grand opera house in Keokuk, was in town this week.

D. B. Lederman went to Chicago to hold a consultation with Carl Laemmle, while the latter was making a business call there last week.

J. M. Loos, of the Lyric, in Dallas Center, was in the office of the Dodge Film Company last week.

Mrs. M. E. Ferguson of the Palace in Adel, managers Fife and Yorkers of the Idle Hour in Tama, were Mutual callers last week.

Theater Changes Over the State.

Oelwein, Ia.—T. W. Bryant has purchased the Gem theater in Oelwein from E. N. Nye.

Pilot Mound, Ia.—Doctor R. S. Shane has assumed the management of the Odd Fellows opera house in Pilot Mound, Iowa, and will conduct a motion picture house in the hall during the winter.

Prairie City, Ia.—R. K. Walker has taken over the management of the opera house in Prairie City from D. Mahaffey. Mr. Walker was formerly operator of the picture machines at the Palace theater in Des Moines.

W. F. Lindsey Gets Back His Secretary.

Leon, Ia.—W. F. Lindsey, manager of the Idle Hour theater in Leon, and the editor of the Decatur County Journal, is rejoicing in the return of Miss Kent, his former private secretary. Miss Kent had had charge of Mr. Lindsey's office for several years, when she left a little over a year ago to take a position in Hartford, Wis. She has come back to Leon now and Lindsey feels that his business will again return to its well-oiled running order.

Calendar of Daily Program Releases

Releases for Weeks Ending November 17 and November 24

(For Extended Table of Current Releases See Pages 1080, 1082, 1084, 1086.)

Universal Film Mfg. Company

MONDAY, NOVEMBER 12, 1917.

BUTTERFLY—The Cricket (Five Parts—Drama)... 02775
NESTOR—The Shame of the Bullcon (Comedy)..... 02776

WEDNESDAY, NOVEMBER 14, 1917.

L-KO—Hula Hula Hughie (Two Parts—Comedy)... 02777
UNIVERSAL ANIMATED WEEKLY—Number 98 (Topical) 02778

FRIDAY, NOVEMBER 16, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 45 (Educational) 02779
UNIVERSAL CURRENT EVENTS—Issue No. 27 (Topical) 02780

SATURDAY, NOVEMBER 17, 1917.

UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 5, "In Mid Air"—Two Parts—Dr.). 02781
UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 1, "The Crescent Scar"—Two Parts—Drama) 02782
SPECIAL—Finley Nature Studies No. 2. "Taming Wild Birds" (One Reel Educational).

MONDAY, NOVEMBER 19, 1917.

BUTTERFLY—The Man From Montana (Five Parts—Drama) 02784
NESTOR—Strike One (Comedy)..... 02785

WEDNESDAY, NOVEMBER 21, 1917.

L-KO—The Joy Riders (Two Parts—Comedy)..... 02786
UNIVERSAL ANIMATED WEEKLY—Weekly No. 99 (Topical) 02787

FRIDAY, NOVEMBER 23, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 46 (Educational) 02788
UNIVERSAL CURRENT EVENTS—Issue No. 28 (Topical) 02789

SATURDAY, NOVEMBER 24, 1917.

UNIVERSAL SPECIAL—The Red Ace (Episode No. 6—"Fighting Blood"—Two Parts—Drama)..... 02790
UNIVERSAL SPECIAL—The Mystery Ship (Episode No. 2—"The Grip of Hate"—Two Parts—Drama) 02791
UNIVERSAL SPECIAL—Finley Nature Studies No. 3, "The Bears of the Yellowstone" (Half Reel—Educational) .....

Mutual Film Corporation

MONDAY, NOVEMBER 12, 1917.

MUTUAL STAR PRODUCTION—Betty and the Buccaneers (American—Five Parts—Drama)..05881-82-83-84-85
MUTUAL SPECIAL—The Planter (Seven Parts—Drama) 05886-87-88-89-90
MUTUAL—Mutual Weekly No. 150 (Topical)..... 05891

TUESDAY, NOVEMBER 13, 1917.

STRAND—That Dog-Gone Dog (Comedy)..... 05892

THURSDAY, NOVEMBER 15, 1917.

CUB—Jerry's Running Fight (Comedy)..... 05893
SIGNAL—The Lost Express (Episode No. 9, "The Looters"—Two Parts—Drama)..... 05894-95

MONDAY, NOVEMBER 19, 1917.

MUTUAL STAR PRODUCTION—Snap Judgment (American) (Five Parts—Drama).....05896-97-98-99-5900
MUTUAL STAR PRODUCTION—Please Help Emily (Frohman) (Five Parts—Drama).....05901-02-03-04-05
MUTUAL WEEKLY—Issue No. 151 (Topical)..... 05906

TUESDAY, NOVEMBER 20, 1917.

STRAND—A Maid to Order (Comedy)..... 05907

THURSDAY, NOVEMBER 22, 1914.

CUB—Jerry's Victory (Comedy)..... 05908
SIGNAL—The Lost Express (Episode No. 9—"The Secret of the Mine") (Two Parts—Drama)..... 05909-10

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Stories of the Films

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JAXON COMEDY.

TOO MUCH ALIKE (One Reel).—Pokes, an all round good fellow, with a slight inclination to flirt, has a jealous wife, a suspicious brother, Jabs, and an inquisitive neighbor. One day as he emerges from the club a bevy of chickens pass, and Pokes manages to catch one, and is invited to a bathing party the next afternoon. Pokes hurries home to replenish the exchequer. Wifey is hard to win over, but he produces an over-due bill, and she gives him $50 to pay it. However, his hurried departure arouses his wife's suspicions, and with the aid of a telephone she discovers the deception. Just then Mrs. Newsy calls and imparts the news that she saw Pokes at the beach with a bunch of girls. Leaving Jabs and the butler to guard the house the two women start out. Poor Pokes is caught red handed. When he arrives home he makes the bold excuse that it must have been the fellow that looks like him, and apparently gets away with it.

However, the following day Mrs. Pokes, Jabs and Mrs. Newsy plan to get even, and the manner in which they do so nearly overcomes Pokes, who sees so many people that look like him that he nearly goes wild.

SPARKLE COMEDY.

AMBITION (One Reel—Featuring Kate Price and Billy Ruge).—Kate and Bill, living on a farm, dream of the joys of high life. Finally Kate answers an advertisement for a maid to attend a wealthy foreigner and secures the position. Kate soon sees a chance to realize her dream. Miss Adair receives an invitation to a week-end party, and is obliged to send her regrets, giving the letter to Kate to mail. Kate re-writes it, sending an acceptance, and, after her mistress has left town, Kate goes to the party as Miss Adair.

Meantime Bill also gets a job with the De Nice family, which is giving the party. He is ordered to take a drink to the baron's room, and spills the liquor on the baron, who promptly hits him. Bill wallops the baron and puts him out of business; then, donning the baron's clothes, he joins the guests and, in the boisterous festivities, gets by.

Kate, meanwhile, has made a great hit with a Russian count. Bill insults Kate before the count, who demands satisfaction. Bill has to be dragged out to the field of honor. When the swords clash, Bill gets scared and flees. A long chase follows, and finally Bill is caught in the middle of the big ball room. The count drags Bill over to Kate, demanding an apology, when in comes the real Miss Adair, and with a dramatic gesture says, "She is my maid." At this point the real baron enters and exposes Bill. Both Kate and Bill are thrown out bodily, and the Russian count says, "never again." When they recover their faculties, Bill and Kate admit they have had enough of high life and embrace.

KALEM.

THE DETECTIVE'S DANGER (An Episode of "A Daughter of Daring").—The cast: Helen (Helen Gibson); Norman Brown (L. T. Whitlock); Sam Duvall (George Routh); "Bummer Bill" (G. A. Williams). Directed by James Davis.

Norman Brown, a secret service agent, arrives at the Lone Point station and tells Helen, the operator there, that, although Congress has passed an iron-clad law making it a crime to ship liquor into a dry state, there is a gang of smugglers working in the vicinity and that he is on their track. The baggageman of the freight, in tossing a box out of the baggage car, breaks the box and a cake of paraffine falls out. Helen and Brown find it, and discover liquor concealed inside. Helen finds that the paraffine is consigned to Sam Duvall. When Duvall and three of his confederates come to get the parafine, Brown places them under arrest.

On the way to the police station the smugglers attack Brown. He takes refuge in the box car of a passing freight. Two of the smugglers board the freight after him, lock him in the car and put the brake out of commission. The smugglers are thrown off the train by the brakeman. They join Duvall, and return to get Helen. She escapes and hurries across country to head off the train and save the imprisoned detective. Two of the smugglers have ridden ahead of the train to throw a switch and run it into some "dead" cars. Helen, riding horseback, overtakes the smugglers' wagon as it is moving alongside the train. She rides up alongside, climbs from her horse to the back of one of the horses drawing the wagon, then to the back of the other horse, and then to the train, where she turns the angle cock, enabling the brakes to work just in time to save the train from crashing into the side-tracked box cars. Brown places the smugglers under arrest for the second time.

THE DESERTED ENGINE (An Episode of "A Daughter of Daring").—Helen (Helen Gibson); Jack Forney (R. Ryan); Bob Ashton (George Routh); mail clerk (Tom Walsh); superintendent (G. A. Williams). Directed by James Davis.

Helen succeeds in obtaining for Jack Forney a position as fireman. Bob Ashton the engineer, by faking an impending collision, succeeds in scaring Forney so that he jumps and deserts his engine. Helen is angered as the others give her friend the laugh, and promises that "he'll show them some day"

The superintendent suspends Jack for two weeks. Bob is promoted to the fast mail. The clerk is given a package containing acid, which he accidentally breaks and is asphyxiated by the fumes. Bob looks back and sees that the mail clerk has failed to make a catch of the mail bag from a crane. He sends the fireman back to investigate. The fireman is also overcome and Bob goes back. He, too, is overcome.

Helen, about to go riding with Jack, is surprised to see the train speed past with the engine deserted. With Jack, she rides across country, reaches a trestle and leaps to the track. Mounting a water barrel, she leaps to the rear vestibule of the last car and clambers over the roofs to the engine as Jack rides ahead to the switch, which he throws just as Helen puts on the brakes, thus switching the mail train just in time to avert a collision with a special. The asphyxiated men are rescued and Helen informs Bob that he owes his life to Jack.

THE RAILROAD SMUGGLERS (An Episode of "A Daughter of Daring"—One Reel).—Directed by Scott Sidney. Helen, the operator at Lone Point station, reads in the morning paper of a Mexican raid on Columbus in which the Mexicans were armed with American rifles, which they must have purchased recently in the United States, despite the strict embargo on shipping arms to Mexico. Harry Holmes, a mysterious motorcyclist, watches Julius Hecker, a rancher, and his son, Fred, unloading a carload of freight which Hecker tells Helen consists of agricultural implements and supplies. Helen notices the motorcyclist listening to a telegram for Hecker that comes over her wire. She tells Hecker about him, and Hecker is concerned. Helen promises to visit Mrs. Hecker at their ranch that afternoon.

The mysterious stranger sends a telegram in code from Helen's office. Helen copies it, and shows it to Hecker when she calls at his house. As she does so, she is startled to see the face of the motorcyclist peering in at the window. Helen darts out of the house and follows him. She trails him to a barn on Hecker's ranch. There she is surprised to see Hecker and a black-bearded accomplice come upon the stranger from behind and make him a prisoner. She hears Hecker exclaim: "I have you now, you damned American spy!" Hecker's accomplice sees her, and Helen flees on the stranger's motorcycle.

Helen hears the freight whistle blowing and remembers that attached to it is a special car carrying a party of naval officers. She stops the freight, enlists the aid of the naval officers, and returns with them to the Hecker ranch just in time to save the life of the motorcyclist, who turns out to be a secret service agent, when the smugglers blow up the barn which is stored with rifles and ammunition which they had been smuggling into Mexico.

Mutual Film Corp.

STRAND.

HER DOG GONE DOG (One Reel—Nov. 13).—Jay and Billie, disguised as Buster Brown and his dog, went to the Brown's masquerade party. Jay loved his fireside and rest. At the first opportunity he escapes from the ball room. The sight of a tramp suggested an idea to the hero and a few dollars convinced the Knight of the Ties, so he put on his disguise and joined the party.

After having visited the refreshment room the tramp got into a fight with one of the guests and behaved with Billie and all the others like a real dog. And in the meantime Jay was sleeping. Finally Mrs. Brown called up the police department.

In the meantime Jay had changed clothes with the tramp and, disguised again, walks into the ballroom. He finds Billie sore at him and a policeman who wants to take him to the police station. Jay escapes and after a lively chase enters the Brown's home again. The tramp, too, returns—is recognized by Jay, who explains to Billie.

SIGNAL.

THE LOST EXPRESS (Chapter 10—"Fire and Water"—Two Parts—Nov. 21).—Pitts is found lying unconscious. He relates how he was thrown from his car by a man in a checked coat, having failed to recognize Helen in his assailant.

Helen and Rev. Thompson, preacher at the works, superintend the construction of the tenement homes. Pitts recovers and believes Helen is dead.

Pitts and his gang are desperate at their inability to keep the Thurstons out of the big gold profits found in the Mountain King. Helen saves the preacher's baby in an heroic dash across a burning bridge. The bridge falls under her.

CUB.

JERRY'S RUNNING FIGHT (One Reel—Nov. 15).—The cast: Jerry (George Ovey); The Girl (Claire Alexander); Father (Joseph Hazelton); Jerry's Rival (V. Omar Whitehead); Alkali Pete (John Rand). Written and produced by Milton H. Fahrney.

After a "watery" encounter with a policeman, Jerry receives a note from his sweetheart delivered by her kid brother. He meets the girl, but their tete-a-tete is interrupted by the girl's father and the father's favorite suitor for the girl's hand. When Jerry picks himself up, he meets the girl again, and, with the aid of the kid, they lay plans to elope. The boy is to disguise himself in the girl's clothes and lead the pursuers astray, while the girl, in the boy's clothes, is to meet Jerry and get married. The scheme would have worked if only the kid brother had not been caught trying to go in swimming, and if the minister had not been out of town when the young couple called.

Thus it is that Jerry and the girl are forced to go to a hotel, and the landlord tells them there is only one room vacant. Jerry excuses himself with the landlord from occupying his share of the room by declaring that his "little brother" snores. While he is trying to make himself comfortable in the hotel office, Alkali Pete arrives, and at the points of his guns demands a room.

In desperation the landlord is forced to give Pete the half of the room occupied by the "kid," and then things happen—Jerry, the girl, Alkali Pete, the girl's father, and the favored suitor, who arrive on the scene; the landlord, and the

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National Ticket Co., Shamokin, Pa.

landlord's wife get into a mixed up running fight, which ends by Jerry and Pete being led off under arrest, and the girl receiving a proper spanking by her father's slipper.

MUTUAL WEEKLY.

ISSUE NO. 149 (Nov. 4).

Chicago, Ill.—Mrs. Belle Ocker crochets American flag for General Pershing's headquarters in France.

Ft. Sheridan, Ill.—300 fistic bouts at once. Reserve officers in training here are instructed in the manly art by Martin Delaney.

Redondo Beach, Cal.—This city puts "booze" to its most beneficial use—that of laying dust.

New York City.—New styles in Milady's shoes. Courtesy of I. Miller, New York and Chicago. Subtitles: Riding outfit. Russia calf boot and puttees. Evening boot—black satin with silver trimming. For the boudoir—the "Mollie King" Grecian sandal. The "Mollie King" boot. Pearl grey buckskin with patent leather trimmings. These shoes for Private Stuckey, U. S. A., cost Uncle Sam $18 per pair. Size 16½ F.

New York City.—Women marchers appeal for vote. 20,000 in monster parade are cheered by Fifth avenue throngs.

Calexico, Cal.—To make uniforms for our Allies. Great cotton crop is ready for the mills. Subtitles: A new overhead conveyor handles the heavy bales with little effort.

Neptune Beach, Cal.—A new swimming champion. Miss Catherine Flaherty wins 3½ mile event in one hour and 43 minutes.

New York City.—The Second Liberty Loan campaign ends in whirlwind of success. The German U-Boat in Central Park is rechristened the "U-Buy-a-Bond." Subtitles: A British tank, fresh from the muddy plains of Flanders, helps the final push "Over the Top." In Philadelphia the Old Liberty Bell, Independence Hall and Uncle Sam were doing their bit. In Washington a huge bonfire at foot of the monument kindles Liberty Lights all over the Union.

Somewhere in France.—Training the American Army at the front. Artillery officers leave for a flight over the lines to determine the range for heavy guns which are now pounding away at the German positions.

St. Dizier, France.—German prisoners are well treated and contented. How their services are utilized in needed work. Subtitles: Some work in the woods and others dig stones for road building. After work they return to camp. Building new barracks. They get regular medical inspection and sanitary rules are strict. Dinner time.

MUTUAL STAR PRODUCTION.

BETTY AND THE BUCCANEERS (Five Parts—Nov. 12).—The cast: Betty (Juliette Day); the professor (Charles Marriott); Winthrop (Joe King); Captain Tobias Crook (Tote Du Crow); "Gentleman Jack" (Gordon Russell); the mulatto (William Kyle); Peg-Leg (Harold Wilson). Director R. S. Sturgeon. Author, J. E. Hungerford.

Betty lives on fiction; she dreams of pirates, princesses in chains and king's ransoms. Her father has mused all his life of ancient coins and curios. Winthrop is an officer of the secret service. Captain Crook lives up to his name, while his crew are like the sixteen men of the classic "dead man's chest."

We discover the professor "falling" for the captain's scheme of resurrecting buried treasure. They outfit a bark and set sail.

Betty wanted to go, but the captain put the kibosh on that. He left her his parrot to chat with. Winthrop learns about the treasure junket and decides all is not right. So he commandeers a gunboat and goes after the party.

Arrived on the coast of Hullabaloo, the pirates kill the professor. They tell him a flying rhinoceros slapped him with its tail and that he's got to die.

With the sea chest the freebooters take possession of Betty's house. Then comes the night of the double killing in the drunken brawl. Winthrop has a chart to the isle and rescues the professor, who did not die after all.

Their arrival is in the nick o' time. "Gentleman Jack," the captain and the mulatto meeting death in the battle of bottles and Peg-Leg rendered helpless through the loss of his artificial member, turns his attentions Betty-ward and to all appearances a tragedy is to ensue. Then comes the rescue and the eradication of the remaining desperadoes.

PLEASE HELP EMILY (Empire All Star Corp.—Five Parts—Nov. 19).—The cast: Emily Delmar (Ann Murdock); Professor Delmar, Emily's Father Herbert Druce); Hon. Samuel Lethbridge, Emily's Guardian (Hal Brown); Mrs. Lethbridge, his wife (Amy Veness); Julia Marchmont, Emily's cousin (Grace Carlisle); Mrs. Moxon, aunt to Emily and Julia (Katherine Stewart); Richard Trotter (Rex McDougall); Herbert Threadgold, his friend (Ferdinand Gottschalk); Francis, Trotter's servant (John Harwood); Rene Dufour (Jules Raucourt); The Lady of the Big Hat (Harriet Thompson).

Emily's pranks get her into all sorts of embarrassing situations—and other people with her. Professor Delmar, Emily's father, has to visit Egypt in the interests of his profession. Knowing Emily's wildness, he decided to place her in the care of Judge and Mrs. Lethbridge, old friends of his. Things begin to happen. Emily is pursued by two men in particular, and many in general.

Trotter, one of the ardent pursuers, has proved himself to be a good friend of Emily's on many occasions, such as rescuing her from policemen who have arrested her for speeding. Emily instinctively turns to him for protection. Herbert Threadgold is the other ardent pursuer, a little pest, proposing to her on every possible and impossible occasion.

There is a club dance at which Threadgold is to receive his final answer. Trotter, preferring a game of cards to seeing Emily surrounded by a crowd of men, as she always is, makes arrangements to have an all-night session at the club.

Emily meets an old friend at the dance who says she needs some excitement and proposes going to a cabaret. Emily jumps at the chance and slips off. Judge Lethbridge misses his charge and soon the whole place is in an uproar over her absence. Threadgold sets the police on her trail, declaring she has been abducted. Emily, realizing she will get into a row, decides to go to Trotter's apartment, relying on him to get her out of her plight. Trotter is not home, so Emily, tired out, goes to bed in his room.

Meanwhile the Judge continues to rave, while Mrs. Lethbridge, trying to make things easier for Emily, says she has gone to visit Aunt Geraldine, who has the mumps. Trotter arrives home, learns what has happened from Emily and starts out to square matters. They all go over to Aunt Geraldine, who is indignant over her supposed sickness.

Emily and Trotter decide to go to the Nassau Hotel at Long Beach for dinner and Emily tries to persuade Trotter to stay until the next day, but he refuses. Then Emily bribes a waiter to steal her dog. She simply must have a swim and will refuse to leave until Fido is found.

Then Aunt Geraldine and the rest of the party arrive on the scene only to be arrested for Emily's abduction, a result of little Threadgold's activities. To add insult to injury, Aunt Geraldine is put in the fumigating ward because of the mumps. After many experiences they are finally released and everything is cleared, the story ending with Emily rewarding Trotter with her heart and hand.

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UNIVERSAL ANIMATED WEEKLY.

ISSUE NO. 96 (Oct. 31).

Training Pilots to Give U-Boats the Slip.—Uncle Sam becomes school teacher for deep-sea navigators to keep up with his growing merchant marine.—San Pedro, Cal. Subtitles: Learning to use the sextant, which gives the position of a ship at sea. Shooting the sun. Learning to zig-zag by compass.

Modern Betsy Ross.—Mrs. Belle Ocker crochets humanity's emblem to be presented to President Wilson in honor of her father and husband, who lost their lives in the Civil War. —Chicago, Ill. Subtitle. It took three years and twenty-six skeins of yarn to complete the flag.

Puncture-Proof Boat Defies Gravity.—Eighteen-foot motor runabout built by a lumberjack, of sand, wire and cement, is tried out by Naval Reserves and proves a success.—Chicago, Ill. Subtitle: The concrete hull is an inch thick and weighs 2,200 pounds.

Pershing's First Command.—The 6th U. S. Cavalry, in which General Pershing held his first commission as an officer, in 1886, starts on 500-mile hike as first step on the road to Berlin.—Big Bend District on Rio Grande Border, Texas. Subtitles: Colonel Gray, commanding. Seasoned sons ably prepared to uphold tradition of the Stars and Stripes.

American Navy Soon to Lead the World.—Mid-western Jackies at the greatest of all training stations get stirring assurance from navy's chief.—Great Lakes, Ill. Subtitles: Twelve thousand lads, fit and ready, greet the big boss. "Our one grim, fixed purpose is to win the war, if it takes our last dollar and our last man." The practice fleet passes in review.

Twelve thousand Women Plead for Vote in Stirring Pageant.—On eve of election, miles of earnest campaigners parade Fifth avenue, while throngs applaud.—N. Y. City. Subtitles: The flag-bearer—Mrs. Charles L. Tiffany. Pioneer champions of Suffrage, Dr. Anna Howard Shaw and Mrs. Carrie Chapman Catt. A striking figure of the parade—Mrs. Herbert Carpenter. Thousands of names on petitions borne by marchers. "I urge the people of New York to vote for Woman Suffrage."—President Wilson.

Training Uncle Sam's War Birds.—Graduates of Curtiss High School for Fliers learn all the tricks of the trade.—Somewhere-in-America. Subtitles: Carl Batta (left) and Ed. Stinson, who train air fighters. Stinson has 58 consecutive loop-the-loops to his credit. "Cranking up." Batta makes a graceful getaway. Grazing the ground with a triple loop-the-loop, starting only 400 feet up. The usual limit is 3,000 feet. And then a low tail-spin. Universal's cameraman, Conway, at great risk, secures marvelous aerial views. "Come take a ride in our airship." As they spin along, the city looks like grandmother's quilt. Stinson takes a little airing. With men like these, America need fear no German terror of the air. Catching a "loop" from the air bleachers. Vertical bank; risky for the best of them. Waltzing along the milky way. Up in the air and upside down. The tail slide. The corkscrew dive—straight down. The side flop; then straight up. Glen Curtiss himself.

Cartoons by Hy Mayer.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 25 (Nov. 3).

Loan Drive Army Parades to Quicken Golden Stream of American War Dollars.—Stirring patriotic demonstration brings to a dramatic climax the great second bond flotation.—New York City. Subtitles: Giant Caproni over the Metropolitan Tower. British tank from the front manned by veteran Tommies. Rear Admiral N. R. Usher (left) and Rear Admiral Albert Gleaves. Liberty Bond Special. "This is a war in which we must do impossible things every day," Secretary Daniels. Mrs. Guy Emerson rechristening the U-boat the U-Buy-A-Bond in Central Park. J. Pierpont Morgan (center) an active loan booster.

Fighting the High Cost of Gasoline.—Enterprising Bus C. installs new device, which solves the problem by using coal gas as fuel.—London, England. Subtitles: In the United Kingdom gasoline is $1 per gallon—the equivalent in coal gas is 14 cents. Filling up at the roadside gas main. The gas container holds 700 cubic feet, enough for a 35-mile run.

Victory on Famous Gridiron Marks Opening of Fall Drive.—Harvard Varsity defeats 1st Maine heavy artillery 13 to 0 in first big game of season.—Cambridge, Mass. Subtitle: The Harvard tank in action.

West Coast Honors Gerard, Who Told the Kaiser Where He "Got Off" With Us.—In California cities he is honored by Chambers of Commerce and other important groups.—Los Angeles, Cal. Subtitles: William G. McAdoo and James W. Gerard. At Universal City, with motion picture folks, he studies the industry.

Famous Naval Band Under Sousa's Command Thrills Pittsburghers.—Boys from Gt. Lakes Training Station reviewed by thousands in great manufacturing center.—Pittsburgh, Pa. Subtitle: Mayor Armstrong greets John Philip Sousa, and gives him and his boys the city's freedom.

Low Water Pressure Causes Great Loss in Spectacular Fire.—Following an explosion which shook houses for blocks around fire completely destroys vast quantities of lumber for freight car construction.—St. Louis, Mo. Subtitle: Two million feet of yellow pine and hardwood furnish food for flames.

United States Honored by France.—Old Glory hoisted over the historic Hotel de Ville in token of international friendship.—Paris, France. Subtitles: U. S. Ambassador William G. Sharp and American military commanders take part in imposing ceremonies. Prince of Connaught, nephew of King George, at the Palace of the Invalides decorates French fighters. He presents the Cross of St. Michael and St. George to Gen. Dubail, Governor of Paris.

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Cartoons from the world's greatest newspapers. Subtitles: "Another Scrap of Paper," by Satterfield, in the Philadelphia Evening Telegraph. "After the War," by Rogers, in the New York Herald.

Miscellaneous Subjects

GREATER VITAGRAPH.

THE FETTERED WOMAN (Five Parts—Nov. 5).—The cast: Angelina Allende (Alice Joyce); James Deane (Webster Campbell); Jack Wolver (Donald McBride); Tobe (Lionel Grey); Adolph Bink (Templar Saxe). Directed by Tom Terriss.

Anne's Bridge, a one-time prosperous village and its unused chemical factories, represent the former fortune of Angelina Allende's father. He and his daughter still live in the old estate which comprises 3,000 acres of land, on which he is trying to borrow money, as he has only $600 left in the bank and his daughter is in college. An unscrupulous real estate broker refuses the loan, but suggests that if he could have Angelina the loan might be forthcoming. Ordered from the house, the agent points to a rifle and suggests that the old man would be doing the community and his child a favor if he used the weapon on himself. An hour later Anne's Bridge is shocked by the suicide of Allende.

The real estate broker seeks to force his attention on Angelina, on her return from college, but she loathes him. He induces her to go to New York on a pretense that a syndicate is prepared to buy her acres. His plan is to get her to sign away all title and thus get her in his power. With another man, and a woman posing as his wife, they take Angelina to a cafe where he attacks her in a private dining room. The other man interferes and is shot. By perjured testimony they escape and Angelina is sent to a Samaritan home for three years.

Returning to Anne's Bridge she is shunned as a jail bird by the older people and feared by the children, whom she loves. She advertises for summer boarders, but gets only one, a young New Yorker attracted by the trout streams on the Allende estate. He falls in love with Angelina and asks her to marry him, but she refuses on account of her prison record, which she keeps a secret. She loves him, nevertheless. He returns to New York and learns the truth. Then he returns to Anne's Bridge and finds he has removed the only barrier to their happiness.

THE FIGHTING TRAIL (Episode No. 11—"Parched Trails"—Two Parts—Nov. 19).—The cast: John Gwyn (William Duncan); Nan Gwyn (Carol Holloway); Casey (Fred Burns); Hogan (Al Jennings); Von Bleck (Walter Rodgers); Cut Deep Rawls (George Holt); Shoestring Drant (Joe Ryan).

"Square Deal" Hogan is elected sheriff and at the same time the recorder of deeds, conscience-stricken, gives Nan and Gwyn back the deeds after recording them in their names. Gwyn and the new sheriff organize a posse and, in a long range battle, advance on the mine. The outlaws lure Gwyn's men across a valley which had been mined with dynamite and as the men approach the mined area, the dynamite is exploded, apparently killing the entire invading force.

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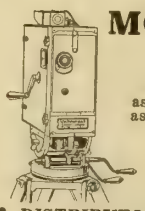

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PARAMOUNT.

THE CLEVER MRS. CARFAX (Five Parts).—The cast: Temple Trask and Mrs. Carfax (Julian Eltinge); Helen Scott (Daisy Robinson); Adrian Graw (Noah Beery); Rena Varsy (Rosita Marstini); Mrs. Keyes (Jennie Lee); Billy Wise (Fred Church); Mrs. Bruce (Mrs. Wise); Trask's valet (Fred Do Shon). Director, Donald Crisp.

Temple Trask, a college man, is on his way home when he meets Helen Scott. He only sees the girl's face over a magazine but falls in love with her. The girl cannot help noticing his attention. She is absorbed in worrying about her grandmother, a miserly old woman, who is sick and in the clutches of two crooks, Adrian, her so-called secretary, and Rena, the housekeeper. They are planning to rob the old lady, and Helen arrives just in time.

Rena is in love with Adrian and jealous because he seems fond of Helen. She urges that they rob the house and leave at once. As they are opening the safe, the old lady, comes down stairs. There is a struggle. The old woman is thrown against the edge of the safe and the shock of the blow nearly kills her. Adrian and Rena fly with the money.

Helen is awakened by the noise and comes downstairs. The police are notified and, owing to the fact that Helen had quarreled with her grandmother, she is under suspicion of having committed the theft. She seems unable to clear herself and matters commence to look black for her.

Temple Trask has never seen Helen since their chance meeting on the train, but has continued a search for her. He is amazed to see her picture in the paper as the girl accused of the crime. He is furious and swears the girl is innocent and that he will prove it. He goes to her grandmother's and learns of her old time quarrel with her grandmother.

Failing to secure any help in this direction, he meets with failure after failure to establish her innocence and is about to give up the case when he happens to see a photograph of himself dressed as a girl for some of the college theatricals. This gives him the idea of following the crooks, dressed as a woman. He learns they are taking passage to South America. He is amazed to find that Helen is also on their track. Temple greatly amuses himself at Adrian's expense and as "Mrs. Carfax" plays cards with the crooks, gaining their confidence.

At the South American destination, Adrian and Rena and "Mrs. Carfax," now pals, plan all sorts of ways for fleecing their fellow-guests at the hotel until Temple decides he has enough evidence. He plans an interview wherein he will wheedle Adrian into a full confession of the robbery of Helen's grandmother. He arranges with the American consul to be concealed behind a screen. Adrian's confession is recorded by the consul's stenographer. In another moment the handcuffs are on Adrian's wrists and Temple, wig snatched off, is running down the stairs three steps at a time to find Helen.

METRO PICTURES CORP.

MORE TRUTH THAN POETRY (Five Parts—Oct. 22).—The cast: Elaine Esmond and Vera Maitland (Mme. Petrova); Blake Wendell and Ashton Blair (Mahlon Hamilton); Daniel Maitland (Charles Martin); Florence Grant (Violet Reed); Robert Grant (Harry Burkhart); Grace Danby (Mary Sands); Allen Danby (William B. Davidson); Louis Barrentos (Anthony Merlo). Story by Madame Petrova. Directed by Burton L. King.

Elaine Esmond is dictating a story to her stenographer. Vera Maitland, the only child of Daniel Maitland, the "Steel King," gives a dinner. Ashton Blair, a guest, is attentive to the hostess. Barrentos is attentive to Grace Danby, arousing the jealousy of her husband, Allen. Blair asks Vera to be his wife and she consents. She informs her father, and he is displeased as he knows Blair to be an idler. He gives her a check for ten thousand dollars, saying it will support them both for several years.

Several months later Blair and Vera are living in an apartment. Vera breaks her pen and borrows Blair's. She notices he uses green ink. At the office, Blair reads law, but no clients come his way. Danby has become suspicious of his wife and Barrentos. He tells her he is going away. That night, as Vera is about

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to retire, Grace comes to her, saying that her husband returned unexpectedly, and finding Barrentos, has shot him. Vera promises that Blair will defend him.

She aids Blair in planning his line of defense. He secures an acquittal. Now Blair has many clients, and his head is turned. At a dinner Florence Grant is effusive in her congratulations and Blair is attracted to her. The gossip about her husband's attention to Florence Grant reaches Vera. She goes to a seaside resort, leaving Blair a note saying that she still loves him. She sees Florence and looking over the register she recognizes her husband's handwriting of an assumed name, in green ink.

The rooms of Vera, Blair and Florence are adjoining, and Vera hears her husband make plans for the evening. When they go out, Vera secures a pass key and enter Blair's room. She unlocks the adjoining door and goes back to her room. When Florence enters Blair's room, she takes a revolver and opens the door. Vera tells Florence to go at once. In the quarrel Blair tells her that he is tired of her. She kills him.

Vera is placed under arrest and several months later is brought to trial. Vera has been in a trance since the shooting Her lawyer points out the fact that she could not have been in her right mind since in her last letter she told him that she loved him. He begs for mercy for her. Vera rises and says, "I do not ask for mercy, I ask for justice—I killed my husband because he betrayed my trust. I worked and slaved for him—then success came—he needed me no longer. He boasted he was tired of me Is there one law for the woman and another for the man?"

Elaine Esmond, the novelist, is standing with arms outstretched. Suddenly there is a knock and Blake Wendell enters, surprised to find her still working on the novel. She dismisses the stenographer and says to Blake, "I wish all love stories could end as ours will." Blake ask her to explain and she answers, "They lived happily forever after."

MAYFAIR FILM CORP.

PERSUASIVE PEGGY (Six Parts—Nov.).—Peggy accepts an engagement ring from young farmer Ed, after a well simulated display of coyness and reluctance, and in due time the wedding is celebrated. Of course, she has chosen Niagara Falls as the scene of the honeymoon. After the ceremony Ed announces that the next morning is to find them at the State Fair, a bucolic festival which the young bride is in no mood to attend. Peggy rebels and steals away to Niagara Falls alone, leaving her bewildered young husband to follow. Thus early in her married life Peggy has resolved to construct the edifice of her happiness and home on the principles of mutual forbearance.

After the honeymoon Ed takes his young wife to the home, which had been his mother's. But the dullness and dowdiness of her out-of-date surroundings depress Peggy and she resolves, in her husband's absence, to furnish the house more in consonance with the modern ideas of taste and refinement. Ed rebels at this extravagance, but Peggy maintains her point and the young husband submits. The farm hands, who, before Ed's marriage, were treated as members of the family, now complicate matters by demanding the restoration of their former privileges, and, as the crops are in danger if the hands strike, Peggy persuades her husband to receive his employes at the dinner table.

Time and again Peggy wins out in humanizing her somewhat selfish and stubborn young husband by her adroit arts of persuasion. She designs to surprise him with a birthday gift in the form of her portrait, but her absence at the artist's studio to whom she is giving many sittings gives rise to jealousy on Ed's part, and there is a quarrel and a separation. But the misunderstanding is cleared up and when Ed receives the portrait and realizes that his wife's mysterious absences have been caused by a desire to please and surprise him he relents and begs her forgiveness. And the imminent appearance of a little stranger in the home of persuasive Peggy strengthens the prospects of future happiness for the young couple.

FRANCE FILMS, INC.

THE NATURAL LAW (Seven Parts).—The cast: Ruth Stanley (Marguerite Courtot); Dr. Webster (Howard Hall); Jack Bowling (George Larkin); Judge White (Jack Ellis); Hon. Geo. Stanley (Chas. H. France); Mrs. Stanley (Lila Blow); Fred Dolan (Gordon Gray); Stella Forbush (Leah Peck). Directed by Charles R. France.

When God created the world He made a law, and wrote it upon the heart of every man and woman—the law of sex attraction. When a girl goes out into the world to make her fight for success alone, she must face serious decisions and cannot escape the crisis that is bound to occur when the urging of love and adventurous youth takes hold of her soul.

Such a crisis is faced by Ruth Stanley, successful artist, loved by two men. One typifies youth and the other maturity. One is a famous athlete, who wins the international marathon for America; the other is a physician, a man of deep thought and high ideals.

The man of brains knows the world well enough to fear for the girl when he sees her gripped by an infatuation for the handsome youth. He points out the danger of allowing any man to "dominate her soul." He reasons with her from his fund of knowledge. But Youth does not reason; he holds out his arms and says: "I love you and we are young."

So she answers the call and encounters more misfortune than even the doctor predicted. The soul of the girl is wrung with the anguish of impending disgrace, and all because, ignorant of the world of men and its ways, she answered the natural law. And the boy is tortured, too, but his suffering makes him a man, and before the end youth wins happiness.

WORLD PICTURES.

THE ADVENTURES OF CAROL (Five Parts).—The cast: Carol Montgomery (Madge Evans); Col. Montgomery (George MacQuarrie); Mrs. Montgomery (Rosina Henley); James (Carl Axzell); Beppo (Nicholas Long); Mme. Fairfax (Edith Bostwick); Mammy Lou (Frances Miller). Story by Julia Burnham. Directed by Harley Knowles.

On the eve of sailing, Commander Montgomery, of the Cruiser Pawnee, awaits the arrival of [illegible] which reads as follows: "You will understand the spy menace should not be underestimated; we suggest that you caution all members of your household against answering any and all questions regarding yourself."

Carol, the commander's little daughter, calls the servants and the commander impresses upon them the necessity for being silent. After the departure of the servants Carol asks her father what spies are. Commander Montgomery places his papers in a wall safe. Carol, remembering that she has forgotten to say good-night to her daddy, goes downstairs and finds James in the act of rifling the safe. James is captured and proves to be a spy. This makes a deep impression on Carol and she is again warned not even to tell her name or where she lives to strangers. A few days later Mrs. Montgomery goes to call on her husband's mother. Later Carol, becoming lonely, decides to follow her mother. She falls asleep on a subway train, the guard asks her name. She says she can't tell him but that she thinks she knows her way. However, she is lost and later wanders into a tenement. She is found on the steps by Beppo, an Italian organ grinder. He takes her upstairs and shows her his trained monkey, Garibaldi. A few days later Beppo orders her to dance so that he may judge whether she can make money for him. Then they wander south.

A week later, Beppo leaves Carol in charge of Garibaldi, while he goes to drink some wine. The monkey runs away and Carol after it. She finally captures Garibaldi and they find refuge in a barn.

Carol is found by Uncle Zeb, a colored man, and his wife Mammy Lou. They take Carol and the monkey into the house which is the home of Mr. and Mrs. Fairfax. Mrs. Fairfax has not spoken for ten years. She communicates her messages by writing on a slate. Carol is told by Mammy Lou the reason why Mrs. Fairfax never speaks. Ten years before her daughter ran away with a man Col. Fairfax had no use for. He disowned his daughter and Mrs. Fairfax declared she would never speak again until he relented. Commander Montgomery returns and his wife learns that he has received none of the letters regarding Carol's disappearance.

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One evening, while Col. and Mrs. Fairfax and Carol are sitting together Mrs. Fairfax writes a request for Carol to tie her shoe. Carol ties the string of Mrs. Fairfax's left shoe to the string of the Colonel's right shoe. Mrs. Fairfax breaks the string and stalks upstairs. Carol says she is sorry. She sees Mrs. Fairfax kiss a photograph, and is informed that it is a portrait of Col. Fairfax as he was ten years before. The next morning Carol brings Mrs. Fairfax a bunch of flowers. She says she has brought them because she is so sorry Mrs. Fairfax cannot talk. Mrs. Fairfax writes this question on her slate: "Who told you I couldn't talk?" Carol answers: "Mr. Fairfax—he said he had not heard you speak for so many years that his heart was starving for the sound of your voice."

Mr. Fairfax sends his wife a note which says: "Please let bygones be bygones, and forgive your husband who has long since freely and fully forgiven our dear daughter and now wishes to restore you the happiness you deserve."

Mr. and Mrs. Fairfax are reunited and he tells her that he has for a long time been trying to locate their daughter and has at last succeeded and that she is now coming to them. The daughter proves to be Carol's mother, and Commander Montgomery comes with her. When asked why she would not tell who she was or where she lived to any one of those who might have sent her home, she replies: "I promised daddy I would never tell anybody who I was or where I lived, no matter what happened, and I had to keep my promise."

BLUEBIRD PHOTOPLAYS, INC.

THE MAN TRAP (Five Parts—Oct. 29).—The cast: John Mull (Herbert Rawlinson); Mrs. Mull (Ruby La Fayette); Bess Miller (Sally Starr); Burton Grange (Jack Nelson); R. H. Steadman (Mark Fenton); Inspector Finch (Frank McQuarrie); Trusty No. 1007 (Hal Wilson). Story by Waldemar Young. Produced by Elmer Clifton.

John Mull, reporter of Steadman's Chronicle, is in love with Steadman's ward, Bess Miller. His rival is Burton Grange, son of the District Attorney. Mull collects material which aids Steadman to forward a grafting scheme, is made "the goat" and sent to prison.

Steadman keeps the real evidence, thus holding a club over Inspector Finch. Mull takes advantage of his first opportunity to escape. On the same day Grange has asked Steadman's consent to marry Bess and was rebuffed. The sweethearts determine to elope.

Mull makes his way to his home, and takes an automatic pistol. Going to Steadman's home Mull is discovered. A policeman shoots from Mull's hand the pistol he is about to use, and Mull gets away.

Steadman is alone in his study. Grange arrives. When Steadman hears a noise he runs and engages Grange in a struggle. Grange knocks Steadman out. Despite his belief that he has murdered Steadman, the young man proceeds with his plan to elope.

When officers arrive the policeman has turned in, following his shot at Mull. The one in charge is Inspector Finch. Steadman is dead, and from a link of a watch chain, coupled with other evidence, Grange is associated with the crime.

The railroad agent discloses the destination of the eloping pair, and Grange is arrested. After a series of adventures, Grange is brought into Steadmans' library and put through "the third degree" by Inspector Finch. He confesses he struck Steadman.

Finch hurries home, conveying a tin box containing the evidence Steadman has held over his head. While scanning the evidence Mull breaks into the Finch home, gets the drop on the Inspector and appropriates the box and Mull handcuffs Finch and drags him to the Steadman home, where the crime is being investigated.

Mull reaps vengeance for his humiliation. He puts Finch through one of his own "third degrees" and a confession is wrung from Finch that he killed Steadman.

PRINCESS VIRTUE (Five Parts—Nov. 12).—The cast: Liane Demarest (Mae Murray); Clara Judkins Demarest (Lule Warrenton); Basil Demarest (Wheeler Oakman); Countess Oudoff (Clarissa Selwynne); Mlle. Sari (Gretchen Lederer); Count Oudoff (Harry von Meter); Baron Strensky (Paul Nicholson); Monsieur Emile Carre (Jean Hersholt). Screen version of Louise Winter's novel of the same title. Prepared for the screen by Fred Myton. Directed by Robert Leonard.

Robert Demarest married against his mother's will. When his daughter, Liane, was six years old, he died and his wife migrates to Paris and there becomes the wife of Count Ivan Oudoff. Liane is reared in ultra French society. Her childish imagination leads her to write fairy stories for her own delectation; as she grows to girlhood her mind develops along visionary lines.

Count Oudoff surprises Liane in the act of composing one of her fairy tales in which the heroine is referred to as "Princess Virtue," who is supposed to have three sweethearts—Prince Passion, Prince Desire and Prince Love. In Liane's fairy tale the Princess cannot decide between her three suitors and awaits the caprice of fate to aid her in her decision.

The Count delights in chaffing his step-daughter, taunts her mother with his ideas of her daughter's "genius" and tells the story to his friends as a good joke. Thus Liane, herself, becomes known in the salons as "Princess Virtue." When a newspaper in Boston carries reference to the sensation Liane is creating in Parisian society, the item falls under the gaze of Liane's grandmother.

Mrs. Clara Judkins Demarest calls her distant relative, Basil Demarest, in consultation, shows him the flippant references to her granddaughter in the newspaper and commissions him to go to Paris and find out for her if the sneers of "society" are justly aroused by Liane's environment. Basil finds Liane has two suitors —Mons. Emil Carre and Baron Strensky. As a result of rivalry, Strensky challenges Carre to a duel and wounds his adversary when he might as readily have killed him. Under the code Carre withdraws his attentions.

In Carre the girl has found Prince Passion. To her Strensky is Prince Desire, but she has finally found in Basil her long-sought Prince Love. Basil, however, has been faithfully fulfilling his mission; has been surfeited with the mockery of Parisian society, has formed his own opinions of Liane and her environment and is about to sail for [illegible] to report.

While lunching, at Liane's suggestion, Basil and Strensky clash. Liane discovers that Strensky is continuing "an affair" with Mlle. Sari, and has arranged a "farewell lunch" in anticipation of his announced marriage to Liane. The American girl has enticed Basil to the same cafe at which Strensky has staged his luncheon to Mlle. Sari—and the men clash. Strensky challenges Basil; the American toes the scratch and Liane throws herself upon Basil at the crucial moment, begging him not to "kill the man (Strensky) she loves."

The duel ends in a fiasco; Basil takes the steamer for home. When he is in mid-ocean he discovers Liane is a passenger on the same ship. The obvious follows—Prince Love finds his mate.

GOLDWYN PICTURES.

NEARLY MARRIED (Six Parts—Nov. 18).—The cast: Betty Giffon (Madge Kennedy); Harry Lindsey (Frank Thomas); Tom Robinson (Mark Smith); Gertrude Robinson (Alma Tell); Dick Giffon (Richard Barthelmess); Hattie King (Hedda Hopper). Directed by Chester Withey.

A novel profession is personified in the character of Hattie King, a professional co-respondent. She it is who hires out by the day, week, month or year, to compromise husbands on whom the marriage tie has palled, and help them to attain the bliss of easy divorce; and she it is who is called into the merry situation of "Nearly Married."

The "Nearly Married" situation is that of a young couple who have quarreled because the husband objects to having his wife's brother accompany them on their honeymoon. The wife, Betty, stimulated by her brother, Dick, who is a rising young lawyer anxious to begin his first case, proposes that they get a divorce. So the husband, Harry, consults his lawyer friend, Tom Robinson, and together they engage Hattie King, the aforesaid divorce specialist.

Harry is compromised and the divorce action is well under way when Harry persuades Betty that it was all a mistake, and they decide to run away. Immediately after, Dick appears with the information that the divorce has been granted, and that unless the elope-

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ment is prevented, his sister will be a ruined woman.

A chase ensues, and it terminates only when the couple in their car are overtaken by a rainstorm and compelled to take refuge at a roadside inn. Harry, learning from his friends that the divorce has been granted, proposes to mend matters by sending for a justice of the peace and being remarried on the spot. But when the officer arrives it is found that the divorce papers stipulate that Harry is not to marry again, a clause that was inserted by Betty in her determination that Harry should never marry anybody else. Harry notes that the clause holds good in only one state, but when he plans to go there is some fresh complication that provides a thrilling finish.

FOX FILM CORPORATION.

MISS U. S. A. (Five Parts—Nov. 4).—The cast: Capitola (June Caprice); Herbert Grayson (William Courtleigh, Jr.); Gabriel Lenoir (Frank Evans); Major Warfield (Tom Burrough); Clay Warfield (Al Hall). Scenario by Randolph C. Lewis. Directed by Harry Millarde.

Eugenie Lenoir marries the sister of Major Warfield. He dies soon afterward and his wife does not survive him long. The union of these two prominent Virginia families results in bitter feeling among the remaining members. Gabriel Lenoir inherits the estate of his brother, but only after forcing a nurse to swear she will kill the baby born to his brother's wife just before her death.

The nurse returns after many years and tells the Major of the child which had grown up with a family in the tenement district of New York. The Major brings the child back as his ward and calls her Capitola Black. Shortly afterward the United States declares war on Germany. Spies are known to be at work in the district. A young man, one, Herbert Grayson, is detailed to ferret them out.

Capitola determines, too, to aid her country. She has some exciting experiences before she learns that her uncle, Gabriel Lenoir, is the arch conspirator. On two occasions is nearly murdered. Lenoir is arrested finally. The Major then informs the community that he, Lenoir, has ordered the murder of Capitola when she was a baby and that he had stolen her fortune.

Lenoir gets his just deserts; Capitola, her fortune, and Grayson gets Capitola.

SELECT PICTURES CORP.

SCANDAL.—The cast: Beatrix Vanderdyke (Constance Talmadge); Pelham Franklin (Harry C. Browne); Sutherland York (J. Herbert Frank); Ida Larpent (Aimee Dalmores); Malcolm Fraser (Gladden James); Mr. Vanderdyke (W. P. Carleton); Mrs. Vanderdyke (Ida Darling).

Beatrix Vanderdyke is the spoiled daughter of a wealthy New York family. As a result she barely knows her mother and father, so completely occupied with social affairs that they have little to spare for their daughter. She is allowed the companionship of a more or less weak-willed English woman, Mrs. Keane. Another strong factor in her life is the whole hearted devotion of her mother's sister, Aunt Honoria.

Beatrix indulges in a gay little flirtation with Sutherland Yorke, a successful but unprincipled protrait painter. With a fine disregard for the conventions, she visits his studio apartment in the evenings, and her disillusionment is accomplished. Yorke, believing her to be sufficiently fascinated, attempts a passionate love scene, whereupon Beatrix, incensed at the effrontery, gathers up her wraps and sweeps from the room.

A couple of days later she is summoned to a family council. Here Beatrix learns that her visits to Yorke's studio have been found out, and the family, determined to avoid even a breath of scandal, has arranged to send her West until the gossip is laid. Beatrix is aghast. Her denials make no impression. Suddenly she catches sight of Pelham Franklin in the great entrance hall, and a daring plan enters her head. Franklin is a wealthy young American whom her parents have suggested to her as a possible husband. She tells them that she *has* been to the apartment house, but that instead of visiting Yorke she had been in Franklin's rooms, which were directly across the hall from the painter's. Furthermore, she asserts that she has been secretly married to Franklin.

She speeds across the room to meet Franklin, and put him on his guard. He is inwardly infuriated at the role he has to play. That night at bedtime he accompanies Beatrix in to her room, locks the door, pockets the key, then tells her that since she has declared herself his wife she must play the game.

Beatrix, horrified, puts her wits against his. He orders her maid to prepare her for bed, but by a ruse succeeds in summoning Mrs. Keane. Franklin, by sheer brute strength puts the latter out of the room, and savagely orders Beatrix into bed. Then he lashes her with scorn, and declares that she has nothing to fear from him. He quits the room, leaving Beatrix undeniably relieved, but with food for unpleasant cogitations.

Franklin in the morning receives a call from his neighbor. Yorke has seen the newspaper accounts of Franklin's supposed romantic elopement with the daughter of Vanderdyke, and, smarting from his rebuff at Beatrix's hands, attempts to blackmail Franklin. The latter thrashes and throws him out bodily. Yorke vows vengeance.

Franklin returns to the Vanderdyke home and, seeking Beatrix out, declares that they must really be married in order to quiet the gossip. Beatrix gaily refuses, and the family later complicates the situation by suggesting that the young couple go away on Franklin's yacht for a honeymoon cruise. Unable to sidestep the issue Beatrix agrees to the arrangement, but adds to the party her chaperon, Mrs. Keane, Franklin's chum, Malcolm Fraser, and Ida Larpent, a handsome young widow in love with Franklin.

Afterward Franklin takes her on a fishing trip he had planned, and little by little Beatrix begins to like his brusque masterful ways.

After a short cruise they put into the little port where they had left the others. Malcolm Fraser comes aboard almost immediately with news of Mrs. Keane's serious illness, and Beatrix hurries to her side. That night she sees Ida Larpent leaving Franklin's room, and swayed by jealously knows that she is in love with the man whose life she has so recklessly invaded. Believing now that he cares nothing for her, she begins to pay in part for what she has caused others to suffer.

She presents a frigid front to Franklin, but before he can force an explanation of her changed attitude a telegram arrives urging their immediate return to New York. On their arrival they find that Yorke has been busy in their absence. Anonymous letters have been received casting doubt on the authenticity of Beatrix's marriage.

Beatrix is on the point of confessing the whole fraud, but Franklin springs into the breach declaring that to notice by written denial so palpable a slander would be to dignify the author. He declares that he will deal with him in a more efficient, if more brutal, way. Later he again urges Beatrix to marry him. When she questions him about Mrs. Larpent he shows her how foolish was her anger, and in the heart to heart talk that follows their love tangle is happily straightened out.

In accordance with Franklin's plan they embark on the yacht again, and their marriage ceremony is performed on the high seas.

GEORGE KLEINE SYSTEM.

THE KILL-JOY (Essanay—Perfection Picture—Four Parts—Nov. 19).—The cast: Billie (Mary McAlister); The Crab (Granville Bates); Shoot 'em Up Bob (James Fulton); Rattlesnake Pete (James West); Sure Shot Mike (William F. Clifton); The Denver Kid (U. K. Houpt); Death Valley Joe (Chris Pino). Directed by Charles Mortimer Peck.

Billie and her father are crossing the plains to the frontier town of "Contentment," an "Eveless Eden," when he becomes lost in a search for water, falls from a cliff and is killed. Little Billie is picked up by Bob, driver of a merchandise wagon, and is taken to "Contentment" and secreted in his cabin.

Bob's suspicious actions arouse the curiosity of his fellow townsmen, who believe he has brought a woman to his cabin. They see him stroking the child's hair as she sleeps—only the back of her head is turned to the eavesdroppers—and, believing their suspicions confirmed, they organize a vigilance committee and procure a rope. Their consternation is overwhelming when they find Billie, but still they are annoyed by her presence.

"The Crab" arranges to have her kidnapped by Indians, but in the day intervening the abduction, Billie, with her smile and childish confidence, has won over the majority of the "Eveless Eden," including "Sure Shot Mike," "The Denver Kid," "Rattlesnake Pete," and "Death Valley Joe."

The abduction is carried out while Bob and his companions are celebrating the adoption of Billie as "The Darter of the Camp." "The Crab" sees the mistake in his plot, and goes to the Indian camp to bring her back, but in the meantime the town has learned that she is missing, and vows death to her abductor. "The Crab" is overtaken as he is bringing her back to "Contentment," but Billie's smiles also have won his heart, and his pleas to her when the noose is tightened about his neck are answered by her interference and the challenge that "she loves her Crab." The crowd desists, and "Contentment" is made a real place of contentment, with "The Crab" included in the list of her "fathers."

TRIANGLE FILM CORPORATION.

UP OR DOWN? (Five Parts—Nov. 4).—The cast: Mike (George Hernandez); Esther Hollister (Fritzi Ridgeway); Allam Corey (Jack Gilbert); Boy (Elwood Bredell); "Texas" Jack (Jack Curtis); Sheriff (Graham Pette); Ranch Foreman (Ed. Burns). Story by Lynn F. Reynolds. Directed by Lynn F. Reynolds.

"Dallas Mike" was his name, and he had just finished a stretch in the penitentiary, and he had $5, a suit of misfits, and a shaved head to show for his work. "Gotta turn a job quick," he mused, and then his chance came. He met Allan Corey, a young author without an idea, and accepted his invitation to take lunch with him at his apartments.

Telling him, Mike, that he was selling out and going to start in quest of an "idea," Corey left the ex-convict in his apartment and went to dispose of his auto. Mike was just starting away with the silver, when a second-hand dealer came to take the furnishings. Mike received a fat roll of bills after having helped the dealer to pack the things. The cash was for Corey. Temptation again conquered, and Mike was starting away with the cash, when he bumped into Corey. Then came a queer sort of partnership between the two, and Mike accepted.

Westward they wandered in quest of the idea. They were broke when they hit the Rancho Verde country, and Mike went to work so that Corey might remain and finish his story. But things went wrong. He couldn't find a punchy ending for his story, and Mike decided to take a hand. "Texas" Jack and a band of outlaws were hiding in the Rancho Verde country, and Esther suggested to Allan that he might see some real action were he to accompany her to the bank for the pay roll. There might be a hold up, and that was what really did happen, for Mike, disguised as "Texas" Jack, relieved them of the pay roll. Corey found his ending, but lost Esther through his cowardice, and later his manuscript was returned with the request for more Western color. Corey was despondent, but Mike was not.

Then followed a reign of outlawry, which was charged to "Texas" Jack, but which Mike perpetrated, Corey got his Western color and sold his story. But he did more than that, for, driven on by Mike, he captured the real "Texas" Jack's band, and also won Esther's promise.

With a jail break engineered by Mike, which liberated "Texas" Jack, Mike washed his hands clean of crime again and returned to the straight and narrow. The stolen valuables were recovered, and all ended well.

FIGHTING BACK (Five Parts—Nov. 4).—The cast: The Weakling (William Desmond); The Fury (Claire McDowell); China Mex (Jack Richardson); Alamo Sam (Curley Baldwin); Mournful Pete (Pete Morrison); James Newton (Wm. Ellingford); Colonel Hampton (Thos. H. Guise); Tony (Thornton Edwards); Dance Hall Girl (Josie Sedgwick). Directed by Raymond Wells. Photographed by Pliny Horne.

They found him lying, overcome by the heat, at the side of a water hole on the Texas-Mexican border, while Sam and Petey were riding the range in search of strayed calves and mavericks. After administering first aid, the punchers took him back to the ranch of Big Jim Newton, the squarest man in all Texas. He said his name was "John Smith," and that he could ride, which he could, although he handled a horse more like a cavalryman than a cowpuncher.

Then came a trip from the C-O ranch to the little tough town of Sleeping Dog on the banks of the Rio Grande. It was pay day, and the boys must celebrate. They made the "strange weakling" accompany them. There he met the

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"fury," so called for the wild radiance of her beauty. The boys wondered at the strange attraction the man had for the queen of the dance hall, for they did not know that in his sodden eyes she read a life tragedy akin to her own. But the miracle was wrought. Under the sympathy of the "fury's" gaze the "strange weakling" threw off the mask of inertia and became as if his soul was reborn.

At the Fourth of July celebration, when the punchers had failed to ride the outlaw horses, and China Mex, champion of the southwest, owner of the Iron Front saloon and dance hall where "fury" worked, all-round bad man who could not keep his eyes off the "fury's" face, vaulted into the corral to prove his mastery, he was faced by another challenger, none other than the "strange weakling." China Mex came out second best. Then he beat up the "strange wealking" before the entire crowd.

But "John Smith" returned that night to the Iron Front, and cheered on by the "fury's" sudden love, shipped China Mex, hurled the breed down the stairs, and fled with the "fury" to old Mexico.

There he bared his past to her, telling of his disgrace and loss of his commission, when certain important papers had disappeared from the fort. But, as he laid his heart bare to the "one woman," over the hills came a squad of cavalry men, and he found out that the papers had been recovered, his name cleared, and his commission restored. Then opened a new life for the "strange weakling" and the "fury."

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS NO. 87 (Oct. 27).

Great Lakes, Ill.—Secretary of the Navy Daniels greets 5,000 Jackies at the Great Lakes Naval Station, now the largest in the U. S. Subtitles: "The door of opportunity has been opened wide to the enlisted men." Models of sea and land dreadnoughts are used by the recruits.

Red Wood City, Cal.—Steel ships, wooden ships and now concrete ships, all kinds of ships are being built for America's great merchant marine. Subtitles: Placing steel rods around the hull to reinforce the concrete. The interior of the vessel.

Epernay, France.—It was three years ago that the Teuton hordes were halted at the Marne, and all France celebrates the historic event. Subtitles: President Poincare and Cabinet Ministers at the grave of the Nation's martyred saviors. But for them the ruthless hand of autocracy might have ravaged the world. Going to complete what their fallen comrades have begun.

Jassy, Roumania.—First pictures of the visit of the U. S. Mission to the eastern front. King Ferdinand welcoming Major-General Scott: Subtitles: Reorganized and enheartened, the Roumanian army is ready for the decisive struggle.

Quantico, Va.—The "First to Fight" slogan of the Marines has attracted thousands of volunteers and their camp is greatly enlarged. Subtitles: Getting acquainted with the Lewis machine gun and the other military activities. They use the latest tractors for hauling field artillery. Three thousand sea-soldiers after seven weeks of training.

New York City.—J. A. Berst, general manager of Pathe Exchange, Inc., over the long-distance phone from New York to Los Angeles, engages Bessie Love to appear in Pathe plays.

Fort Sheridan, Ill.—With its dugouts and sandbag fortifications the training camp for rookie officers looks like a part of the battle-front. Subtitles: Mess is frequently held in the trenches, so that the boys get the proper "war atmosphere." For self-defense in a hand-to-hand encounter.

New York City.—Great patriotic demonstrations mark the final drive for the Liberty Loan. America measures up to her glorious past. Subtitles: J. Pierpont Morgan and scores of bankers march in the parade. The giant Italian triplane sweeps over the line of march. A British tank, brought from the Front, aids the big "push." Now a "Liberty" station, the German UC-5 is rechristened U-BUY-A-BOND.

HEARST-PATHE NEWS NO. 88 (Oct. 31).

Paris Island, S. C.—Over the top leap the rookie marines of Uncle Sam, preparing for the day they will scale the Teutons' wall of defense. Subtitles: The field artillery squad in action. Getting their first lesson in a big "push." Soon they will be ready for their long "hike" to Berlin.

Oakland, Cal.—The West is invaded. Billy Sunday launches his campaign and leads 15,000 more recruits along his evangelistic trail. Subtitle: An invincible offensive.

Fort McPherson, Ga.—Lieut. Hans Berg (left), German captor of the Appam, who escaped from the interment camp with nine seamen. Subtitle: Any one having knowledge of his whereabouts should communicate at once with the Department of Justice, Washington, D. C.

In the Carpathians.—After months of vigorous preparation, the reorganized Rumanian forces advance to meet their German foe once more. Subtitles: The Rumanians are equipped with the latest Allied guns. Watching for a surprise attack.

Redondo, Cal.—Waging war against the sale of liquors near army camps. U. S. officials begin a roundup of "blind tigers" and bootleggers. Subtitles: A precious "water" wagon. His last drop.

Cambridge, Mass.—Secretary of War, Newton D. Baker, pays a visit to the Harvard Regiment, composed entirely of college students. Subtitle: Inspecting the regiment's trenches.

New York City.—American women have nobly given their all for the cause and now ask for the right to help in the Nation's council. Subtitles: Dr. Anna Shaw (left) and Mrs. Chapman Catt, aiding the suffrage campaign in New York. "I urge the people of New York to set an example by voting for Woman Suffrage, and I ask you to convey that message to them."

All for the Cause.—True to the ideals of Washington and Lincoln, U. S. pours out its wealth to gloriously oversubscribe Liberty's Loan. Subtitles: East, West, North and South, the whole Nation does its bit. Chicago's Liberty celebration. San Francisco rallies round the "Liberty Loan" mast. Government employees at Washington respond to Secretary McAdoo's appeal. Once more Old Glory waves triumphantly from Liberty Tower.

Denver, Colo. (Local Edition).—School children take part in a historic pageant play, "Civilization," symbolizing the pioneer era of the United States. Subtitles: The death of Col. Cody marks the end of this great constructive period.

QUEEN OF SPADES (Russian Art Pictures—Five Parts—Nov. 18).—The cast: Countess Anna Fedotovna (Mademoisselle Duvan); Lizaveta Ivanovna (Mademoiselle Orlova); Herman (I. I. Mosukin); Chekalinsky (A. P. Mogor); Prince Paul Tomsky (A. A. Volkoff). Written by A. S. Pushkin. Directed by Y. A. Protoganoso.

Herman, a young officer in the Russian army, is a frequent visitor at fashionable assemblages and gay parties merely as a spectator. He had only been left a small income by his father, so consequently could not afford to gamble. Fascinated one night by a story told by Prince Tomsky about his aged grandmother, Countess Fedotovna, Herman becomes obsessed with the idea of learning the secret of the three cards which brought her a massive fortune.

No way possible to see the Countess, Herman watches the house, with a hope of gaining admittance through flirtation with the beautiful ward of the aged Countess. Falling deeply in love with Herman, and inexperienced in the ways of the world, Lizaveta secretly invites him to meet her in her room the night of the big ball at Versailles. With no other thought, except wealth, Herman steals into the house and conceals himself.

Later that night the Countess is brought to her room. Prepared for bed, she orders to be placed in her arm-chair, then orders her maids to leave. Suddenly she becomes frightened; as she turns she sees an unknown man. Herman speaks. "I have no desire to harm you. I want you to tell me those three cards." The Countess refuses. Drawing his gun he commands her for the last time. At the sight of the gun the Countess rolled over and remained silent.

Herman enters Lizaveta's room and relates what happened, accusing himself of being the cause of the death of the Countess. She then realizes that it was not love that brought him there, but the desire for wealth. Disheartened, she orders him to leave the house. Conscience-stricken, Herman returns home. Early that morning the Countess appears to him. She speaks. "Against my wishes I have been ordered to grant your demand. Play the trey, seven and ace in succession. and you will win. I forgive you on the condition that you marry my ward." So saying she disappeared.

Learning from one of his friends that Chekalinsky, a high gambler, is at the club, Herman goes to win his fortune. Playing the trey the first night he is successful. The second night he again wins with the seven, and recovers $94,000. The next night he again plays Chekalinsky. Herman places all his money up, sure that he will win. Believing that he has the ace, he turns up the card. Astounded, he draws back; instead of the ace it is the Queen of Spades. He lost. Herman goes insane, while Lizaveta marries a fine young man with a large income. She at last finds true happiness.

THE FATAL RING (No. 20 and Final Episode, "The End of the Trail"—Two Parts—Nov. 18).—Pearl, Tom and the Spider overcome the Arab left on guard at the exit of the Crystal Maze. They learn that the High Priestess is starting for Arabia with the Violet Diamond and the setting. They are unable to reach the steamship on which the Arab sails, and make the trip across the ocean in Pearl's yacht. Carslake, however, gets aboard the steamer with the Arabs. He is disguised so that they do not recognize him. He secures both the setting and the Violet Diamond from the Priestess, managing to throw the blame for the theft on one of the stewards, whom he kills.

After a chase across the desert with Carslake in the lead, followed in turn by the High Priestess and by Tom, Pearl and the Spider, Carslake reaches the Temple of the Violet God, places the diamond in the eye of the idol, and reads on the wall the words: "For that chemical power which is potent to reduce to nothing anything it touches, twist the forefinger of our Sacred Idol's right hand." He does so and secures the small retort in which is contained the substance discovered by the High Priest of the Sacred Order of the Violet God. As he secures the retort, the High Priestess enters the temple. Taking the stopper from the mouth of the retort, Carslake turns the rays that come from it on the High Priestess and she dissolves into nothing, and he replaces the stopper.

He is attacked by Tom and Pearl before he has time to take out the stopper and turn the deadly rays on them. Pearl secures the retort and threatens Carslake with it. As he is about to attack her, she pulls the stopper from the mouth of it and he is dissolved by the rays, nothing remaining of his body. Aghast, Pearl drops the retort into a well in the temple. Tom goes to the Violet God and takes the ring and the diamond from its eye. He gives them to Pearl and they are planning their wedding and honeymoon as the last scene of this serial dissolves out.

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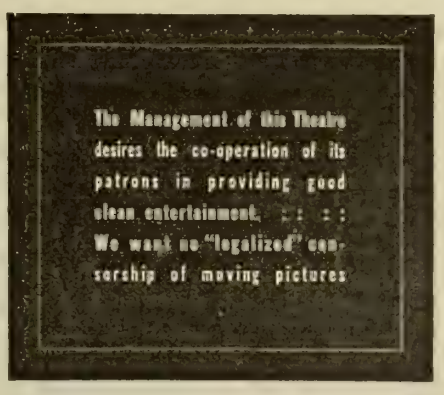
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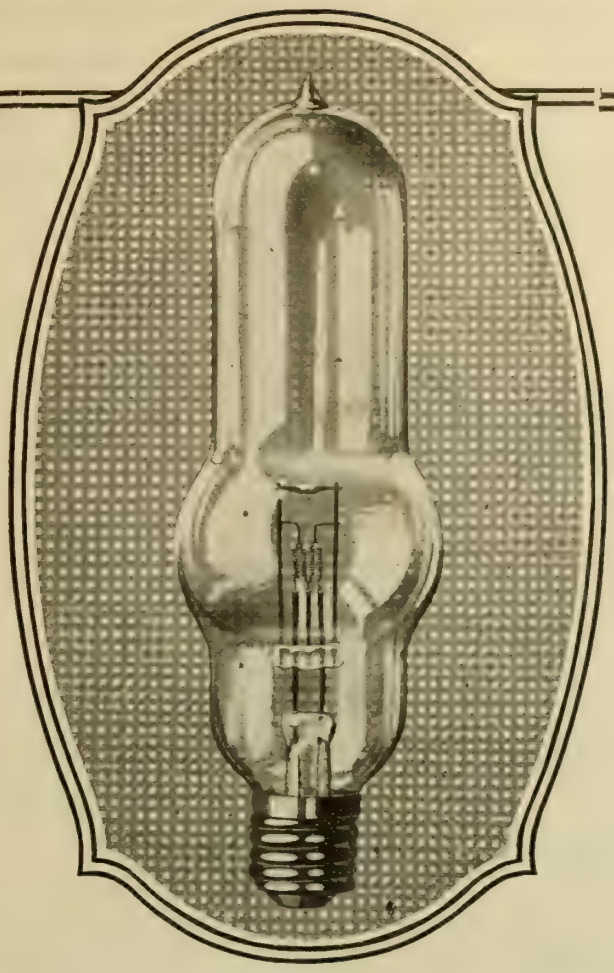

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List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 1068.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Duplicity of the Hargraves (One of the O. Henry Series—Four parts—Drama).
The Lonesome Road (One of the O. Henry Series—Two parts—Drama).
Dry Valley Johnson (One of the O. Henry Series—Four Parts—Drama).
Law and Order (One of the O. Henry Series—Two Parts—Drama).
A Night in Arabia (One of the O. Henry Series—Four parts—Drama).
The Enchanted Kiss (One of the O. Henry Series—Two parts—Comedy-Drama).
The Renaissance at Charleroi (One of the O. Henry Series—Four parts—Comedy-Dr.).
Hygeia at the Solito (One of the O. Henry Series—Two parts—Drama).

CHAPLIN COMEDIES.

The Champion (Two Parts—Comedy).
A Jitney Elopement (Two Parts—Comedy).
By the Sea (Two parts—Comedy).

CINEMA NEWS SYNDICATE.

American War and News Weekly.

ESSANAY.

The Fable of All that Triangle Stuff as Sized Up by the Meal Ticket (George Ade Fable—Two Parts—Comedy).
The Fable of the Film Fed Family (George Ade Fable—Two Parts—Comedy).
The Fable of the Uplifter and His Dandy Little Opus (One of the George Ade Fables—Two parts—Comedy).
The Girl Who Took Notes and Got Wise and Then Fell Down (George Ade Fable—Two Parts—Comedy).
The Fable of the Back Trackers from the Hot Sidewalks (George Ade Fable—Two parts—Comedy).

FALCON FEATURES.

The Climber (Four Parts—Drama).
The Understudy (Four Parts—Drama).
The Best Man (Four Parts—Drama).
The Lady in the Library (Four Parts—Drama).
The Clean Gun (Four Parts —Drama).
Feet of Clay (Four Parts—Drama).
Brand's Daughter (Four parts—Drama).
His Old-Fashioned Dad (Four Parts—Drama).
Zollenstein (Four parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(*Fourth Series.*)

From Bad to Worse.
A Day Off.
How It Happened.
Too Much Alike.
Barnyard Frolics.
Breaking In.

KALEM.

A Deal in Bonds (Grant, Police Reporter, Series—One Part—Drama).
The Sign of the Scarf (Grant, Police Reporter Series—One Part—Drama).
The Man With the Limp (Grant, Police Reporter Series—One Part—Drama).
A Race to the Drawbridge (Daughter of Daring Series—One part—Drama).
The Munitions Plot (Daughter of Daring Series—One part—Drama).
The Detective's Daughter (Daughter of Daring Series—One part—Drama).
The Railroad Smugglers (Daughter of Daring Series—One part—Drama).
The Deserted Engine (Daughter of Daring Series—One part—Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SELIG.

The Angel of Poverty Row (One Part—Drama).
Selig World Library No. 20 (Educational).
The Rustler's Vindication (Two Parts—Drama).
The Witness for the State (One Part—Drama).
Selig-World Library No. 21 (Educational).
Selig World Library No. 22 (Educational).
Selig-World Library No. 23 (Educational).
Selig World Library No. 24 (Educational).

SELBURN COMEDIES.

Hubby's Holiday (Two parts—Comedy).

SPARKLE COMEDIES.

(*Fourth Series.*)

Week-End Shopping (Kate Price & Billy Ruge).
Pals.
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Monkey—Maid—Man.

THREE C COMEDIES.

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Fat and Foolish.
A Harem Romance.
His Winning Way.
A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF OCT. 21.

The Painted Doll (Five parts—Drama—Russian Art Films—Special).
The Fatal Ring (Episode No. 16—"The Double Disguise"—Two parts—Drama—Astra).
The Seven Pearls (Episode No. 6—"The Abandoned Mine"—Two parts—Drama—Astra).
Lonesome Luke from London to Laramie (Two parts—Comedy—Rolin).
A Corner of the Moravan, L'Yonne, France (Half Reel—Travel—Pathe Colored) and Our Game Birds—The Wild Duck (Half Reel—Educational—Pathe Colored).
The Children's House (Half Reel—Educational—International) and Boarder Busters (Half Reel—Comedy—Rolin).
Hearst-Pathe News No. 86 (Topical).
Hearst-Pathe News No. 87 (Topical).

RELEASES FOR WEEK OF OCTOBER 28.

The Seven Pearls (Episode No. 7—"The False Pearl"—Two Parts—Drama—Astra).
The Fatal Ring (Episode No. 17—"The Death Weight"—Two Parts—Drama—Astra).
Rainbow Island (Comedy—Rolin).
The Mole Cricket (Colored—Half Reel) and Springtime in the Rivieria (Colored—Half Reel—Pathe Educational).
Happy Hooligan Cartoon—At the Picnic (Cartoon Comedy) and Doing Their Bit (Educational—International Split Reel).
Hearst-Pathe No. 88 (Topical).
Hearst-Pathe No. 89 (Topical).

RELEASES FOR WEEK OF NOV. 4.

The Mark of Cain (Five parts—Drama—Astra).
The Fatal Ring (Episode No. 18—"The Subterfuge"—Two parts—Drama—Astra).
The Seven Pearls (Episode No. 8—"The Man Trap"—Two parts—Drama—Astra).
Fifth Avenue—New York—U. S. A. (One reel—Travel—Mr. Moore).
Lonesome Luke in Love, Laughs and Lather (Two parts—Comedy—Rolin).
Happy Hooligan—"The Tale of a Fish" (Half reel—Cartoon Comedy) and Making Rifles (Half reel—Educational) (International split reel).
Hearst-Pathe News No. 90 (Topical).
Hearst-Pathe News No. 91 (Topical).

RELEASES FOR WEEK OF NOV. 11.

France in Arms (Five parts—French War Pictures).
The Fatal Ring (Episode No. 19, "The Crystal Maze"—Two parts—Drama—Astra).
The Seven Pearls (Episode No. 9, "The Warning on the Wire"—Two parts—Drama—Astra).
The Flirt (One-Reel Comedy—Rolin).
Japan Under Snow (Travel), and "The Baby's Home at Porcehfontaine (Educational) (Pathe Split Reel).
Katzenjammer Kids—"The Mysterious Yarn" (Cartoon Comedy), and Lace Making (Educational) (International) (Split Reel).
Hearst-Pathe News No. 92 (Topical).
Hearst-Pathe News No. 93 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Sept. 17—Susie's Scheme.
Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Sept. 24—In Bed—In Bad.
Oct. 14—The Cow Jumped Over the Moon.
Oct. 22—Home Defense.
Nov. 5—Faint Heart and Fair Lady.

PARAMOUNT-MACK SENNETT COMEDIES.

Oct. 7—A Bedroom Blunder.
Oct. 21—Roping Her Romeo.
Nov. 4—Pullman Bride.
Nov. 18—Are Waitresses Safe.

PARAMOUNT-ARBUCKLE COMEDY.

Aug. 20—His Wedding Night (Two parts).
Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.

PARAMOUNT FEATURES.

Oct. 8—The Trouble Buster (Five Parts—Drama).
Oct. 15—The Call of the East (Five Parts—Drama).
Oct. 22—The Son of His Father (Five Parts—Drama).
Oct. 29—Bab's Burglar (Five Parts—Drama).
Oct. 29—The World for Sale (Five Parts—Drama).
Nov. 5—The Antics of Ann (Five parts—Dr.).
Nov. 5—The Hungry Heart (Five parts—Dr.).
Nov. 5—The Clever Mrs. Carfax (Five Parts—Drama).
Nov. 12—Jack and Jill (5 Parts—Drama).
Nov. 19—Molly Entangled (Five parts—Dr.).
Nov. 19—The Judgment House (Five parts—Drama—J. Stuart Blackton's Production).

PARAMOUNT-BURTON HOLMES.

Oct. 8—The Singular City of Seoul (Scenic).
Oct. 15—Queer Korean Customs (Scenic).
Oct. 22—Tokyo, the Metropolis (Scenic).
Oct. 29—Nikko in Snow Time (Scenic).
Nov. 5—The Land of Mme. Butterfly (Scenic).
Nov. 12—Around Fujiyama (Scenic).
Nov. 19—Kyoto, the Ancient Capital (Scenic).

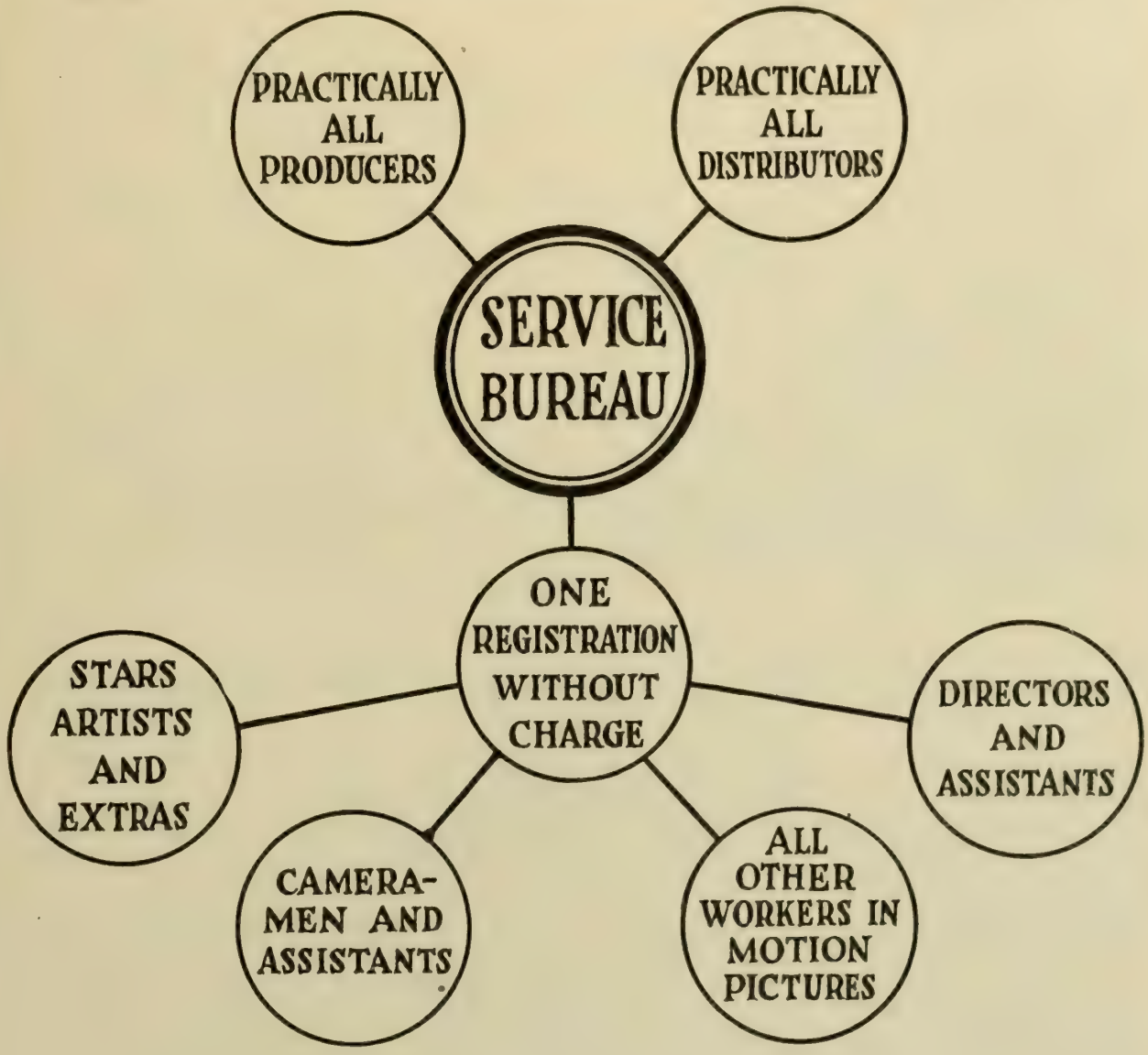
PARAMOUNT-BRAY PICTOGRAPHS.

Oct. 4—Subjects on Reel: Higher Education for Army Cooks; A Denishawn Entertainment; Goodrich Dirt, Lunch Detective.
Oct. 8—Subjects on Reel: A Southern Deer Hunt, with R. F. Warner of Field and Stream; Uncle Sam's Hints to Housewives, No. 1, Soap Making at at Home; A Wood-Chopping Contest in N. Zealand; Cartoon—Bobby Bumps "World Series."
Oct. 15—Subjects on Reel—Woodcraft and Camping; Uncle Sam's Hints to Housewives, No. 2, The Ice-Refrigerator; Denizens of a Metropolitan Jungle; Cartoon—Quacky Doodles the Cheater.
Oct. 22—Subject on Reel—Humpback Whaling in the Pacific; Uncle Sam's Hints to Housewives, No. 3, The Meatless Meat Loaf; Leventhal's Aeroplane Machine Gun.

Producers.—Kindly Furnish Titles and D ates of All New Releases Before Saturday.

The Motion Picture Producers of America Form A Central Employment Bureau for Your Protection

BY means of this simple diagram you can see the advantages of registering with the newly-created SERVICE BUREAU of the National Association of the Motion Picture Industry, formed to do away with employment agency evils and extortions



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Suite 320-321 Longacre Building, 1476 Broadway, New York City

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 1068.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 11—Number 93 (Topical).
Oct. 18—Number 94 (Topical).
Oct. 25—Number 95 (Topical).
Nov. 1—Number 96 (Topical).
Nov. 8—Number 97 (Topical).
Nov. 14—Number 98 (Topical).

BISON.

Oct. 1—The Lion's Lair (Two parts—Drama).
Oct. 8—Saving the Fast Mail (Two Parts—Drama).
Oct. 15—The Temple of Terror (Two Parts—Drama).
Oct. 22—The Getaway (Two Parts—Drama).

BUTTERFLY PICTURES.

Oct. 1—The Secret Man (Five parts—Drama).
Oct. 8—The Girl Who Won Out (Five Parts—Drama).
Oct 15—'49-'17 (Five Parts—Drama).
Oct. 22—Society's Driftwood (Five Parts—Drama).
Oct. 29—A Marked Man (Five parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five parts—Drama).
Nov. 12—The Cricket (Five parts—Drama).

GOLD SEAL.

Sept. 24—The Master Spy (An episode of "The Perils of the Secret Service"—Three parts—Drama).
Oct. 1—The Storm Woman (Three parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Sept. 10.—Nearly a Queen (Comedy).
Sept. 17—Hawaiian Nuts (Comedy).
Sept. 17—Circus Sarah (Comedy).
Sept. 24—Marble Heads (Comedy).
Sept. 24—The Fountain of Trouble (Comedy).
Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Sept. 3—Backward Sons and Forward Daughters 'Two parts—Comedy).
Sept. 10.—From Cactus to Kale (Two parts—Comedy).
Sept. 17—A Prairie Chicken (Two parts—Com.).
Sept. 24—Soapsuds and Sirens.
Oct. 1—Counting Out the Count (Two parts—Comedy).
Oct. 8—The Nurse of An Aching Heart (Two Parts—Comedy).
Oct. 15—Vamping Reuben's Millions (Two Parts—Comedy).
Oct. 22—Fat and Furious (Two Parts—Comedy).
Oct. 29—Even As Him and Her (Two parts—Comedy).
Nov 7—Double Dukes (Two parts—Com.)
Nov. 14—Hula Hula Hughie (Two parts—Comedy).

NESTOR.

Sept. 3—Looking 'Em Over (Comedy).
Sept. 10.—The Boulevard Speed Hounds (Comedy).
Sept. 17—Welcome Home (Comedy).
Sept. 24—Taking Their Medicine (Comedy).
Oct. 1—Pete the Prowler (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).
Oct. 8—Hot Applications (Comedy).
Oct. 15—Wild and Wooly Women (Comedy).
Oct. 22—A Fire Escape Finish (Comedy).
Oct. 29—A Bad Little Good Man (Comedy).
Nov. 5—Caught in the Draft (Comedy).
Nov. 12—The Shame of the Bullcon (Comedy).

POWERS.

Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New) (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

STAR FEATURETTE.

Sept. 3—A Dream of Egypt (Two parts—Dr.).
Sept. 10.—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—A Romany Rose (Two parts—Drama).
Oct. 8—A Prince for a Day (Two Parts—Drama).
Oct. 15—The Cross-Eyed Submarine (Two Parts—Comedy).
Oct. 22—Little Mariana's Triumph (Two Parts—Drama).

VICTOR.

Aug. 13—The Brass Girl (Two parts—Comedy-Drama).
Aug. 20—A Five Foot Ruler (Two parts—Comedy-Drama).
Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.).
Sept. 10.—In the Clutches of Milk (Comedy).
Sept. 17—Marathon Maniacs (Comedy).
Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Sept. 10.—Issue No. 36 (Educational).
Sept. 17—Issue No. 37 (Educational).
Sept. 24—Issue No. 38 (Educational).
Oct. 1—Issued No. 39 (Educational).
Oct. 8—Issue No. 40 (Educational).
Oct. 15—Issue No. 41 (Educational).
Oct. 22—Issue No. 42 (Educational).
Oct. 29—Issue No. 43 (Educational).
Nov. 9—Issue No. 44 (Educational).
Nov. 16—Issue No. 45 (Educational).

UNIVERSAL SPECIAL FEATURE.

Oct. 8—The Gray Ghost (Episode No. 15, "The Duel"—Two Parts—Drama).
Oct. 15—The Gray Ghost (Episode No. 16, "From Out of the Past"—Two Parts—Drama).
Oct. 22—The Red Ace Episode No. 1, "The Silent Terror" — Two Parts—Drama).
Oct. 22—Seeing New York With Hy Mayer (One-Reel Travelaugh).
Oct. 29—The Red Ace (Episode No. 2—"The Lure of the Unattainable"—Two Parts—Drama).
Nov. 5—The Red Ace (Episode No. 3—"The Leap for Liberty"—Two parts—Drama).
Nov. 9—The Red Ace (Episode No. 4, "The Undercurent"—Two parts—Dr.).
Nov. 9—Finley Nature Pictures (One Reel Educational).
Nov. 16—The Red Ace (Episode No. 5, "In Mid Air"—Two parts—Drama).
Nov. 16—The Mystery Ship (Episode No. 1, "The Crescent Star"—Two parts—Drama).
Nov. 16—Finley Nature Studies No. 2, "Taming Wild Birds" (Educational).

UNIVERSAL CURRENT EVENTS.

Sept. 7.—Issue No. 17 (Topical).
Sept. 14—Issue No. 18 (Topical).
Sept. 21—Issue No. 19 (Topical).
Sept. 28—Issue No. 20 (Topical).
Oct. 5—Issue No. 21 (Topical).
Oct. 12—Issue No. 22 (Topical).
Oct. 19—Issue No. 23 (Topical).
Oct. 26—Issue No. 24 (Topical).
Nov. 2—Issue No. 25 (Topical).
Nov. 9—Issue No. 26 Topical.
Nov. 16—Issue No. 27 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

Sept. 10—The Lifted Veil (Five parts—Drama).
Sept. 17—Their Compact (Seven parts—Drama).
Sept. 24—The Silence Sellers (Five parts—Dr.).
Oct. 8—Life's Whirlpool (Five Parts—Drama).
Oct. 15—A Sleeping Memory (Seven parts—Drama).
Oct. 22—More Truth Than Poetry (Five parts—Drama).
Oct. 29—The Adopted Son (Six parts—Drama).
Nov. 5—The Outsider (Six parts—Drama).
Nov. 12—Outwitted (Five parts—Drama).

YORKE FILM CORP.

July 16—The Hidden Spring (Five parts—Dr.)
Sept. 3.—Under Handicap (Seven parts—Drama).
Oct. 1—Paradise Garden (Five Parts—Drama).

METRO COMEDIES.

Sept. 17—Henry's Ancestors (Drew).
Sept. 24—His Curiosity (Drew).
Oct. 1—The Joy of Freedom (Drew).
Oct. 8—His Double Life (Drew).
Oct. 15—The Dentist—(Drew).
Oct. 22—Hist! Spies (Drew).
Oct. 29—Twelve Good Hens and True (Drew).
Nov. 5—His Deadly Calm (Drew).
Nov. 12—The Rebellion of Mr. Monor (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Sept. 23—The Bond of Fear (Five Parts—Drama).
Sept. 23—Devil Dodger (Five Parts—Drama).
Sept. 30—Broadway, Arizona (Five Parts—Drama).
Sept. 30—The Tar Heel Warrior (Five Parts—Drama).
Oct. 7—Ashes of Hope (Five Parts—Drama).
Oct. 7—A Phantom Husband (Five Parts—Drama).
Oct. 14—One Shot Ross (Five parts—Drama).
Oct. 14—Wild Sumac (Five parts—Drama).
Oct. 21—The Firefly of Tough Luck (Five parts—Drama).
Oct. 21—Cassidy (Five parts—Drama).
Oct. 28—The Stainless Barrier (Five parts—Drama).
Oct. 28—Man Hater (Five parts—Drama).
Nov. 4—Fighting Back (Five parts—Drama).
Nov. 4—Up or Down (Five parts—Drama).

TRIANGLE KOMEDY.

Sept. 30—Caught In the End.
Oct. 7—Half and Half.
Oct. 7—All at Sea.
Oct. 14—Their Love Lesson.
Oct. 14—A Prairie Heiress.
Oct. 21—His Busy Day.
Oct. 21—A Modern Sherlock.
Oct. 28—Their Husband.
Oct. 28—Somebody's Wife.
Nov. 4—A Hero's Fall.
Nov. 4—An Interrupted Honeymoon.

KEYSTONE COMEDY.

Aug. 26—Two Crooks (Two parts).
Sept. 2—A Shanghaied Jonah (Two parts).
Sept. 9—His Precious Life (Two parts—Com.).
Sept. 16—Hula Hula Land (Two parts—Com.).
Sept. 23—The Late Lamented (Two parts).
Sept. 30—The Sultan's Wife (Two parts).
Oct. 7—His Crooked Career (Two Parts).
Oct. 14—Pearls and Perils (Two parts).
Oct. 21—A Hindu Hoodoo (Two parts).
Oct. 28—His Disguised Passion (Two parts).
Nov. 4—Haunted by Himself (Two parts).

TRIANGLE REISSUES.

Sept. 2—The Lamb (Five Parts—Drama).
Sept. 16—Hell's Hinges (Five Parts—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 1068.)

Mutual Film Corp.

CUB.

Oct. 4—Jerry in Yodel Land (Comedy).
Oct. 11—Jerry and the Bully (Comedy).
Oct. 18—Jerry's Jam (Comedy).
Oct. 24—Jerry's Soft Snap (Comedy).
Nov. 1—Jerry's Lucky Day (Comedy).
Nov. 7—Jerry and the Vampire (Comedy).
Nov. 15—Jerry's Running Fight (Comedy).

GAUMONT.

Oct. 18—Reel Life No. 77 (Subjects on Reel: A Colonial Church of South Carolina; When Dishwashing is a Pleasure; The Banana Industry; A Primitive Jeweler; An Optical Illusion—Animated Drawings from "Life").

Oct. 24—Reel Life No. 78 (Subjects on Reel: Rocky Mountain Jay; Then and Now, or High Living Cost Wins the Race; Queer Trees of Trinidad; Dining on Wheels—How the American Traveler Is Fed; Animated Drawings from "Life"—The Apparel and the man; Not Guilty.

Nov. 1—Reel Life No. 79—Subjects on Reel—Building Our Modern Fleet; Important Industries of Argentina; An Unusual Foster Mother; A Dry Land Periscope; Had Your Mining Stock Panned Out; Animated Drawing from "Life."

Nov. 8—Reel Life No. 80. Subjects on reel: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Water; It Was Not the Colic, from "Life."

MUTUAL WEEKLY.

Nov. 4—Number 149 (Topical).
Nov. 11—Number 150 (Topical).
Nov. 18—Number 151 (Topical).
Nov. 25—Number 152 (Topical).

STRAND COMEDY.

Oct. 9—Firing Father.
Oct. 16—For Sweet Charity (Comedy).
Oct. 23—And Along Came Mary.
Oct. 30—A Two-Cylinder Courtship.
Nov. 6—Mary's Merry Mixup (Comedy).
Nov. 13—That Dog Gone Dog (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTION.

Oct. 15—The Calendar Girl (American—Five Parts—Drama).
Oct. 15—The Beautiful Adventure (Frohman—Five Parts—Drama).
Oct. 22—The Unforeseen (Frohman—Six parts—Drama).
Oct. 22—The Sea Master (American—Five parts—Drama).
Oct. 29—A Daughter of Maryland (Goodrich—Five parts—Drama).
Oct. 29—Peggy Leads the Way (American—Five parts—Drama).
Nov. 5—A Game of Wits (American—Five parts—Drama).
Nov. 12—Betty and the Buccaneers (American—Five parts—Drama).

SIGNAL.

Oct. 18—The Lost Express (Episode No. 5—"In Deep Waters"—Two Parts—Drama).
Oct. 25—The Lost Express (Episode No. 6—"High Voltage"—Two Parts—Dr.).
Nov. 1—The Lost Express (Episode No. 7—"The Race With the Limited"—Two parts—Drama).
Nov. 7—The Lost Express (Episode No. 8—"The Mountain King"—Two parts—Drama).
Nov. 14—The Lost Express (Episode No. 9, "The Looters—Two parts—Drama).

Feature Releases

ARTCRAFT PICTURES CORPORATION.

Sept. 10—Barbary Sheep (Five parts—Drama).
Oct. 1—The Man from Painted Post (Five Parts—Comedy-Drama).
Oct. 15—The Narrow Trail (Five Parts—Drama).
Oct. 22—The Woman God Forgot (Five Parts—Drama).
Nov. 12—The Little Princess (Five parts—Dr.).
Nov. 19—The Rise of Jennie Cushing (Five parts—Drama).
Nov. 26—Desert Dust (Five parts—Drama).

ART DRAMAS, INC.

Sept. 10—Blood of His Fathers (Horsley—Five parts—Drama).
Sept. 17—Peg o' the Sea (Van Dyke—Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Oct. 8—Anything Once (Five Parts—Drama).
Oct. 15—Bondage (Five Parts—Drama).
Oct. 22—The Desire of the Moth (Five parts—Drama).
Oct. 29—The Man Trap (Five parts—Drama).
Nov. 5—The Lash of Power (Five Parts—Drama).
Nov. 12—Princess Virtue (Five parts—Drama).
Nov. 19—The Savage (Five parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORP.

Oct. 1—Our Vanishing Game (Ditmar's "Living Book of Nature").
Oct. 8—Life of the Spider (Ditmar's "Living Book of Nature").
Oct. 15—Nature's Songsters (Ditmar's "Living Book of Nature").
Oct. 22—The Animals in Mid-Summer (Ditmar's "Living Book of Nature").
Oct. 1—A Flying Trip Through Hawaii (Scenic and Educational).
Oct. 15—Seals and Pelicans in Their Native Haunts (Scenic and Educational).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Daughter of Destiny (Petrova Picture Co.).

FOX SPECIAL FEATURES.

Oct. 14—Thou Shalt Not Steal (Five Parts—Drama).
Oct. 21—This is the Life (Five Parts—Drama).
Oct. 28—The Scarlet Pimpernel (Five parts—Drama).
Nov. 4—Miss U. S. A. (Five parts—Drama).
Nov. 11—The Painted Madonna (Five parts—Drama).

FOX STANDARD PICTURES.

Sept. 2—Jack and the Beanstalk (Ten parts).
Sept. 16—The Conqueror (Ten parts).
Sept. 30—Camille.
Oct. 7—When a Man Sees Red.
Oct. 14—Aladdin and the Wonderful Lamp.

FOXFILM COMEDIES.

Sept. 3—Tom and Jerry Mix (Two parts).
Nov. 11—Wedding Bells and Roaring Lions (Two parts).
Nov. 18—A Milk-Fed Vamp (Two parts).
Dec. 9—His Smashing Career (Two parts).

GOLDWYN PICTURES CORP.

Sept. 23—Baby Mine (Six parts—Drama).
Oct. 7—Fighting Odds (Six Parts—Comedy).
Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Drama).

GOLDWYN DISTRIBUTING CORP.

The Manxman (Eight parts—Drama).
For the Freedom of the World.
The Auction Block.

GREATER VITAGRAPH (V-L-S-E).

Oct. 8—Bobby, Mayor of Kid City (Bobby Connelly Series).
Oct. 8—The Fighting Trail (Episode No. 5—"Torrent Rush"—Two Parts—Dr.).
Oct. 8—The Love Doctor (Five Parts—Drama).
Oct. 15—Favorite Film Features—Dr. Lafleur's Theory (One reel—Drama) and Jerry's Uncle's Namesake—(Two parts—Comedy).
Oct. 15—Dead Shot Baker (Five parts—Drama).
Oct. 15—The Fighting Trail (Episode No. 6—"The Ledge of Despair"—Two parts—Drama).
Oct. 22—The Fighting Trail (Episode No. 7—"The Lion's Prey"—Two parts—Drama).
Oct. 22—Favorite Film Features—"The Still Voice" (Two parts—Drama) and Chumps (One reel—Comedy).
Oct. 22—The Bottom of the Well (Five parts—Drama).
Oct. 29—The Fighting Trail (Episode No. 8—"The Strands of Doom"—Two parts—Drama).
Oct. 29—The Flaming Omen (Five parts—Drama).
Bobby of the Home Defenders (Bobby Connelly Series).
Bobby and the Fairy (Bobby Connelly Series).
Bobby and Company (Bobby Connelly Series).
Nov. 5—The Fighting Trail (Episode No. 9, "The Bridge of Death"—Two parts—Drama).
Nov. 5—The Fettered Woman (Five parts—Drama).

JEWEL PRODUCTIONS, INC.

Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).
"K" (Drama).

GEORGE KLEINE SYSTEM.

Oct. 1—The Apple-Tree Girl (Edison-Perfection Picture—Five Parts—Drama).
Oct. 1—A Bear Fact (Selig—Two Parts—Comedy).
Oct. 8—A Fool for Luck (Essanay-Perfection Picture—Five Parts—Drama).
Oct. 15—The Fibbers (Essanay-Perfection Picture—Five Parts—Drama).
Oct. 22—Cy Whittaker's Ward (Edison)-Perfection Pictures—Five parts—Dr.).
Oct. 29—Young Mother Hubbard (Essanay-Perfection Pictures—Four parts—Drama).
Nov. 5—Two Bits Seats (Essanay-Perfection Pictures — Four parts — Comedy-Drama).

PARALTA PLAYS, INC.

Rose o' Paradise.
A Man's Man.

SELECT PICTURES CORP.

The Silent Master (Seven Parts).
Scandal.
The Moth.
Lest We Forget.
Magda.
The Wild Girl.

WHOLESOME FILMS CORPORATION.

Sept. 3—The Penny Philanthropist (Five parts—Drama).
Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).

WORLD PICTURES.

Oct. 1—The Corner Grocer (Five parts—Drama).
Oct. 8—Rasputin, the Black Monk (Eight Parts—Drama).
Oct. 15—Shall We Forgive Her? (Five Parts—Drama).
Oct. 22—The Dormant Power (Five parts—Drama).
Oct. 29—The Burglar (Five parts—Drama).
Nov. 5—The Maid of Belgium (Five parts—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 1068.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

BERNSTEIN FILM PRODUCTION.
Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).
Loyalty (Drama).

J. FRANK BROCKLISS, INC.
U. S. Navy (Five parts).
Terry Human Interest Reels (900 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BLUEBIRD PHOTOPLAYS, INC.
The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS.
Lone Wolf (Seven Parts).
Fall of the Romanoffs (Eight Parts).
Empty Pockets (Seven Parts).
Kismet.

CAMERAGRAPH FILM MFG. CO.
June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CORONA CINEMA CO.
May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.
Sept. 1—Balloonatics (Two parts—Comedy).
Oct. 1—Automaniacs (Two parts—Comedy).
Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.
(*The Lincoln Cycle Pictures.*)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CO.
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).
Oct. 1—Local Color (Comedy).
Oct. 8—Love and Locksmiths (Comedy).

CINEMA DISTRIBUTING CORP.
June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.
Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.
I Believe (Seven parts—Drama).

CRYSTAL PHOTOPLAYS CORP.
Mother Love and The Law (Drama).

E. I. S. MOTION PICTURES CORP.
Trooper 44 (Five parts—Drama).

M. S. EPSTEIN.
Kerensky in the Russian Revolution of 1917.

EXPORT AND IMPORT FILM CO.
June—Robespierre.

FAIRMOUNT FILM CORP.
June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.
"War Prides" (Two parts—Comedy).

FORT PITT CORPORATION.
The Italian Battlefront.

FRATERNITY FILMS, INC.
Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP.
June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.
April—God's Man (Nine parts—Drama).

BUD FISHER FILMS CORP.
Mutt and Jeff Animated Cartoons.

JOSEPH M. GAITES.
August—The Italian Battlefront.

GENERAL ENTERPRISES, INC.
The Warrior (Seven parts—Comedy-Drama).

GOLDIN FEATURES.
A Bit of Life (One Reel Comedy-Drama).

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).

HISTORIC FEATURES.
June—Christus (Eight parts—Drama).

HOFFMAN-FOURSQUARE PICTURES.
The Sin Woman (Seven Parts—Drama).
The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).

INTER-ALLIED FILMS.
Aerial Photograph (Box Kites and Captive Balloons with Cameras).
Falcons of the Sea (Hydroplanes for Coast Patrol).
Eyes of the Artillery (Use of Observation Balloons).

IVAN FILM PRODUCTIONS.
August—Babbling Tongues (Six parts—Dr.).
Married in Name Only (Six Parts—Drama).

KING BEE FILMS CORP.
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Com.).
Aug. 15—The Goat (Two parts—Comedy).
Sept. 1—The Fly Cop (Two parts—Comedy).
Sept. 15—The Chief Cook (Two parts—Com.).
Oct. 1—The Chief Cook (Two parts—Com.).
Oct. 15—The Candy Kid (Two Parts—Comedy).
Nov. 1—The Hobo (Two parts—Comedy).

A KAY CO.
Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.
June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MARINE FILM CORP.
August—Lorelei of the Sea (Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

M'CLURE PICTURES.
Mother (Drama).

MOE STREIMER.
June—A Daughter of the Don (Ten parts—Drama).

NEVADA MOTION PICTURE CORP.
June—The Planter (Drama).

OGDEN PICTURES CORP.
August—The Lust of the Ages (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

PATHE EXCHANGE, INC.
To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No 10, "Dolly Doings").
Mo-Toy Troupe (Release No. 11 "School Days").
Moy-toy Troupe (Release No. 12, "Little Red Riding Hood").
Moy-toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japoland").

PURKALL FILM CO.
July—The Liar (Six parts—Drama).

HARRY RAVER.
The Public Defender (Drama).

RENOWNED PICTURES CORP.
June—In Treason's Grasp (Five parts—Drama).

ROBARD PLAYERS.
Mothers of Men (Five parts—Drama).

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).

JULIUS STEGER.
May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

TRIUMPH FILM CORP.
Just a Woman.

ULTRA FILMS, INC.
A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).
May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

VICTORIA FEATURE FILMS.
Sept.—The Fated Hour (Six Parts—Drama).
Sept.—The Slave Mart (Six Parts—Drama).

E. WARREN PRODUCTION.
April—The Warfare of the Flesh (Drama).
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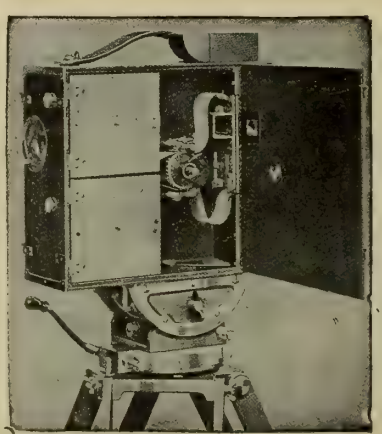

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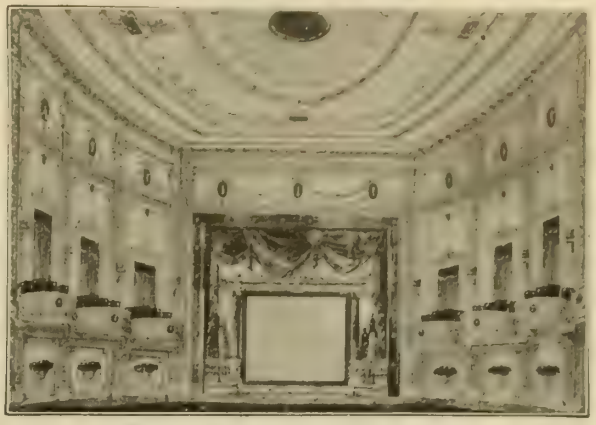

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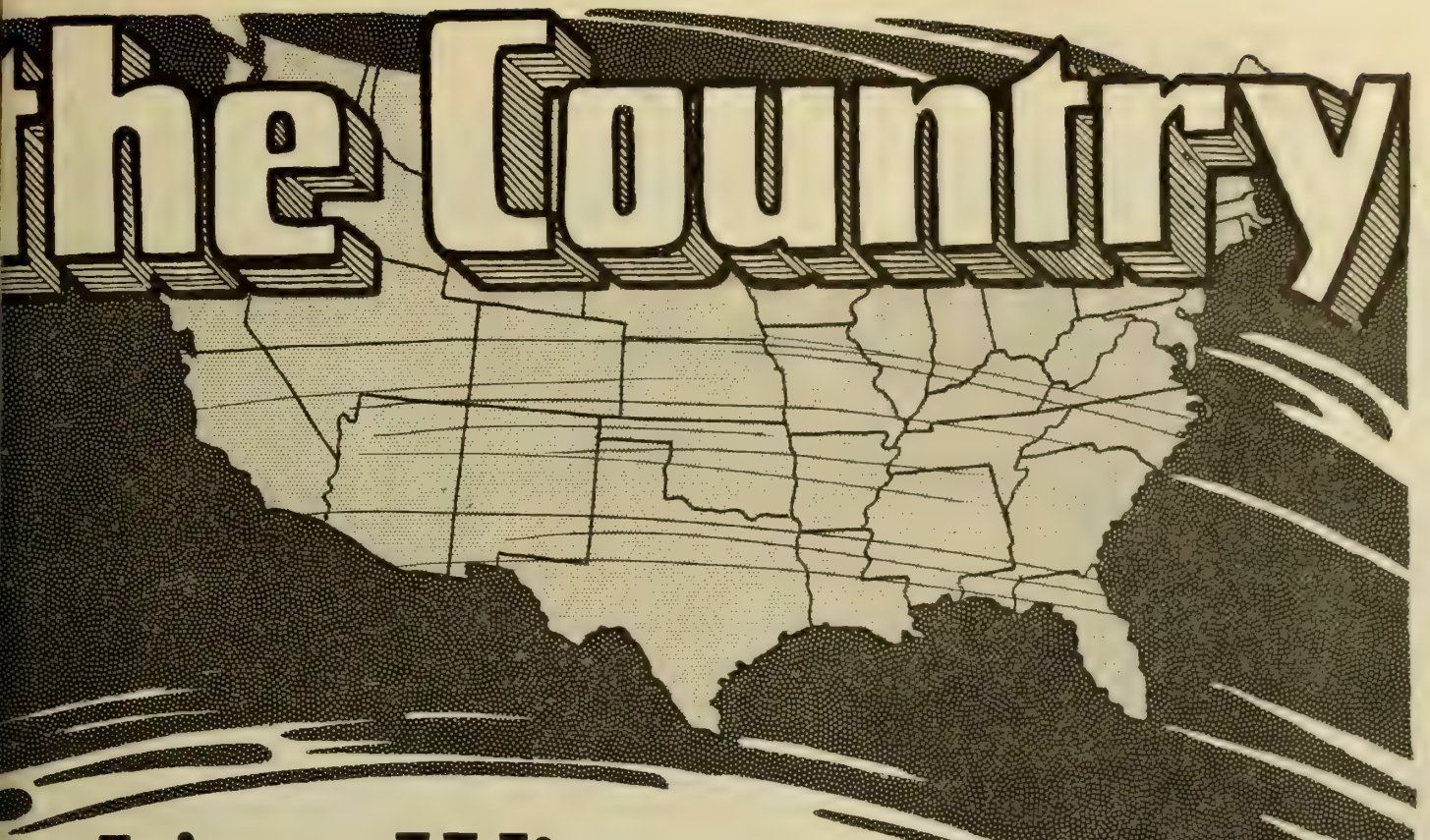

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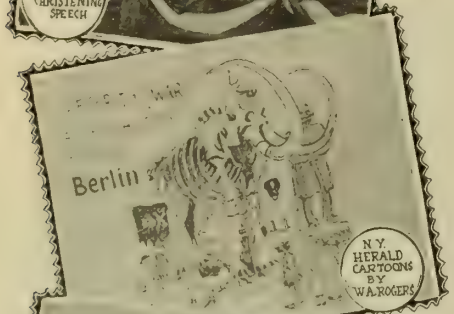
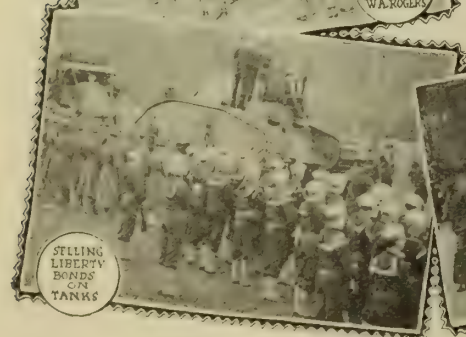
Two-a-Week News Service





"Beats My Feature Three Times Out of Five"—Says One Exhibitor

"It Has Pulled My Show Out of the Hole a Dozen Times"—Says Another.

"Best Thing of the Week"—Says a Third.

IN every mail come expressions such as these from Exhibitors who are using our TWO-A-WEEK NEWS SERVICE. And there's mountains of reasons why. Latest and greatest smash is the EXCLUSIVE showing of the most amazing, most spectacular CLOSE-UP PICTURES of high speed aeroplanes doing a dozen feats of death-defying stunts, while being photographed by another plane CLOSE UP. Never before accomplished. Without a single doubt the greatest pictures ever shown on any screen. NOT SHOWN IN ANY OTHER WEEKLY OR NEWS REEL. That's why thousands of Exhibitors say there's

Nothing on the Market like the "TWO-A-WEEK NEWS SERVICE"

Subjects of most timely and fascinating interest in every release. No big event of any importance but what is covered by the TWO-A-WEEK NEWS SERVICE (Universal Animated Weekly and Current Events). Exhibitors on regular contract get ALL the big extra specials without extra cost. Non-subscribers can book the big specials at rates quoted by any Universal Exchange.

Always First with the Big Stuff

Scoop after scoop—not once, but first always, with the big news of all the world. People know it, therefore people want it. GIVE YOUR PATRONS THE BEST.

BOOK NOW

thru any Universal Exchange or communicate direct with the

ANIMATED WEEKLY and CURRENT EVENTS

1600 Broadway, New York

SELECT SP PICTURES

JOSEPH M. SCHENCK
presents

NORMA TALMADGE

in

"THE SECRET OF THE STORM COUNTRY"

Norma Talmadge, a personal portrait

From the book of the same name by
GRACE MILLER WHITE

Picturized by Mary Murillo and Courteney Ryley Cooper

Directed by
CHARLES MILLER

In this, the second in her series of Select Pictures, Norma Talmadge is seen in the role of Tess, the little daughter of the squatter village on the shores of Lake Cayuga, made famous by Grace Miller White in her two popular novels, "Tess of the Storm Country" and "The Secret of the Storm Country."

It is a role which will add new laurels to the heroine of "The Moth," "Poppy," and "Panthea." As Tess, Miss Talmadge gives further proof of her versatile talent as a screen actress of the highest order. Already this picture has broken records wherever it has been shown. "The Secret of the Storm Country" sets a new mark in Miss Talmadge's record of artistic achievement.

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue
New York

Norma Talmadge as Tess

SELECT SP PICTURES

"SCANDAL"

in which LEWIS J. SELZNICK presents

CONSTANCE TALMADGE

directed by Charles Giblyn; from the serial by Cosmo Hamilton

has scored an instantaneous hit! It has been received enthusiastically by critics, by exhibitors and by the public. The story has been praised as one hundred per cent. entertainment—the star has been acclaimed a brilliant and gifted artist of the screen.

"'Scandal' is excellent entertainment!"
—*Moving Picture World.*

Constance Talmadge and Harry C. Browne in "Scandal"

The lovely star of "Scandal," from her latest portrait

Here is a typical endorsement of "SCANDAL" from an exhibitor of high rank:

Mr. Fred Aiken, Branch Manager, Select Pictures Corporation
220 South State Street, Chicago, Ills.

Dear Mr. Aiken:

It is very seldom that I am ever moved sufficiently to voluntarily write a letter to any distributing concern, relative to their productions—but I wish to say that I started a nine (9) days' run of Constance Talmadge in "Scandal" at the Bijou Dream yesterday morning, and my business was so unusually satisfactory that I was wondering if it was the weather, but today's extraordinary business satisfies me that it is a combination of the star and the story, "Scandal," which is responsible for the satisfactory box-office receipts. My patrons are all well pleased.

I have always figured productions from two angles: my personal opinion and box-office receipts, the latter, of course, always having preference over the former, but Constance Talmadge in "Scandal" makes good on both.

Here's hoping that you will be able to offer me many productions in the future of equal merit.

Cordially yours,
BIJOU DREAM THEATRE
by Sig. Faller, Treas. and Mgr.

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

SELECT SP PICTURES

"HER SILENT SACRIFICE"

is the first SELECT picture starring

ALICE BRADY

Directed by Edward José

In this story, the scenario of which was written by Eve Unsell from the successful play, "The Red Mouse," by Henry J. W. Dam, Miss Brady is seen in the role of a young girl against whom the hand of Fate is raised from birth. It is a role which gives the talents of Alice Brady full scope, for from a simple girl Arlette develops to become the toast of Paris!

Alice Brady in a scene from "Her Silent Sacrifice"

Alice Brady, from a recent personal portrait

Alice Brady needs no introduction to the audiences of America. Her fame as a star rests not upon one picture, but upon dozens. She has been acclaimed both by the fans, who have grown to love her, and by the exhibitors, who have made fortunes out of her pictures. As a Select star she will eclipse even her notable performances in "Bought and Paid For," "Maternity" and other favorites. "Her Silent Sacrifice" is a glorious beginning.

Distributed by

SELECT PICTURES CORPORATION

729 SEVENTH AVENUE

NEW YORK CITY

An Advertisement
by
W. W. Hodkinson

ANOTHER STEP FORWARD

1907—Started my first ***ten-cent house, the same program all week.***

1911—Placed the hundreds of Pacific Coast customers of the General Film Co. on a non-conflict, uniform age, definite schedule basis, with special services for better houses charging ten cents and using longer runs.

1913—Organized the "Progressive" Exchanges in Los Angeles, San Francisco and Seattle, establishing through their service and protection to exhibitors the first houses in the United States to run the same program for ***a full week at ten and twenty cents.***

1914—Founded Paramount, applying the year-old "Progressive" policies of service and exhibitor protection on a national scale. Originated and applied the percentage basis of handling films between producer and distributor, which gave the first incentive to quality production and assured a cooperation which created the largest organization yet known in the business.

1917—I am applying the same principles of protection and cooperation, but dividing the responsibility and profit between producers and exhibitors, to the end of insuring the exhibitor against paying more than any picture is worth ***to him,*** and to the further end of tying exhibitor and producer together for the development of the business along its logical, progressive lines.

Instead of exhibitor and producer feeling no responsibility toward each other, which is the tendency at the present time, I expect to bring those elements with which I deal together as units co-related and interdependent upon each other with fair profits for all concerned.

Wm. W. Hodkinson

Exhibitors are invited to write to the home office regarding the first of the Paralta Plays, "A MAN'S MAN," with Mr. J. Warren Kerrigan, which is ready for immediate bookings, and "MADAM WHO?" with Miss Bessie Barriscale, each in seven reels, which will be booked now for showings after December first.

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York

Telephone: Murray Hill 2123

PARALTA PLAYS
PICK OF THE PICTURES

MAIN 1200
00819

Clune THEATERS COMPANY
547 SOUTH BROADWAY
LOS ANGELES

October 8 1917.

Paralta Plays, Inc.,
729 Seventh Ave.,
New York City,
New York.

Gentlemen:

With J. Warren Kerrigan in "A MAN'S MAN" as the attraction, we did a phenominal business all last week at CLUNE'S AUDITORIUM, seating over 3000, breaking the house record on Saturday night and being compelled on both Monday and Saturday nights to turn away more people than we could accommodate inside. At the matinees on practically every day the line up for the second show extended a block long or more.

CLUNE'S AUDITORIUM, having had the premier presentation of the world's greatest pictures, such as "THE CLANSMAN" or "THE BIRTH OF A NATION", "RAMONA", "THE EYES OF THE WORLD", etc., we are particularly gratified that "A MAN'S MAN" should have approximated the business on those pictures.

Criticisms in the six daily newspapers of Los Angeles actually graded 100%. Unanimously they complimented everything connected with the picture; especially the fine, clean work of Mr. Kerrigan, Miss Lois Wilson and Miss Ida Lewis; the devotion to details in the settings, the practically faultless direction, superb photography, and the excellence of Mr. Kyne's story as adapted for the picture. At CLUNE'S AUDITORIUM this seven-reel production pleased all who attended. Praise was unstinted. I consider "A MAN'S MAN" exceptionally acceptable to the public.

Paralta Plays, Inc. is to be congratulated on the success of its first release. It is but natural that the success of "A MAN'S MAN" at CLUNE'S AUDITORIUM should create the wish on my part to have the opportunity of giving your next release its premier showing at the same house.

With sincere wishes for your continued success, I remain

Very truly yours,

CLUNE THEATERS COMPANY.

WHC/LS

PARALTA PLAYS, INC.

J. Warren Kerrigan

IN

Screen version by THOMAS G. GERAGHTY

"A Man's Man"

Written by PETER B. KYNE

DIRECTED BY OSCAR APFEL

Nothing that we could say
would be as truly convincing
as Mr. Clune's letter,
on the previous page,
wherein he tells of the results
he obtained by booking
"A Man's Man."
Earnestly we advise you to heed
the injunction of the good book;
"Go and do thou likewise."

For bookings communicate with New York Offices

W. W. HODKINSON CORPORATION

527 FIFTH AVENUE Telephone Murray Hill 2123 NEW YORK CITY

Bessie Barriscale

IN

Screen Version by Monte M. Katterjohn

"Madam Who?"

Written by Harold McGrath

DIRECTED BY REGINALD BARKER

ROBERT BRUNTON, Manager of Productions.

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors
ROBERT T. KANE, Vice.-Pres.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

KATHLEEN CLIFFORD
in
"Who is "Number One"?
Paramount
Pictures

"TO CAPACITY"

The test of a serial is at the box-office.
Therefore, read a few opinions from exhibitors:

"Played to capacity all day."

"Obliged to turn away crowds the second episode."

"Never had a serial that pulled them in stronger."

"Best serial I have ever booked."

That's what they are saying about
WHO IS "NUMBER ONE"?
PARAMOUNT'S FIRST SERIAL

Paramount Pictures

EVERY DAY IS SERVICE DAY

for

Paramount and Artcraft Pictures

Foremost stars, superbly directed, in clean motion pictures.

Take any one week in the year, in the Publicity, Advertising and Service Departments, and the Calendar looks as if the entire time was taken up in the service of the exhibitor.

Something is done directly for the exhibitor every day of the year—for instance—

1917 Week of October 21st 1917

Mon. 12 advertisements appear in 12 great metropolitan newspapers; 15,000 one-sheets distributed free for exhibitors tie-up. Cuts and mats on productions and stars distributed by exchanges to newspapers—pure publicity.

Tues. 35 advertisements appear in 35 great metropolitan newspapers; 15,000 24-sheets printed for free distribution; 28 stories, 45 pages, supplied to all dramatic and sporting papers. Motion Picture magazines, newspapers running magazine page.

Wed. 44 advertisements appear in 44 great metropolitan newspapers. Advertisement prepared for Theatre Magazine. 1,500 newspapers supplied with 2 news stories and 25 short paragraphs of news items.

Thur. 54 advertisements appear in 54 great metropolitan newspapers. Ads prepared for Photoplay, Photoplay Journal, Motion Picture and Picture Play Magazines, December issue. Four exclusive stories mailed to selected list of big town newspapers.

Fri. 70 advertisements appear in 70 great metropolitan newspapers; 30 full-page mats made and distributed free on request of exhibitors featuring increase in admission price and inaugurating longer runs with the addition of all Artcraft and Paramount Pictures by Service Department. Ad prepared for Ladies' Home Journal, December issue. Two selected stories consisting of interview or Sunday Magazine stories, mailed to selected list of 275 newspapers.

Sat. 85 advertisements appear in 85 great metropolitan newspapers; 2 full-pages in Saturday Evening Post. Five special news stories distributed to newspapers in which we advertise. Special news paragraphs distributed to 200 newspapers. Special news mats distributed to 525 newspapers. Stories of current productions sent out to photoplay magazines, with special supply of new photographs.

Can any organization so dedicated to the service of its customers help succeeding? Then why not succeed with us?

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

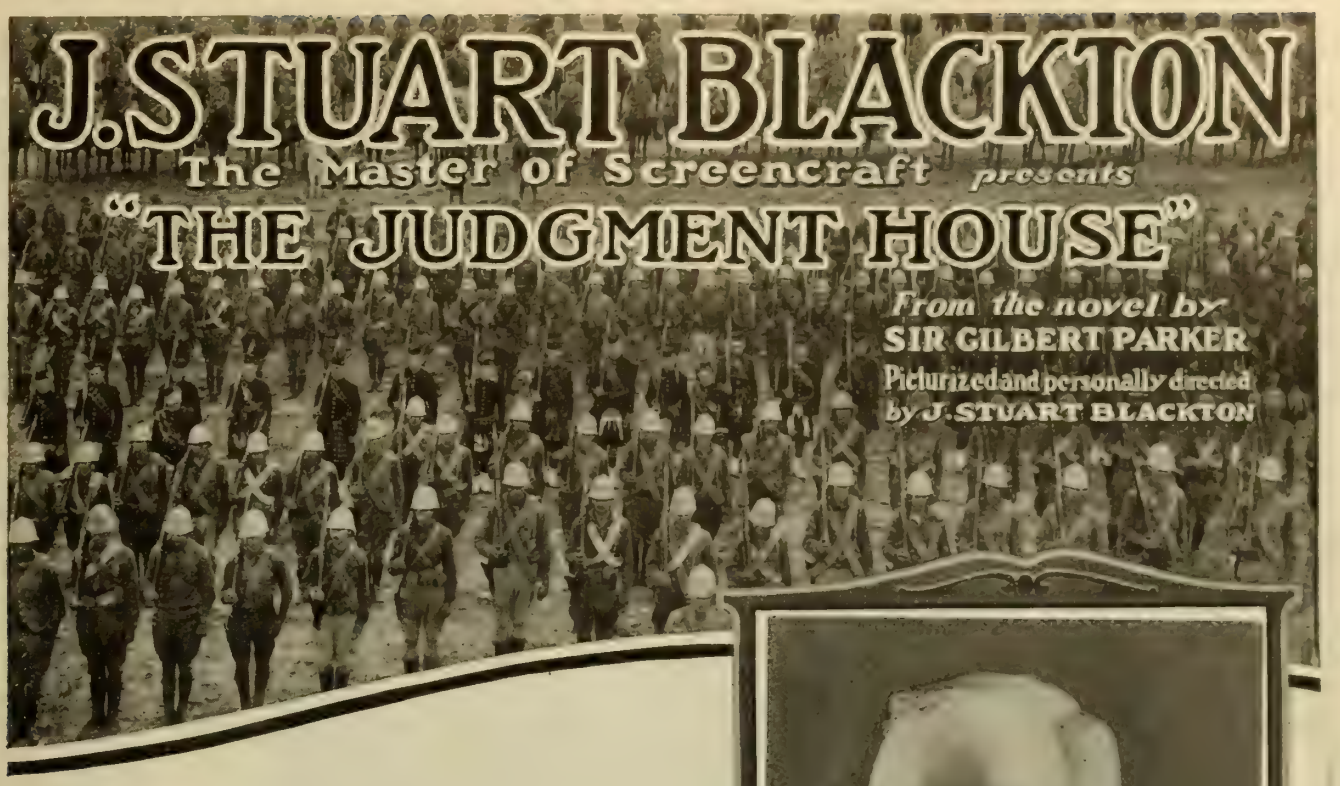
JOS. M. SCHENCK presents
ROSCOE
"FATTY" ARBUCKLE
in "FATTY in CONEY ISLAND"
What the Exhibitors Think of "Fatty"
The surest proof of a star's value is the exhibitors' commendation. The box office is always right.
Here is the box-office viewpoint
To save the roof, I opened all the doors and gave the streams full vent. People one or two blocks away heard the enthusiasm and came to the Crystal, taking their place in line to wait for seats. —CRYSTAL THEATRE, Walton McNeel, Mgr., Burlington, Wis.
Had to close my doors for the first shows.—ORPHEUM THEATRE, T. C. Johnson, Prop., Reedsburg, Wis.
Intend to rebook it later in the season.—ROYAL THEATRE, Cruse & King, Props., Calumet, Mich.
If "Fatty's" earlier pictures inspired this approbation, you are certainly safe in plunging heavy on "Fatty at Coney," which is, without a doubt the greatest Arbuckle picture ever released.
Are you sure your "run" is long enough?
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES
Paramount Pictures
Paramount Pictures

J. STUART BLACKTON

The Master of Screencraft presents

"THE JUDGMENT HOUSE"

From the novel by
SIR GILBERT PARKER
Picturized and personally directed
by J. STUART BLACKTON



An Unbroken Record of Successes

J. Stuart Blackton's every picture has been a profitable one for exhibitors.

With greater stars than he has ever used before—Conway Tearle, Violet Heming and Wilfred Lucas—with the work of one of the world's greatest authors—Sir Gilbert Parker—on which to base his story, and with his own genius ripened to the fullest it is only reasonsable to assume that "The Judgment House" will be another link in his unbroken chain of successes.

This picture deserves all the publicity you can give it—and a longer than average run.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

A Paramount Picture

Paramount Pictures

ARTCRAFT PICTURES

An ARTCRAFT Picture

PICKFORD
THE LITTLE PRINCESS
BY FRANCES HODGSON BURNETT
SCENARIO BY FRANCES MARION
DIRECTED BY MARSHALL NEILAN
Cutting a melon for you
"Cutting a melon," on Wall Street, means giving them something extra and unexpected.
There's a melon being cut for you on this new Mary Pickford picture. Written by the greatest author of fanciful stories in the world, scenario by the adapter of "Rebecca," directed by the same genius who directed "Rebecca"—if you ran "Rebecca" you know what that combination counted for.
Add the appealing whimsical art of Miss Pickford in this story of the little girl born to riches, left in poverty, and then suddenly rich again—and you have attraction value, plus.
If this isn't something "extra and unexpected" we'd like to know what is!
The least you can do to benefit from this winner is to take advantage of the unusual exploitation possibilities and book a "long run."
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

An ARTCRAFT Picture

Thos. H. Ince's NEWEST and The ZEPPELIN

Thos. H. Ince

GREATEST SPECTACLE

...'S LAST RAID

Written by
C. GARDNER SULLIVAN
Directed and Photographed by
IRVIN V. WILLAT.

THE NEW YORK TRIBUNE SAYS:

"Nothing At All Like It Has Ever Been Seen On The Screen!"

Applications for bookings, following the "Trade Showings" in New York, Boston, Philadelphia and Pittsburgh, prove that Exhibitors all over the country appreciate the wonderful money-making qualities of this smashing big INCE success.

DEMAND "SPOT" or "OPEN" BOOKINGS IMMEDIATELY.

ALSO apply for the franchise for your ZONE (or neighborhood) and become a part of the U. S. Exhibitors' Booking Corporation, with early-run and franchise-fixed-maximum-price privileges.

U·S·EXHIBITORS' BOOKING CORPORATION

Executives—Frank G. Hall, William Oldknow

Top o' The Times Building, New York

BOOK THROUGH THE FOLLOWING EXCHANGES:

HOFFMAN-FOURSQUARE, NEW YORK, 729 Seventh Avenue; BUFFALO, 47 West Swan Street; PHILADELPHIA, 1325 Vine Street; PITTSBURGH, 127 Fourth Avenue; CLEVELAND, Sloane Building, Prospect Street; CINCINNATI, 301 Strand Theatre Building; DETROIT, Peter Smith Building; CHICAGO, 207 South Wabash Avenue; ST. LOUIS, 301 Empress Theatre Building; KANSAS CITY, MINNEAPOLIS, DENVER, PORTLAND, SAN FRANCISCO, address 729 Seventh Avenue, New York, pending opening of new offices. FRANK GERSTEN, INC., NEW JERSEY, 220 West 42d Street, New York; GLOBE FEATURE FILM COMPANY, NEW ENGLAND, 20 Winchester Street, Boston, Mass. CONSOLIDATED FILM & SUPPLY COMPANY, ATLANTA, Walton Street; NEW ORLEANS, Gravier Street; DALLAS, Commerce Street.

Two New Hoffman - Foursquares

The Fringe of Society

THE BIG PUNCH Picture
by Pierre V. R. Key

A Picture Drama Which Will Be One of the Sensations of the Season with ZEENA KEEFE and ALAN HALE

Produced by George Backer Film Corporation

FEATURING
RUTH ROLAND and MILTON SILLS
with
LEAH BAIRD
(Specially Engaged)
and
J. Herbert Frank

One Hour

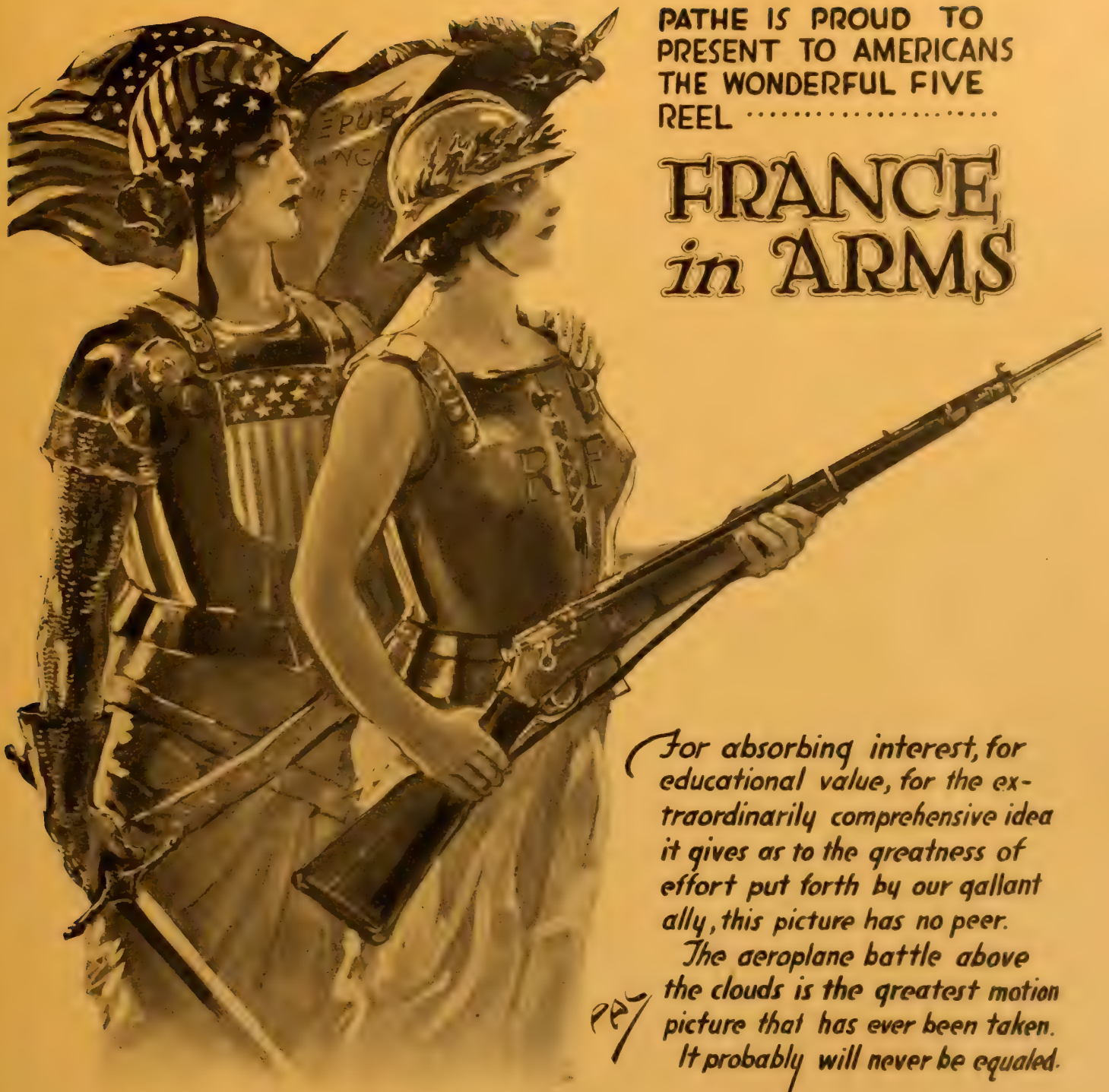
An Original Society Photo-drama of distinction with a Big Theme

ZEENA KEEFE AND ALAN HALE

Produced by Harry Rapf

Booking's at all Hoffman-Foursquare Exchanges and at
M. H. HOFFMAN, INC. 729 SEVENTH AVE. NEW YORK

Pathé



PATHE IS PROUD TO PRESENT TO AMERICANS THE WONDERFUL FIVE REEL .....

FRANCE in ARMS

For absorbing interest, for educational value, for the extraordinarily comprehensive idea it gives as to the greatness of effort put forth by our gallant ally, this picture has no peer.

The aeroplane battle above the clouds is the greatest motion picture that has ever been taken. It probably will never be equaled.

Photographed by the cinematographic division of the French Army

PATHÉ

PEARL WHITE

"'THRILLING ~ DIRECTION FLAWLESS ~ RICH IN DRAMATIC SITUATIONS ~ FULL OF SUSPENSE ~ MAINTAIN TENSEST INTEREST"

that's what men who know say of the PATHÉ PLAYS.

"'Stranded in Arcady' is thrilling.. It interests and holds throughout. 'The Mark of Cain' a mystery story of unusual excellence. A model of its type."
Moving Picture World

"'Stranded in Arcady' teems with action. Maintains tensest interest. Direction flawless. 'The Mark of Cain' is swift of movement. Rich in thrilling situations." Motion Picture News

"In 'Stranded in Arcady' suspense is kept up until the final fadeout.. Satisfactory in every way 'The Mark of Cain' is brimming over with thrills, action and excitement."
Exhibitors Trade Review

"'Stranded in Arcady' full of thrilling adventures. Will be popular. 'The Mark of Cain' plenty of suspense, action fast." Dramatic Mirror

BESSIE LOVE

BRYANT WASHBURN

FRANK KEENAN

FANNIE WARD

PLAYS

The CHARMING, DASHING, NATIONAL CELEBRITY
IRENE CASTLE
is the star of the third great box office PATHÉ PLAY

SYLVIA of the SECRET SERVICE

a five part drama replete with thrilling situations, splendidly produced and enacted by a cast that is superior in every way.

story by Joseph Trant
Scenario by Philip Bartholomae
Directed by George Fitzmaurice
Produced by ASTRA

A FEATURE YOU CAN BE PROUD TO SHOW TO YOUR PATRONS

Released Nov. 25th

IRENE CASTLE

Pathé

The HIDDEN HAND

with DORIS KENYON

and SHELDON LEWIS, ARLINE PRETTY and MAHLON HAMILTON

written by Arthur B. Reeve and Charles A. Logue

A terrifying individual he stalks through "The HIDDEN HAND"—always a menace, always fascinating. He will lay a strong hold upon the imagination of your audiences. He will bring them back again, and again. He is The HIDDEN HAND

Pathé

DORIS KENYON

One of the most beautiful girls who ever acted before the camera

Pathé

TOTO

he looks funny – he is funny. The comedies in which he is featured will tickle the funny bones of your audience so hard that laughter will be a habit at your house. – Hal Roach directs them – that means they have to be good.

Produced by ROLIN

TRIANGLE

TRIANGLE'S POLICY TOWARD EXHIBITORS ON THE NEW WAR TAX

Triangle announces that it will pay the entire war tax of 15 cents per reel levied upon film manufacturers and will not transfer this tax to exhibitors.

TRIANGLE

"A CASE AT LAW"

with

Dick Rosson

and

Pauline Curley

A play with a direct appeal to young men, their sweethearts, their parents and to all who are interested in the welfare of American youth.

Released Nov. 18

TRIANGLE

"FUEL OF LIFE"

with

Belle Bennett

A pretty woman with brains is dangerous as a foe, which this society woman proves when she turns business adventuress to protect her son.

Released Nov. 18

TRIANGLE

Keystone Comedy

"HER BUSTED DEBUT"

with

Dale Fuller, George Binns and the Keystone Bathing Beauties

Hilarity, dashed with beauty and seasoned with thrills — just the right appetizer for any movie menu.

Released Nov. 18

MR. FOREIGN BUYER

WHEN YOU ENTERED OUR HARBOR
THE FIRST INSPIRING OBJECT YOU SAW
WAS

THE STATUE OF LIBERTY
ENLIGHTENING THE WORLD

LET US
ENLIGHTEN YOU

DO YOU KNOW

WE POSSESS AN EFFICIENT ORGANIZATION
WE ARE THE LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS
WE ARE ACQUAINTED WITH YOUR REQUIREMENTS
WE SPEAK YOUR NATIVE TONGUE
WE ARE SPECIALISTS IN FOREIGN FIELDS
WE ARE EXCLUSIVE EXPORTERS OF
WORLD-BRADY-MADE PRODUCTIONS
AND OTHER
DRAMAS-COMEDIES-SERIALS-EDUCATIONALS-CARTOONS
"WE OPERATE EVERYWHERE"

EXCLUSIVE EXPORTERS OF SPEER CARBONS

INTER-OCEAN FILM
CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

220 W. 42ND ST.
NEW YORK CITY

Goldwyn Pictures

MADGE KENNEDY

—AND HER EYES
—AND HER SMILE

again will captivate the millions who frequent the nation's picture theatres in a rollicking comedy-drama of laughter, plot, situation and adventure

NEARLY MARRIED

by EDGAR SELWYN

This picturization of a famous stage success marks the second big step upward for this young and joyous star who with her first production attained nation-wide popularity.

If you liked Madge Kennedy in Margaret Mayo's "Baby Mine" then your audiences will adore her in "Nearly Married."

Love story—action—drama—a swift, speedy story and the girl with the sunniest smile in the world. Who could demand more in one picture?

Released everywhere November 18.

Advisory Board:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBB
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures Corporation

16 East 42d Street New York City

Goldwyn Pictures

MABEL NORMAND

THE FAVORITE OF MILLIONS

returns to the screen after a year's absence in an entirely new type of motion picture production created for her by Goldwyn—an exciting, full-of-action, patriotic comedy-drama

JOAN of PLATTSBURG

By PORTER EMERSON BROWNE

Exhibitors everywhere know the tremendous drawing power of this splendid artist, now equipped with the best stories of her career.

"Joan of Plattsburg" is a story filled with excitement and suspense; a story in which this wonderful girl is supported by thousands of soldiers at the great Plattsburg military camp.

Mabel Normand's popularity is greater than ever. This means still bigger audiences.

Released everywhere: December 2.

Advisory Board:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBB
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures Corporation

16 East 42d Street New York City

Unanimous in Chicago!

The Chicago Tribune: George Loane Tucker's production of "The Manx-Man," from Hall Caine's story, is a great picture. It contains a big story and a big cast. It is one of THE pictures of the day. Don't fail to see this unusual production released through Goldwyn.

The Chicago Herald: George Loane Tucker has achieved a great success in his production of "The Manx-Man," one of Hall Caine's greatest stories which is now distributed by Goldwyn. Elisabeth Risdon is tremendously likeable and there is a big and powerful supporting cast.

The Chicago Examiner: "The Manx-Man" commands the respectful attention of all critics of the photo-drama. There is heart in the stofy and tremendous interest. It will be a great success in theatres everywhere.

The Chicago American: George Loane Tucker in producing "The Manx-Man" from Hall Caine's novel, has scored a triumph for Goldwyn, which released this remarkable picture. In Chicago "The Manx-Man" is drawing capacity audientes.

George Loane Tucker's
powerful picturization of
Hall Caine's Greatest Story

THE MANX-MAN

with

Elisabeth Risdon **Henry Ainley** **Fred Groves**

is receiving the whole-hearted indorsement of all newspapers and the delighted approval of the public in all cities where it is presented.

This production is offered to all exhibitors under a system of open bookings and can be obtained only through the North American Branch offices of

Goldwyn
Distributing Corporation

16 East 42d Street New York City

Patriotism Plus Profits!

Phila. North American: *** "For the Freedom of the World," a big special production released through Goldwyn, has grip, intensity and it contains the best battle scene any patriotic film has ever included in a picture—a big, thrilling production.

*** The North American's three stars mean "a picture of special excellence."

Phila. Public Ledger: "For the Freedom of the World," now packing the Victoria Theatre is thrilling and compelling—a patriotic drama done on a big scale, that will enjoy wide popularity.

Phila. Record: No picture of the year has been staged on so tremendous a scale as "For the Freedom of the World." A lesson in genuine patriotism. . . . An unrivalled picture of human valor. . . . Thousands have been turned away during the engagement!

Phila. Press: Here is a picture that makes the spectator feel proud that he is an American —"For the Freedom of the World." Patriotism, romance and thrills crowd the picture from start to finish—all Americans will want to see it.

Phila. Inquirer: "For the Freedom of the World" is the best story of its kind ever shown on the screen. Every scene is alive with the tensity and naturalness of war. It makes one proud of the men who fight for their country.

★ ★ ★ **Ira M. Lowry** ★ ★ ★

PRESENTS:

FOR THE FREEDOM OF THE WORLD

by **Capt. Edwin Bower Hesser**

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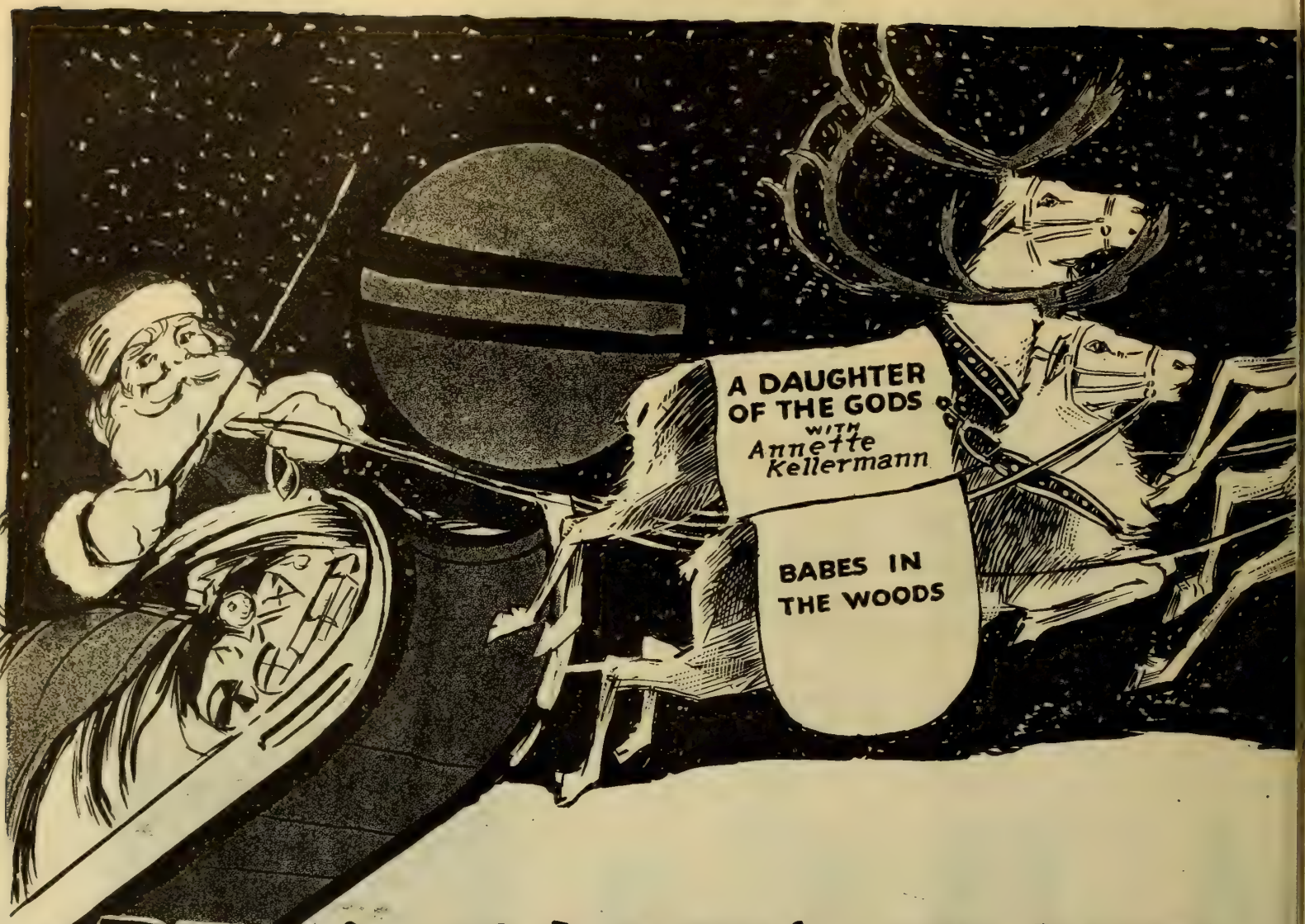

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PRESENTS
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IN
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THIS GIRL WAS SIMPLY CRAZY ABOUT A MAN

Yes, Crazy! Dippy! even a little wild, and she went a little farther than most—just how far you will see in this November release

The pressure of explosive laughter will test your theatre walls, Mr. Exhibitor, and you'll learn how much cash can be crowded into your sock.

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A play that will stir the patriotism of the country

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Redemption of a fallen girl

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Love and intrigue

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HENRY LEHRMAN PRODUCTIONS

HERE IS WHAT SOME OF THE CRITICS SAY ABOUT SUNSHINE COMEDIES:

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STRAND theatre patrons went into a veritable tornado of laughter over "Roaring Lions and Wedding Bells," a Fox comedy which is one of the features of the bill. It is one of the most remarkable animal pictures that has ever been shown and the audience testified its appreciation The writer really feared for the life of a lady who sat next to him—she couldn't stop laughing to breathe As a matter of fact this might be

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"A new series, side-splitting in humor, is inaugurated in the presentation of the Fox Sunshine Comedies, "Roaring Lions and Wedding Bells." *New York Evening Sun*

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SEE A SUNSHINE COMEDY AT THE NEAREST FOX EXCHANGE AND FIX YOUR DATES.

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Another Colossal Production

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On the tip of the world in the Canadian Rockies—where it is man against man and heaven help the weakest—

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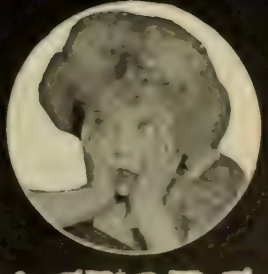

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-VIRGINIA LEE CORBIN

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in "Easy Money" Directed by Travers Vale.

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in "Her Hour" Story by Raymond Schrock. Directed by George Cowl

MONTAGU LOVE
DOROTHY KELLY
in The Awakening Directed by George Archainbaud

MADGE EVANS
in "The Adventures of Carol" Story by Julia Burnham Directed by Harley Knoles.

ALICE BRADY
in "The Maid of Belgium." Story by Adrian Gil-Spear Directed by George Archainbaud.

CARLYLE BLACKWELL
MURIEL OSTRICHE
EVELYN GREELEY
in "The Good for Nothing" Story by Alexander Thomas. Directed by Carlyle Blackwell.

MADGE EVANS
HENRY HULL
in "The Volunteer" Directed by Harley Knoles

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Watch for June!

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Dear Mr. Hulsey:

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We thank you in advance ·

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by the President

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Adapted by June Mathis and
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in six astonishing acts

RELEASED BY **METRO** NOVEMBER 19

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"If possible, Draft 258 is better than *The* Slacker. No Exhibitor should fail to book it. It has everything a great production should have."

100 other Exhibitors agreed with him

The big little star in

Draft 258 is

MABEL TALIAFERRO

Wm. Christy Cabanne directed it.
June Mathis and Mr. Cabanne wrote it.

METRO

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PLAYS *in Pictures*

EMPIRE ALL-STAR CORPORATION *Presents*

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IN
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Directed by Dell Henderson

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WILLIAM RUSSELL *in*

"SNAP JUDGMENT"

An unusual five-act drama. Directed by Edward Sloman. Released the week of November 19th

A tale of dual personality. William Russell appears as Jimmie Page, Eastern society man, and "Arizona Pete," a Western bad-man. Laughs, thrills and romance are skillfully mingled throughout the plot. This and other William Russell subjects are available at all Mutual Exchanges.

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One of the really great pictures of the year

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The Motion Picture News says:

This powerful seven reel feature production put out by F.M. Manson and released through Mutual is without doubt one of the really great pictures of the year. For a portrayal of strength and power mixed with an inexplicable element of tenderness there has been nothing in many moons that could hold a candle to the work of Tyrone Power in this picture. The setting is laid in the rubber plantations of Southern Mexico and offers a wealth of tropical scenery that ought to carry a strong appeal to the people of this temperate zone. The cast supporting Mr. Power are to be commended for their work, and photography and direction are excellent.

Reviewed By
Lisle M. Albright.

The EXHIBITORS HERALD says:

"THE PLANTER" is a splendidly produced picture. The story has been handled in an excellent manner, the settings are very well selected, the photography clear, and the work of the cast is fine. Tyrone Power's acting especially is something that theatre patrons do not have an opportunity of seeing every day.

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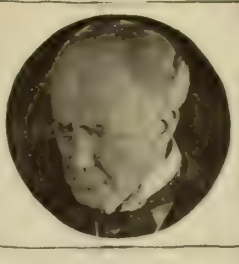
AS a child Clara dreamed that one day she would be married and have a little boy — his name would be Paul, but to her he would always be "Little Boy Blue." *Clara*—Ella Hall.

LITTLE Fred, too, had a dream. He was going to have a wife and love her very much. And the wife that he saw looked just like the girl who was dreaming of "Little Boy Blue." *Fred (grown up)*—Emory Johnston.

UNCONSCIOUS of any failing in himself, Fred's Uncle Oliver neither understood nor permitted a weakness in others. Clara had no place in his plans for Fred's future. *Uncle Oliver*—Winter Hall.



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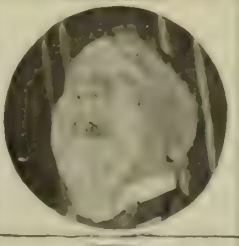
BEAUTIFUL sweet and altogether lovely though she was, romance had gone out of the life of Clara's mother, but it returned to her when Fred and Clara met and loved. *Clara's mother*—Gretchen Lederer.

JOE, bless him, had lived with the family for many years. "Fred," said Joe, "If you're like your father you'll lick your Uncle Oliver when you grow up. You can't help it. *Joe*—Harry Holden.



HIS name was Paul, but his mother called him "Little Boy Blue," as she had dreamed. And Uncle Oliver's dislike was turned to love only when he thought their "Little Boy Blue" was gone forever. *Paul*—Little Zoe Rae.

Unanimously endorse

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World's Greatest Director

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To follow "Empty Pockets" Mr. Brenon will present Sir Johnston Forbes-Robertson in "The Passing of the Third Floor Back"—another important and distinguished contribution to the silent drama.

NORTH SOUTH EAST WEST

Thomas Saxe,
Milwaukee, Wisconsin.

Congratulations on having secured Brenon's "Empty Pockets." In my opinion Brenon ranks with the world's best among Photoplay Producers. From an artistic standpoint and as a box office drawing feature the potency of his name has been amply proven. Backed up by unquestioned strength of the First National Exhibitors Circuit anything but unqualified success for the picture seems out of the question.

T. L. Tally,
of Los Angeles, California

I cannot tell you how enthusiastic I am over the fact that Herbert Brenon, the Master Director, has joined forces with the First National Exhibitors Circuit. Such an affiliation will give him the opportunity of exhibiting his pictures in the finest Theatre Circuit in the world and will guarantee to these theatres a series of the greatest Motion Pictures Masterpieces ever conceived. This makes an unbeatable combination.

E. H. Hulsey.
of Dallas, Texas.

Want to congratulate you on lining up with Herbert Brenon. In my opinion he is unquestionably a genius and one of the few great directors in the business. "Empty Pockets" is a great story and, with a man like Brenon handling it, picture should be a sensation. Believe our connection with Brenon is next if not equal in importance to Chaplin deal.

James B. Clark,
Rowland and Clark Theatres,
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Congratulations on latest acquisition to our high standard of screen offerings The combination of Herbert Brenon's masterful direction and screen artistry together with the effort of Rupert Hughes' magic pen is sure to win absolute approval of the greatest critic and reviewer, the box office.

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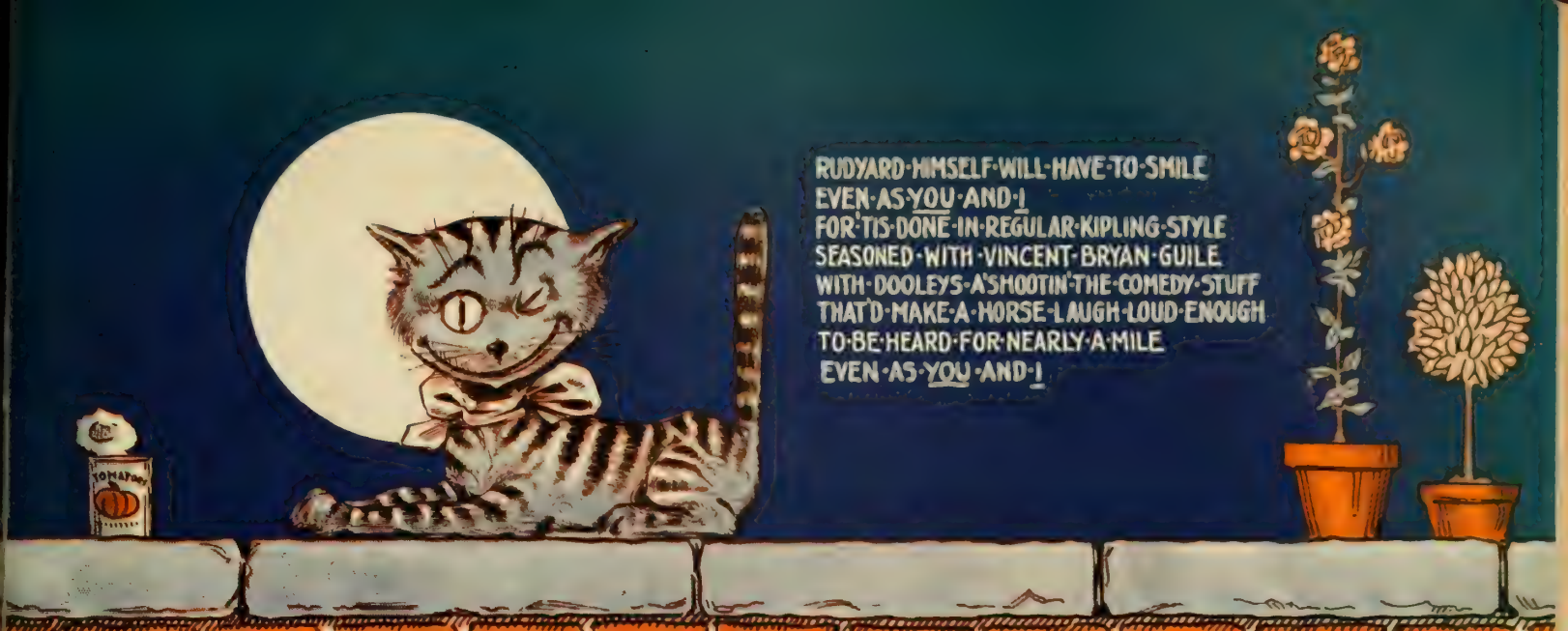
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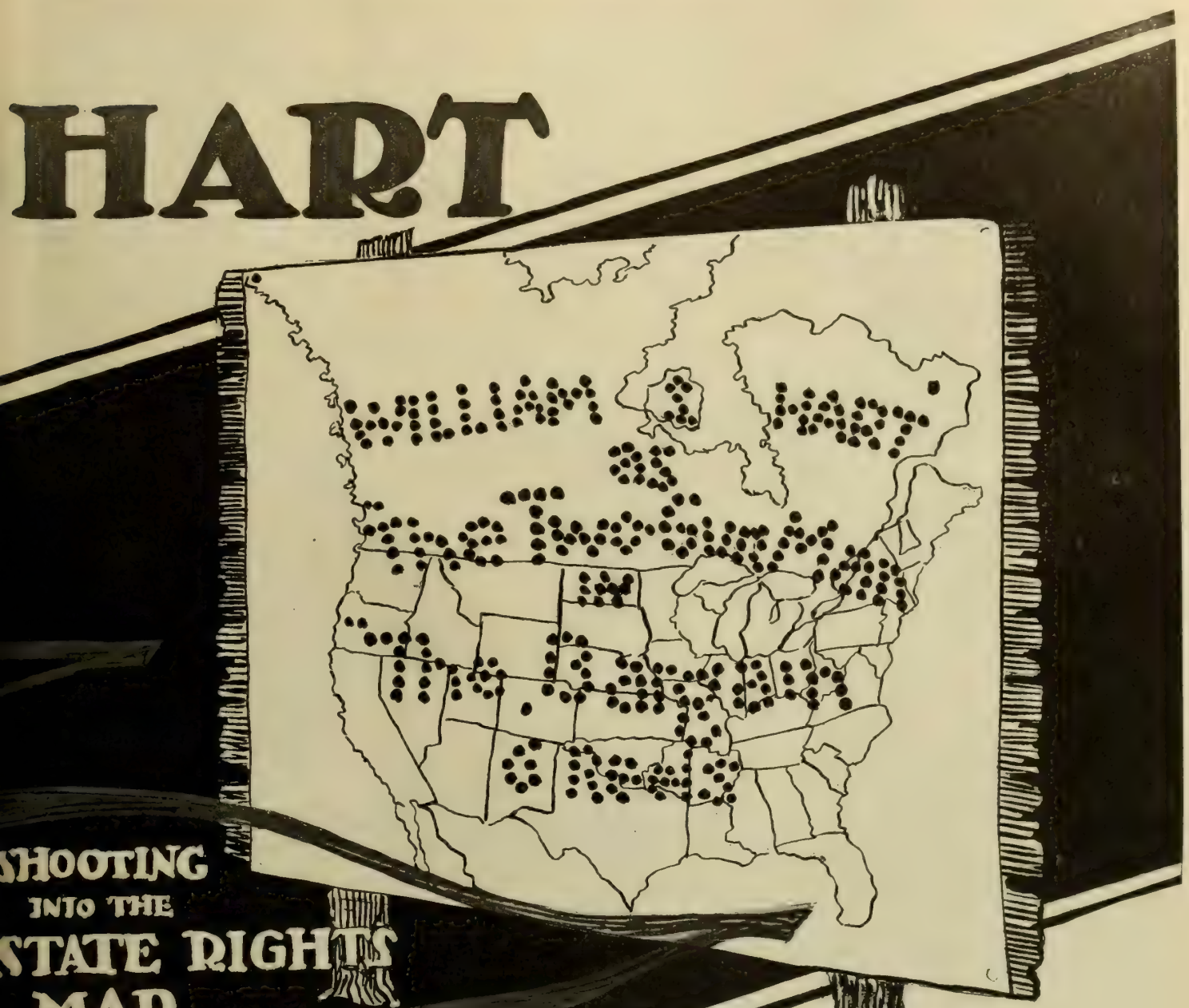

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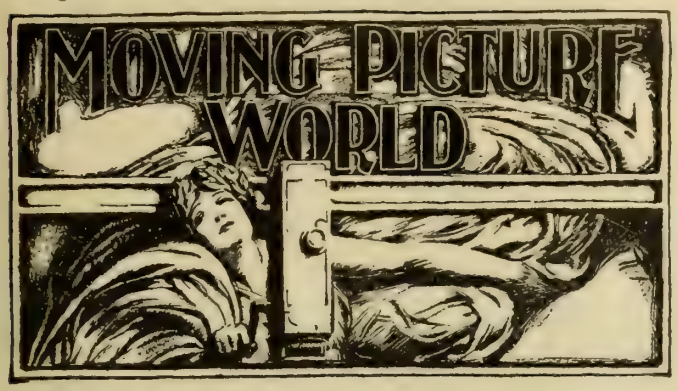

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CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

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(The Index to this issue is on page 1234.)

Saturday, November 24, 1917

Facts and Comments

THE burning question of the war tax is causing the industry, manufacturers, renters and exhibitors, many sleepless nights and a lot of expert accounting, to say nothing of no little bickering and wrangling. We believe the intention of the Government was to have the public pay the whole tax, as this is really the final result in all taxation. With this in mind, we are compelled to ask why our legislators made the collection of the tax so complicated as has been done by placing a tax on film and also on admissions. The public knows and can easily understand the straight tax on admissions and we believe will pay it without a murmur, but the tax on film stock they do not understand. If this is also added by the exhibitor, the public is apt to believe that the theater is boosting prices under the excuse of war tax. Nevertheless, who is to pay if not the public?

FOOLISH competition is possibly a bit more prevalent among picture exhibitors than in any other line of endeavor. We continually have glaring examples of this condition brought to our attention. It was, therefore, no surprise to learn of exhibitors who are trying to take advantage of each other over the war tax, paying the war tax out of their present scale of prices or intimating that their competitor is unpatriotic if he charges the tax to the public, etc. There is surely nothing that can be said for this sort of thing but condemnation and it certainly will add no permanent patronage to any theater.

* * *

BY the way, we would very much like to have someone in authority give us some information on the inside workings of the Motion Picture Bureau of the American Red Cross for the past few months. We have been endeavoring to learn how we might co-operate with this important society, but have been absolutely unable to secure any real information on the subject. While other departments of Government work are closely co-operating with the moving picture committees, we have been unable to reach one who knows anything of the Red Cross work.

* * *

WE are being continually reminded that this country is at war and has a bigger job on hand than most of us realize. Many of the present indications show that we have not yet seriously settled down to the task. One of these indications is the highly pessimistic view that some in this industry seem to be taking. There is certainly no occasion for any panicky feeling. The public will look for relaxation perhaps more than ever and the pictures still continue to furnish the most popular and most keenly appreciated form of public entertainment in the world. Let us take a fresh grip and "carry on."

* * *

WE should not lose sight of the necessity for conservation along all lines. The cutting out of all extravagance and waste everywhere is more imperative than ever. This should all be done, however, without any sacrifice or lowering of artistic standards. No saving of a dime to thereby lose a dollar. We can think of some ways in which an added expense might be more than justified. Additional effort to secure new patrons, anything that will bring new faces in your audiences. There is a far greater number than the pictures now reach who have not yet got the habit.

* * *

CONFIRMATION of the fact that the moving picture continues to give offense to many of our most desirable patrons is found at every turn. The use of moving pictures in the activities of the Red Cross Chapters throughout the country these past few months has brought into many theaters and halls people who never frequented picture theaters heretofore. In a short discussion with a minister from the northern part of New York State this week, we again were compelled to listen to a most discouraging recital of the experience of himself and three or four of his parishioners. After four programs they gave up in disgust. According to this gentleman, the so-called comedies were the worst offenders, either being "silly and lacking in any sense of humor or disgustingly offensive."

* * *

WE desire to call the attention of our many friends and readers to the fact that our first announcement of the removal of our New York office to 516 Fifth avenue gave a wrong telephone number. The correct numbers of our new telephone connection are 1610, 1611, 1612, 1613 Murray Hill. Kindly correct your record accordingly.

Cinderellas, Camilles and Cleopatras, *By Louis Reeves Harrison*

CINDERELLAS, Camilles and Cleopatras by the carload, vampires and doll-faced ingenues by the trainload, they have imported from the stage a little mincing waddle which is supposed to be very feminine, which is about as graceful as a fat lady climbing the stairs of an omnibus. It is not that tight skirts have brought on anemia of feminine unmentionable extremities, nor is it an inheritance from train time—there are no more trains running on fashion's schedule—it is merely an ungainly walk, largely due to natural clumsiness.

Imagine Mother Eve, better known to poets as Lilith, pacing the ground in any such tottering and vacillating manner when Adam arrived home late for dinner! Picture brawny-armed Lilith at the camp fire, stirring the vegetable soup with the femur of a mastodon, narrowing her eyes cynically when she hears the crackling of Adam's unsteady feet—how would she stride toward him, bone in hand, as he came on scene with a small armful of faggots and a heavy load of juice from the vine? She would reach him in about three bounds, bone in hand, and convince him that, even if she was a happy second thought, he was merely an experiment and a most lamentable mistake at that.

Think of Rebecca at the well, a cherished idealization, woman inspired to her finest self at times, though often tempted and sometimes erring, such a composite creature as man himself, how could this heir of earth and of heaven carry water from the well if she rocked from side to side like our stage ladies. The girl who drew water for Eliezer and his ten camels without spilling any could stand straight and move with muscular grace and strength. All honor to Rebecca.

And then there is Ruth the Gleaner, daring little girl who went out to earn an honest living and earned a great romance besides; Lorna Doone, the patrician who loved a plebeian; Portia, eloquently resisting the demands of Shylock; Catherine de Medici of political intrigue, Lady Macbethe of deluded ambition, and a long list of heroines famed in fiction and history—my lady of the stage would portray them all with the same duck walk. Her idea of characterization is "ME." With one eye on the director and the other on her salary envelope, her mind is really occupied with using the play as a vehicle to ride in by similar easy stages from subway obscurity to limousine opulency.

Now and then some great lady of the theater steps down—so she thinks—from her limousine of stage notoriety to walk through a screen representation. She does not even walk through—she is the most pronounced waddler of the lot. Between the old habit of mincing about in society drama and a certain absence of youth in her knee-joints she fairly creaks as she moves through her role of limited screen opportunity, a role kept within the border of a stage star's restricted scope of action.

Whether a versatile Sappho in the midst of her literary coterie, a Queen of Sheba testing Solomon's wisdom, a Sybil of prophecy, or a Siren fascinating the unwary, my stage lady can only interpret human character as "me" when she uses her feet. She becomes merely a well-dressed piece of mechanism in her self-expression when assigned to a part with flesh and blood in it, a human framework on which is draped some gorgeous robes of fashion. Audience interest is fixed upon the characterization, and an actress sins against her interpretation who allows her physical habits to distract audience attention.

The duck walk of stage ladies is representative of their indifference to what they are called upon to portray. They are so intent on the personal effect in screen pictures that they fall far below girls brought up in studio companies, who easily pass stage favorites in public favor. The author is responsible for more than the mere ordering of incident. He is the indirect means of effective character presentment, but he can only indicate it briefly within present scenario limitations—it is for director and actor to charge themselves with its gradual and intelligent disclosure. They are the chemicals who bring out the latent forms merely shadowed forth in the script.

Those who imagine that production is the whole thing do not know that it is lack of production which is responsible for the failure of many of a good story, lack of ability on the part of those attending to interpretation to realize how boundless are their opportunities in moving pictures. The painter, or the sculptor, can only present a single instant of beauty in life, "one note of passion, or one mood of calm," whereas all the myriad phases of fear, happiness, pleasure, pain, hope and despair can be vividly portrayed on the screen in one product.

In the eternal twilight of a Corot landscape so great is the artist's skill that the nymphs dancing amid the poplars seem endowed with graceful movement. The painting is only concentrated on a single instant of perfection, yet it is marvelous in effect. Far less difficult should it be to give beauty full expression in that most expansive of visible arts the motion picture. But, instead of stirring the imagination with grace and beauty they see hard bounds to it by lack of both. Both director and actor are too intent on representation of the real.

Merely waddling across the studio floor gives to no creation of character its universal and esthetic element—it presents joy and sorrow as one and the same thing. It is realistic only so far as mere movement alone is concerned. It is asking us to accept the turban of the Moor for the rage of Othello. My lady moves, it is true, but all the mystery and motive behind her action is robbed of its charm. It is merely a definite presentation of a wobbly woman. It is obvious that she is walking, but it is tediously obvious also that she is doing so to no definite purpose, and they call this production!

We are at a stage of development in this new art where two elements clash. The right sort of production is to so tell the story that its subtle music will creep into the mind of the spectator, color his thoughts and set him to searching his own soul. It is really a transference of emotion for a purpose, mainly that of entertainment, but the star system, instead of contributing to this delightful effect, is merely destructive of illusion. It serves merely to elevate the importance and salary of the interpreter beyond reasonable bounds.

Let the duck walk go on—it will cure itself in time. It is representative of a shallow idea, that a player can lift a poor play into public favor. It is the product of minds that exist in the present but do not really know anything of the age in which they are living. There are worse evils, such as the sordid ignorance which considers the marketing of a product more important than the perfection of its development. To the overworked and undereducated of our time moving pictures have come as a blessing—is it better to increase that blessing or merely trade on the urgent need for it?

As We See It

By Sam Spedon

We Won't and We Will.

WHEN we listen to and read the many objections to the fifteen-cent increase on each reel of film we are reminded of a passenger on a railroad train berating the conductor and brakeman about the "bum" service of the road. The complaint is probably justified, but why fuss with the hired man? He is only carrying out the orders of the management and has no more to do with the question than the "news butcher" or the office boy. Instead of complaining to the employees, why not register your objections with the proper authorities and the heads of the companies who issue the orders? In this way the question could be settled one way or the other before making it public.

The reported speech of a film salesman at a recent convention of exhibitors, said it when he asserted: "I have no alternative but to refuse the exhibitors' service if they refuse to pay the fifteen-cent-a-reel tax. It matters little how I consider the exhibitors' view, I have to act in this matter as my company directs."

Differences.

Then you will hear at the same meeting and in the same report, some exhibitors say they will cancel the service and others will declare they must have it. Here it is in a nutshell; we won't have it, and we must have it—a direct contradiction and the cause of opposition. "Bill" Brady said something when he said: "It is a divided industry." What is the answer? It resolves itself into an individual matter and each one does as he pleases. The trouble is we do not first consider and then conclude, we conclude and then consider. It is only a repetition of the advance deposit and many other questions.

Still An Open Question.

To go back to the first proposition of the fifteen-cents-a-reel charge, we gave in a recent issue of this publication the reason of the distributors for making it, due to the footage war tax on film, including waste and discard. They who heard the interpretation of the tax at Washington claim that the tax should be passed up to the exhibitors who want their pictures. If some exhibitors won't and some will pay this fifteen cents increase, and the exhibitors who won't can get along without the pictures of the distributors who insist, and the distributors can get along without those exhibitors who won't, what are we going to do about it?

Conservatively Speaking.

Some exhibitors claim that this extra fifteen-cents-a-reel is not a war tax, others say it is an extra charge for increased cost of production which the exhibitors have no right to pay. No doubt you would like our opinion on the question. Conservatively we would say it is both. We are charged excess price on almost every commodity at the present time. As to whether the distributor should charge you fifteen cents more a reel and whether you should pay, we would say it is entirely a voluntary matter on the part of the producers. We have no higher authority than that which was quoted by the press and those who heard the interpretation of the law at Washington. There is one thing certain, the footage tax has got to be paid to the Government by the producers of the films and pictures and they have a right to collect it, if they can, through the distributors—from the consumer—just as the tobacco dealer or anybody else does. We understand the National Association will appeal the ½-cent tax on footage when Congress meets in December in an effort to eliminate it.

We Can Profit by Experience.

A practice which has been in vogue in London and provinces and at the Rialto theater in New York City strikes us as a very good one. As the patrons pass into the theaters the ticket man at the cancellation box tears the tickets in half and gives the patrons one-half of the admission and tax tickets and he deposits the other halves in the box. By this means the patrons have some evidence that they have paid their war tax and admission, in case any question should arise. The prevailing method of depositing the entire tickets into the cancellation box, where they are chopped up or destroyed, makes it impossible to retain any record or identification of a person who has or has not paid admission and war tax.

The following clipping from the London Bioscope explains the reason for the above remarks:

"Many exhibitors in different parts of the country are having trouble with the authorities over the question of giving patrons back a portion of the admission ticket, and I hear that more than one prosecution is threatened. The rule works smoothly in those halls which took the precaution of starting it in May of last year, and in those halls the patron has got into the habit of looking for his half. In other halls the rule was ignored, and the proprietors now find it irksome to put it in force. To give the patron a portion of the ticket is one of the conditions and it is safest to comply with it. Of course, some patrons walk on and don't wait for it, and difficulty occurs. I took occasion the other night to watch at the entrance of a big East End cinema, and though there was a rush of patrons the checkers had no trouble, and not one in fifty refused to take the half portion, while others had the tickets already torn and gave up one portion to the checker. It seems to be a case of how the patron has been educated in the matter."

It appears that the Rialto in New York is following the above practice although it is not obligatory in this country.

The Exposition.

The exposition which is to be held in New York City the week of February 2-10 is awakening a great deal of interest in the industry generally. As projected, it bids fair to establish the industry in the eyes of the world as the fifth largest in commercial interest. We believe the exhibits that can be displayed will astonish the industry itself. With the dignity of its many uses in co-operation with the Government in national affairs and the many distinctions accorded members of the idustry in matters pertaining to the world's war, we believe it will be representative and international in character.

Nearing the Goal.

We have every hope that this exposition will be another mile-stone in bringing the industry closer together as a united industry to win the respect of the business world. At the same time we cannot lose sight of the dangers of politics and selfish interests

which have crept into affairs of this kind in the past. We stand ready to lend our columns and personal effort to this worthy undertaking under the presumption that it is a good thing for the whole industry. We ask no special privileges or favors and we presume none will be granted to those who, like ourselves are only interested in the growth and establishment of the industry on business principles, without ulterior or unduly selfish motives.

A Real Exposition.

Being fully assured that the motion picture exposition at the Grand Central Palace, New York City, February 2-10, 1918, will be for the benefit of the industry, its advancement and establishment, we are heartily in accord with the project. We are further assured that it will be a real exposition of general appeal to the public for its full recognition, setting forth in an industrial and educational manner the great value of motion pictures in all matters for the betterment and progress of the world.

Propaganda Camouflage

By Edward Weitzel.

THERE are divers effective ways of indulging in that amusing and oft-times lucrative occupation known as "chasing the devil around the stump." No one has ever advanced the theory that the stump in question served as the base of the Tree of Knowledge or that the original pursuit took place in the Garden of Eden. One thing is certain, however: our first parents were the original discoverers of the advantages to be derived from properly constructed camouflage. Since then, man has gone on improving and adding to his outer covering; while woman, often with a devotion that excludes every other thought, has followed the same course with even greater success, and has created such wonders of camouflage that the onlooker is completely deceived as to the real proportions of the figure underneath.

Step by step with his progress in sartorial device, has gone man's ability to cloak his thoughts and intents by a free use of moral precept and ethical camouflage. In this way he has been able to keep hidden the unlovely but true aspect of many of his schemes for personal profit, and to make a credulous and easily-deceived following believe that it was receiving nothing but a much needed uplift of the most exalted character.

The stage has long been a favorite field for this brand of charlatan. Situations that would be severely condemned if it were frankly advertised that the true object of their introduction in a performance was to appeal to the sensual in human nature have been accepted without protest by many circumspect persons when the situations formed part of a drama that made a more or less authentic claim to teaching the consequences of evil or the darker pages of history. Evil for profits' sake is the motto of this gentry, and members of the brotherhood are scattered through every branch of stage activity. Propagandism of any available sort is the camouflage behind which they conceal the debased showmanship that is eager to profit on the taste for the salacious and also on the blindness that will accept the evil, if the claim that it forms the basis of an impressive moral lesson be put forward in its behalf.

Dramas of a similar purpose try, from time to time, to force their way on to the screen. To the everlasting credit of the new art and of those who are most vigilant in watching out for its best interests, such pictures generally fail of their purpose. No well balanced mind will seek to narrow the scope of the photoplay to trivial or one-sided views of life; but all well wishers of the art will insist that subjects of grave import be handled with the highest skill and with absolute sincerity.

John Francis Skerrett Passes Away

AFTER having been ill for a number of months, making a brave fight against a fatal malady, John Francis Skerrett died at his home in New York City on Saturday morning, November 10, at three o'clock. He was forty-two years old.

Mr. Skerrett was a native New Yorker, and for several years was the chief of the Bureau of Electricity of the Department of Water, Gas and Electricity of the City of New York. In 1913 he became the general manager of the Nicholas Power Company, and at a recent meeting of the board of directors of that company was made vice-president.

The Late John F. Skerrett.

Mr. Skerrett was a very broad-minded man of great ideals, and was an enthusiast in his devotion to the Nicholas Power Company and their output, and had a happy knack of imparting his enthusiasm to all who were associated with him. He was a man of great culture and a versatile linguist, and could converse with equal fluency in four or five languages. In the several years he had been identified with the motion-picture industry he had earned the hearty respect of his associates and all with whom he had business dealings, and a host of friends will regret his untimely passing away. A widow and a son survive.

The funeral was held at the home of the deceased, 1077 Fox Street, Bronx, at ten o'clock Monday morning, November 12.

MOVIE AMBULANCE FUND.

The ambulance for service in France, which was provided by donations from prominent moving-picture producers and their stars, will not as was first intended be put into immediate service for the war. The "Movie Ambulance," as it has been called, will be used to raise funds for six more of the same pattern. Funds for the six additional ambulances are expected to be raised by special subscriptions. The moving picture producers, and stars whose money procured the first ambulance have already made liberal donations. Mrs. J. Stuart Blackton is the chairman of the committee. Others on the committee are: Daniel Frohman, J. Stuart Blackton, Jessie Lasky, Edgar Selwyn, Samuel Rothapfel and George Kleine.

MRS. JOHN R. FREULER DIES.

Mrs. Augusta Freuler, wife of John R. Freuler, president of the Mutual Film Corporation, died at the family residence in Milwaukee, Wis., on Thursday, Nov. 15. The deceased leaves her husband and two daughters.

BARUCH SUES UNIVERSAL.

Dr. Baruch, who was chairman of the German bazaar held at Madison Square Garden last year, has sued the Universal Film Company for showing his picture in company with former German Ambassador Count von Bernstorff, asking $50,000 damages. The plaintiff alleges that the Universal intended to falsely and maliciously injure him.

The Universal has instructed its attorneys to answer the charges, entering a general denial and further alleging that the Doctor was filmed in company of von Bernstorff at his own insistance.

Distributors Explain Views on War Tax

Defend Charge of Fifteen Cents a Reel and Say Exhibitors Must Pass It on to the Public

REALIZING their mistake in not more quickly getting to the exhibitor their side of the story of collecting the war tax, eleven distributing members of the National Association of the Motion Picture Industry have issued a statement to exhibitors under the title of "The Truth About the War Tax." It was issued from the office of Executive Secretary Elliott following a meeting of distributors on Friday, November 9.

"We consulted with Washington and with Price, Waterhouse & Co., the accountants, and with exhibitors here in New York," said one of the manufacturers who had been instrumental in drafting the statement, "and unthinkingly took it for granted that exhibitors throughout the country knew just how the footage tax was going to hit the distributors. We know now that we made a great mistake in not getting right on the job and explaining to exhibitors everywhere that this tax is absolutely the most serious thing that ever confronted the trade.

"If the manufacturers are forced to absorb the tax there is no question that many of them will have to quit producing. Should this situation come about the exhibitor will be hard hit. Immediately there will be a shortage of film supply, and the price will automatically jump. The exhibitor either will have to pay it or shut up shop. The only way to save the situation is for us to pass it to the exhibitor and for him to pass the tax on to the public, which will carry out the plain intention of Congress, just as the exhibitor is expected to do with the admission tax.

"The distributors, of course, could have played politics. They could have said 'Oh, forget it, boys, we'll take care of the tax.' And then they could have turned around and soaked the exhibitor on the cost of his show. They chose to do things man fashion and aboveboard. And while on the subject of playing politics, I want to say that I hardly think the Moving Picture World would care literally to quote my opinion of a man who would take advantage of an emergency so grave as this one to further his own ends with the exhibitor. With the distributors it is not a question of what they want to do, but of what they have got to do. We never have expected the exhibitors to pay the tax and we don't now—we expect them to pass it on to the public."

The statement, which is signed by Artcraft Pictures Corporation, Fox Film Corporation, Goldwyn Distributing Corporation, International Film Service, Inc., Metro Pictures Corporation, Paramount Pictures Corporation, Pathe Exchange, Inc., Select Pictures Corporation, Universal Film Manufacturing Company, Vitagraph-V-L-S-E, Inc., and World Film Corporation, is as follows:

The Admissions Tax became effective November 1.

The war tax on films began on the 4th of October, the day after President Wilson signed the bill.

Ever since October 4 we have been paying our toll of over $100,000 a week.

The same toll will continue—over $100,000 a week—as long as the law remains in effect.

The Government never expected us to pay that money out of our own pockets, but it does hold us responsible for that amount, and it is not concerned in our method of getting it.

Uncle Sam merely says: "Pay me."

He expects us to *collect* that amount and turn it over to him at the rate of over $100,000 a week, and the undersigned cannot pay this amount and remain in business.

The only possible place we can collect it is from the public, but we can't do this direct because we don't own the theaters. We, therefore, have to do our collecting through the people with whom we deal directly—the exhibitors.

Nor does the Government expect the exhibitors to stand this drain on their own bank accounts. It expects the exhibitors to collect the money from the public—because every tax ultimately comes from the people.

Every schoolboy knows that if a tax is placed on cigars this tax becomes a part of the *cost* of producing and marketing the cigars, and is therefore paid by the men who ultimately *consume* the cigars.

If a tax is placed on telephone calls the tax is paid by the *user* of the telephone.

Any tax that is levied on the theater you occupy is added to the rent by your landlord, and in the end you pay the tax—not the landlord. And you, in turn, operate your theater for a profit and in so doing you pass that tax, plus all your other expenses, *plus your profit*, on to the public for ultimate payment.

And so on with everything and anything that is taxed or taxable.

Some exhibitors have complained because we adopted the method announced to provide the money that the Government has called for. Some of them have canceled their orders with some of our exchanges.

But the cold, hard fact remains that the Government demands the tax, and we intend to see that it gets it.

This is the whole story of the tax in a nutshell. We can't dodge it and you can't. Your clear duty is to collect the tax from your patrons. Motion picture entertainment is taxed. It is put outside of the classification of necessities. It is in the classifications of luxuries, the enjoyment of which the people must pay for.

And if any of your patrons kick about it or threaten to quit patronizing your theater because you do your plain duty, you will know just exactly how we felt when exhibitors did the same thing to us.

Obviously, there were two other methods by which we could have passed this tax along to those whom Congress intended should ultimately pay it. The first was by raising our prices to the exhibitors; the second was by unfair competition.

The exhibitor should not fool himself. In most contracts between distributors and exhibitors there is a cancellation clause, and no exhibitor hesitates to cancel when his business does not permit him to pay the prices agreed on for pictures. Every distributor who does not honestly and straightforwardly announce, as we have announced, that we are compelled to collect substantially the same amount as we are required to pay to the Government, will be forced to cancel his existing contracts and raise his prices or he will try to make the exhibitor think he is a philanthropist and actually get an additional return sufficient to cover his tax and more by taking on at a higher rate than he has asked before the business which we lose through cancellation.

It is all absurdly simple.

As the cost of product increases, the sales price must increase or business must go into bankruptcy.

And with business gone, what of the "boys over there?"

Incidentally, and to set any fears or suspicions at rest, there is not a penny of profit in it for us to collect *fifteen cents per reel per day* from exhibitors. As a matter of fact, the most expert accountants in New York have demonstrated that the tax actually costs over *sixteen cents per reel per day* for every reel that works. But to simplify bookkeeping the tax was fixed at *fifteen* cents. The only persons who can possibly object to the present arrangements are those who do not fully undertand it.

We are a nation at war. Not at play. War is hell. We've got to go through hell and taxes before we can expect to reach peace and pleasure. Those of us who are not shouldering a gun and offering our lives, as the flower of the nation's young men are doing, will do well to face whatever music remains to be faced at home—whether it is taxes or sacrifice or privation of any sort.

Letter from Price, Waterhouse & Co.

Price, Waterhouse & Co., expert accountants, have written the following letter to the National Association of the Motion Picture Industry under date of October 17:

At your request we have computed the cost of footage taxes imposed on film by the war excise tax law of 1917. The law is in some respects ambiguous; the figures given herein are based on an interpretation of the law agreed upon by your members, and are subject to the final determination of the meaning of the act:

1.—The tax will be imposed only on film released after October 4, 1917.

2.—The tax—one-half cent per foot—will be paid only once on each print, not paid each time the print is leased.

Upon this basis the cost would be nearly nine-tenths of a cent per foot of released positive, the taxes being one-half cent on released prints, one-fourth cent on raw stock, including waste and prints not released, together with one-fourth cent on negative raw film, none of which is leased.

Sec. 1007 provides that where contracts are made prior to May 9, 1917, the film owner may collect the tax from the lessee. We understand that you have agreed that the manufacturer or producer must

in some way make a charge to the lessee to cover this footage tax. This can be done in several ways, some of which are as follows:

1.—Collect the whole tax from the exhibitor who first leases a print. This would be easy for the manufacturer but unjust to the exhibitor. If the latter happened to get a new copy he would pay the whole tax. Sec. 1007 of the law cited, however, seems to contemplate just this method.

2.—Division of the tax among the successive lessees of a print. Unfortunately, no one can tell in advance how many times a given print will be leased; the accounting would be burdensome; the plan is not easily worked.

3.—An average charge on all film leased; the charge to be sufficient to reimburse the manufacturer for taxes paid.

Plan No. 1 is too unjust for serious thought.

Plan No. 2 is theoretically correct, but the work it would entail would double the total cost of the tax. It would offer special difficulty in the case of replacements of reels or parts of reels, because such replacements, if made after October 1, 1917, would pay footage tax. You would have the anomaly of subjects some copies of which were not taxed, some partly and some wholly taxable.

Upon the whole the third method appears to be best. If adopted, the charge to exhibitors would take the form of an addition to the rental of a fixed amount per reel per day, the amount being computed as follows:

Cost (per reel) of taxes, approximately $8.75. Number of rental days earned by each print as per estimate furnished to us and according to the best information we can obtain, average 50. Cost of tax per rental day, per reel, 16 cents.

So far as we can ascertain the average of rental days given above is reasonable.

The charge would apply on all film, old or new, the manufacturer pays the full tax upon release, and the charge would have to be applied on all film to reimburse the manufacturer's outlay. On the other hand, upon the repeal of the law the charge should cease immediately, although there would then be much film in use on which tax had been paid.

Even this plan would entail much additional clerical work. The number of tax items would be the same as the number of entries of film rentals, the individual amounts being very small.

PRICE, WATERHOUSE & CO.

Not an Unmixed Evil

West Virginia Exhibitor Calls Attention to War Tax Elimination of All Semi-Benefit Performances.

IT HAS fallen to the lot of a Southern exhibitor to call our attention to at least one helpful provision in the War Tax Bill, as will be seen from the following letter from C. S. Musser, manager of the Opera House in Shepherdstown, W. Va. We commend to the N. A. M. P. I., the A. E. A. and other exhibitor organizations his suggestion to have this provision incorporated in all future federal and state laws. This would greatly help the small town exhibitor, and do away with a persistent volume of unfair competition, although we can hardly agree with Mr. Musser when he says it justifies the purpose of the entire bill.

"Practically everyone engaged in the amusement business is acquainted with the provisions of the recently enacted War Tax Bill insofar as it relates to the assessment of ten per cent. on the purchase price of all tickets sold, but there is one provision of the bill that will probably not be seen by the casual observer that, in the opinion of the writer, justifies the purpose of the entire bill. This important proviso placed a new interpretation on what are benefit performances, and if the bill is rigorously enforced, and we hope it will be, those engaged in legitimate business will see a wonderful falling off in benefit performances for this and that affair.

"Due to general apathy, in the past when a shoe-string concern started on the road it went hither and thither about the country playing to this audience and to that audience under the guise of a benefit to this or that charitable or benevolent association, with the result that the benevolent association received ten cents and the promoter ninety cents of the net or gross receipts, depending on how hard a bargain the promoter could drive. The new tax bill, however, drives this nefarious business out of the ring, as upon close scrutiny of the bill we find that 'charitable and benevolent organizations are exempt from the taxes of the bill when the revenue inures exclusively to the benefit of the association.' Under the operation of this bill it will easily be seen that the high salaried artist cannot operate his personally profitable trade among the unsuspecting without coming under the operation of the law.

"In large cities, perhaps, the working of this new law will not be appreciated as much as in the smaller towns, where the legitimate exhibitor is eternally running up against counter attractions for this and that benefit, where the local charity, as a matter of fact, receive in almost every instance a much smaller sum than that imposed under the tax laws. To the minds of those who have given this matter consideration, it is found that any amusement enterprise, regardless of its title or claim, ought by all methods of fairness to come under the established license laws, and the only proviso that should be entertained is in cases where all services of whatever character are rendered absolutely free and the admission fees inure exclusively to the object for which they are intended.

"Now that Congress has taken this view of the benefit business, why should not this matter receive the immediate attention of the National Association, who in conjunction with other organizations of like character, might work with the idea of adopting this provision, not only in future Acts of Congress, but in the several States as well."

Fighting Film Tax

North Carolina Exhibitions Make Strong Objections to Paying 15c. Per Reel.

PRESIDENT Percy W. Wells, of the North Carolina Exhibitors' Association, is making a strong fight against the manufacturers "passing the buck" on to the North Carolina exhibitors in the matter of the fifteen cents per reel per day tax, and is having some lively experiences as a result. In response to instructions from General Manager Pettijohn a week ago Mr. Wells addressed a letter to all exhibitors in the State advising them to refuse to lay this levy and to report all differences which should arise as a result of this action. Since these letters have gone out, Mr. Wells' desk has been daily topped with a pile of correspondence from bewailing theater managers who have been threatened with all sorts of dire punishment by the exchange unless they fork over the fifteen cents. Manager E. F. Dardine, of the Charlotte Universal office, has taken a decidedly strong stand on the matter and is wiring all exhibitors who refuse to come across that their service will be canceled. As Universal is very strong in this territory, especially among the smaller exhibitors, consternation is therefore reigning in many a manager's office as a result of these threats and they are imploring Mr. Wells to advise them "what to do."

While Mr. Wells has not advised any other exhibitors to take the same course, his own action was to immediately notify Universal that he did not intend to pay the tax and they could cancel if they so desired—which they did. None of the other exchanges in the territory, so far, have come back with such elaborate threats as the Universal office.

It is likely that an effort will be made to have the Mutual and Triangle open exchanges in Charlotte, and that they will receive the undivided support of the North Carolina Association on their stand to shoulder their own tax themselves.

One question is as to what action an exchange can take where an exhibitor has a written contract for service, with deposit up on it. It is considered extremely doubtful whether an exchange could cancel service on an exhibitor under these conditions, unless there had been some breach of contract—and none of the contracts has a clause regarding the War Tax. Should any of the exchanges take this risk, it is very likely that the matter will be thrashed out in court.

D. M. BAIN.

Triangle Assumes Burden of War Tax

Will Not Pass 15c. Reel Levy on to the Exhibitor, General Manager Freeman Announces.

IN DISCUSSING the new war tax levied upon the motion picture industry, Y. F. Freeman, General Manager of the Triangle Distributing Corporation, made the following statement as to the position which Triangle would take with exhibitors:

"It is not our belief that the tax of 15 cents a reel imposed upon film manufacturers was intended by the United States Government to be paid by exhibitors as they have already been taxed 10% on admission charges. We believe that film producers and distributors should bear their just proportion of the new tax, and we are not in sympathy with any plan that is intended to throw an additional burden on the shoulders of exhibitors. It is for this reason that we have announced to Triangle exhibitors that we will pay the entire tax of 15 cents a reel levied upon Triangle productions."

First National to Absorb Film Tax

Sentiment of Members Against Placing Further Burden on Exhibitors.

AFTER having secured an expression of opinion from the entire membership of the First National Exhibitors' Circuit, its officers announce definitely that their organization will pay the war tax of 15c. per reel recently imposed by the government. This action will, no doubt, be very welcome news to practically every exhibitor in the country, as the Circuit's new "Signature Protected" Chap-

lin comedies promise to be booked by almost every theater in the United States.

The same policy will apply to all First National releases, due to the Circuit's members belief that the various new war imposts are going to prove a heavy burden on their fellow exhibitors.

The First National Exchanges are rapidly preparing for business, reports indicating that those not already in full working order will be completely organized in ample time to take care of the early releases of Petrova's first picture, "Daughter of Destiny," Brenon's "Empty Pockets," "Alimony," the sensational feature just purchased, and Chaplin's comedies. The releases will probably take place in the order mentioned.

CALIFORNIA EXHIBITORS ORGANIZE AGAIN.

A meeting of exhibitors in the San Francisco Bay district was held at Photoplayer Hall, San Francisco, on October 30, and the Exhibitors' League of Northern California was formed as a result. The attention of those who attended the meeting was focused on the formation of the new organization, the election of officers, and to a discussion of plans for meeting conditions arising from the war tax. Decided opposition was voiced to the payment of 15 cents a reel per day to film exchanges and notice was served that the members of the organization would refuse to make such payment. This is in line with the decision of the Motion Picture Exhibitors' League of Alameda County, which has sent telegrams to San Francisco film exchanges declaring that its members will not pay this charge.

The officers of the Exhibitors' League of Northern California are W. A. Cory, of the Cory theater, president; H. Taubner Goethe, of the Grand theater, secretary, and I. Oppenheimer, of the Royal theater, treasurer. It is announced that the membership three days following the formation of the organization reached fifty.

Where to Find the Collectors

List of Officials of Internal Revenue Departments, Together with Their Territory and Address.

FOR purposes of reference by exhibitors the Moving Picture World publishes herewith a list of the several Internal Revenue collection districts, together with the name of the collector, the territory within his jurisdiction and the address of his office:

Alabama—Alabama and Mississippi—John D. McNeel, Birmingham.
Alaska—(See Washington).
Arizona—(See New Mexico).
Arkansas—Jack Walker, Little Rock.
California—Fifty-nine counties and the State of Nevada. First District—Justus S. Wardell, San Francisco. Sixth District, ten counties—John P. Carter, Los Angeles.
Colorado—Colorado and Wyoming—Mark A. Skinner, Denver.
Connecticut—Connecticut and Rhode Island—James J. Walsh, Hartford.
Delaware—(See Maryland).
Florida—James M. Cathcart, Jacksonville.
Georgia—Aaron O. Blalock, Atlanta.
Hawaii—R. S. Johnston (Acting), Honolulu.
Idaho—(See Montana).
Illinois—First District—Julius F. Smietamka, Chicago. Fifth District—Edward D. McCabe, Peoria. Eighth District—John L. Pickering, Springfield. Thirteenth District—John M. Rapp, East St. Louis.
Indiana—Sixth District—Peter J. Kruyer, Indianapolis. Seventh District—Isaac R. Strouse, Terre Haute.
Iowa—Louis Murphy, Dubuque.
Kansas—William H. L. Pepperell, Wichita.
Kentucky—Second District—Josh T. Griffith, Owensboro. Fifth District—Thomas S. Mayes, Louisville. Sixth District—Charlton B. Thompson, Covington. Seventh District—William P. D. Haly, Lexington. Eighth District—John W. Hughes, Danville.
Louisiana—John Y. Fauntleroy, New Orleans.
Maine—(See New Hampshire).
Maryland—Maryland, Delaware, District of Columbia and the Counties of Accomac and Northampton of Virginia—Joshua W. Miles, Baltimore.
Massachusetts—John F. Malley, Boston.
Michigan—First District—James J. Brady, Detroit. Fourth District—Emanuel J. Doyle, Grand Rapids.
Minnesota—Edward J. Lynch, St. Paul.
Mississippi—(See Alabama).
Missouri—First District—George H. Moore, St. Louis. Sixth District—Edgar M. Barber, Kansas City.
Montana—Montana and Utah—William G. Whaley, Helena.
Nebraska—George L. Loomis, Omaha.
Nevada—(See First, California).
New Hampshire—New Hampshire, Maine and Vermont—Seth W. Jones, Portsmouth.
New Jersey—First District—Samuel Iredell, Camden. Fifth District—Charles V. Duffy, Newark.
New Mexico—New Mexico and Arizona—Lewis T. Carpenter, Phoenix.
New York—First District, counties of Kings, Nassau, Queens, Richmond and Suffolk—Henry P. Keith, Brooklyn. Second District—First, Second, Third, Fourth, Fifth, Sixth, Eighth, Ninth and Fifteenth wards of Manhattan; that portion of the Fourteenth ward lying west of the center of Mott street; that porion of the Sixteenth ward lying south of the center of West Twenty-four street, and Governor's Island—William H. Edwards, Manhattan. Third District—Seventh, Tenth, Eleventh, Twelfth, Thirteenth, Seventeenth, Eighteenth, Nineteenth, Twentieth, Twenty-first and Twenty-second wards of Manhattan; that part of the Fourteenth ward lying east of the center of Mott street; that part of the Sixteenth ward lying north of the center of West Twenty-fourth street, and Blackwell's, Randall's and Ward's Islands—Mark Eisner, Manhattan.
Fourteenth District (New York continued)—Roscoe Irwin, Albany. Twenty-first District—Neal Browster, Syracuse. Twenty-eighth District—Vincent H. Riordan, Buffalo.
North Carolina—Fourth District—Josiah W. Bailey, Raleigh. Fifth District—Alston D. Watts, Statesville.
North and South Dakota—James Coffee, Aberdeen, S. D.
Ohio—First District—Andrew C. Gilligan, Cincinnati. Tenth District—Frank B. Niles, Toledo. Eleventh District—Berah E. Williamson, Columbus. Eighteenth District—Harry H. Weiss, Cleveland.
Oklahoma—Hubert L. Bolen, Oklahoma City.
Oregon—Milton A. Miller, Portland.
Pennsylvania—First District—Ephraim Lederer, Philadelphia. Ninth District—Benjamin F. Davis, Lancaster. Twelfth District—Fred C. Kirkendall, Scranton. Twenty-third District—C. Gregg Lewellyn, Pittsburgh.
Rhode Island—(See Connecticut).
South Carolina—Duncan C. Heyward, Columbia.
South Dakota—(See North and South Dakota).
Tennessee—Edward B. Craig, Nashville.
Texas—Alexander S. Walker, Austin.
Utah—(See Montana).
Vermont—(See New Hampshire).
Virginia—Second District—Richard C. L. Moncure, Richmond. Sixth District—John M. Hart, Roanoke.
Washington—Washington and Alaska—David J. Williams, Tacoma.
West Virginia—Samuel A. Hays, Parkersburg.
Wisconsin—First District—Paul A. Hemmy, Milwaukee. Second District—Burt Williams, Madison.
Wyoming—(See Colorado).

Brenon Starts Forbes-Robertson Production

Herbert Brenon has started "The Passing of the Third Floor Back," in which Sir Johnston Forbes-Robertson will appear in his famous role of the Stranger. Scenario, sets, and every detail of production for "The Passing of the Third Floor Back" had been prepared by Mr. Brenon's executive staff, and on Monday morning, November 5th, the director began his first scene with Sir Johnston.

Sir Johnston Forbes-Robertson.

In its screen form, "The Passing of the Third Floor Back" will undergo certain changes necessary to give variety of background and to work out the development of the characters. In the stage version of Jerome K. Jerome's drama, the action centered in the living room of a shabby London boarding house. The spoken dialogue made it possible to show the individual shading of character of the various people with a single room. The motion picture adaptation, on the other hand, will necessarily reveal the different rooms of the lodgers. The three whole floors of the Bloomsbury Place boarding house have been constructed at the studio, including seventeen different rooms, halls and stairways. These range from the slavey's garret corner to the third floor back abode, to which the Passerby is relegated by the mercenary landlady, Mrs. Sharp.

TRIANGLE SENDS ANOTHER MAN TO THE COLORS.

Donald Fullen is the latest Triangle employee to heed the call of war, though this actor has chosen an unusual field on which to "do his bit." He will leave soon for Seattle to enter the employ of a shipbuilding concern, and will help increase Uncle Sam's merchant marine. This was Fullen's line of work before becoming a screen actor.

SELZNICK OFF FOR MIDDLE WEST.

Lewis J. Selznick left Friday afternoon, November 9th, for a business trip to Detroit, Cleveland and Pittsburgh. In Detroit Mr. Selznick will call on the new manager of the Select exchange there, Mr. W. D. Ward, and will meet prominent exhibitors of that section.

Irwin Retires From Cinema Commission

Marion to Sail Soon for Spain—First Films Sent Abroad to be Educational and Topical.

THINGS are humming at the offices of the American Cinema Commission, 235 West 23d street, New York. Chairman J. E. Brulatour is surrounded by a large force, at the head of which is Al Kaufman. One of the chief duties of Mr. Kaufman is the inspection of the large amount of film coming to the commission. George Mooser is in charge of the mass of clerical work accumulating as the commission begins to get into its stride. L. Rublee, from the Committee on Public Information at Washington, is viewing films and generally assisting Chairman Brulatour.

One change has taken place in the personnel of the commission during the past week. Walter W. Irwin, who was slated for the Russian portfolio, has, owing to matters that have developed within the past fortnight, decided to retire from the board, and Chairman George Creel, of the Committee on Public Information, under the auspices of which the Cinema Commission is working, has completed arrangements by which the work of the motion picture division of the governmental activities will go forward in Russia.

Chairman Brulatour is spending practically all of his time in the offices of the commission. In a conversation last week with a World man he said the members of the commission were working in the closest harmony with Chairman Creel and the other representatives of the Government, that they were only too glad to do anything they could do that would be of benefit to the Government, and to that end had arranged to give as much of their time as might be necessary.

Frank J. Marion, the commissioner to Spain and Italy, intends to take his departure within a few days. The addition of the former country to the itinerary of the Kalem chief is at the request of Chairman Creel.

It is the intention of the commission to send abroad at first pictures of an educational and topical description. When a goodly supply of these are on the way, they will be followed by comedies and five-part dramatic subjects. The first shipment to Russia is practically ready now to go forward, the only remaining work to be done on the films being the substitution of Russian for English titles.

Chairman Brulatour said the response of the manufacturers had been of the heartiest. Many had offered the free use of their negatives and also had agreed to do any necessary printing at cost. The same proposal had been made by all of the firms engaged in commercial printing.

Among the companies that already have furnished films to the commission are the Beechnut Packing Company, Thomas A. Edison, Inc., Eastman Kodak Company, General Electric Company, Heinz Company, Kalem, National Association of Manufacturers, Remington Typewriter Company, United States Bureau of Mines, Universal Film Manufacturing Company and Paramount-Bray. The Ford Motor Company, through A. B. Jewett, has offered sixteen negatives and has volunteered to print and supply titles at its own expense. Among the subjects in the latter list are "Historical Detroit," "Apple Industry," "Story of a Grain of Wheat," "Story of a Cake of Soap," "Grand Canyon of the Colorado," "Making of a Box of Candy," "New York City," "Behind the Scenes in a Big Hotel," "Olive Industry," "Washington," "Orange Industry," "Eight Reels on the Hawaiian Islands," "Presidents of the United States and Story of Old Glory," "Making Pottery," "Ford Tractor" and "Ford Factory."

Among the concerns that have promised to furnish films are Atlas Film Corporation, Armour & Co., Barber Asphalt Paving Company, Doubleday, Page Company, Dow Wire and Iron Works, Dadmun Company, Henry Disston Company, Evan Evans Company, E. I. S. Motion Picture Corporation, Ford Motor Company, Famous Players-Lasky Corporation, Ginn & Co., Grand Trunk Railway System, Mutual Film Corporation, United States Brewers' Association and Vitagraph-V-L-S-E.

Chairman Creel Praises Work of Commission.

George Creel, chairman of the Committee on Public Information, was in New York on Sunday, November 11, in conference with Chairman Brulatour and Messrs. Marion and Powers of the Cinema Commission. To a World man Mr. Creel expressed the highest satisfaction with the work so far done by the commission. He said that this feeling was shared by all the officials in Washington, and that too much praise could not be given the New York film men for the efficient and enthusiastic manner in which they were pushing this most important government work.

Monat Comes to Buy and Sell Films

Exchangeman and Exhibitor Says American Manufacturers Do Not Understand Limitations of French Film Market.

JOSEPH MONAT, of Monatfilm, and one of the prominent exchangemen and exhibitors of Paris, accompanied by his manager, Maurice Meyer, is in New York for a stay of several months. Mr. Monat brought with him a number of French productions, for which a trade showing will be arranged within a few days. The French film man also is in the market to buy good subjects. As to the latter Mr. Monat says while he is not prepared to pay any price to get them, he is willing to pay in every case what they are worth for the French market. He expresses his surprise at the size of the sums asked for the pictures he has looked at, declaring there seems to be a lack of understanding on the part of American manufacturers as to actual conditions in the French film market.

A year ago Mr. Monat introduced in France the productions of Famous Players-Lasky and Triangle. In spite of the handicap imposed by war conditions and the criticism of French producers, exchanges and even newspapers, and dependent only on his own resources, the pictures have been most successful. Mr. Monat says as a result French producers, authors, directors and players pay homage to the skill of American directors. The Frenchman came to New York in the hope that he could obtain American films more cheaply here than in London, but found to his surprise that the figures were higher than those set by the middlemen in London.

"Paramount pictures in France are now in the hands of Gaumont, and Triangle in those of the Societe Eclipse," said Mr. Monat. "I want to pay my respects to the foreign representatives of the Famous Players-Lasky and the Triangle, John C. Graham and William Winik, who so completely understand the needs of our market, and who have taken care of it so well. The reason their companies' products have taken such a prominent place in the French programs is that besides their quality, they have made the prices conform to the ability of the exhibitors to absorb them under the present war conditions, and consequently satisfy both parties.

"While I have spent two weeks in looking at many fine productions here, I must say I have met few producers who understand our situation in France. As a rule, they seem to think it is as easy to dispose of American films there as it is to sell Liberty Bonds in New York. Our great France just now is a poor country, and affords only small opportunity for American films. Two American concerns show good results, and there is room for others, which explains my coming here. Do not forget we must also make room in our programs for French productions, which, in spite of the difficulties under which they are produced, have never been so good as they are today. American producers must remember, too, that a large part of our territory is still invaded by the Boche, and that for three years we have been living a nightmare, the end of which is not yet in sight, and consequently our resources do not allow us to buy as many films as we would like.

"Manufacturers who understand the situation of the French market and others to whom I shall be glad to explain it, and who have good films to show, I shall be glad to have get in touch with me at the Hotel Lafayette."

Among the new French productions which Mr. Monat has brought to New York are "Sharks," seven reels, Hugon; "The Balcony of Death," five reels, Aubert; "The Red Glory," five reels, Aubert; "Vertigo," five reels, Succes; "The Anguish," six reels, Hugon; "Shackles," seven reels, Hugon; "Golden Locks," five reels, Mistinguette; "Flower of Paris," five reels, Mistinguette; "Under the Menace," five reels, Succes; "The Sea King," five reels, Lumina; "The Ocean," six reels, Andreani.

"THE BELOVED TRAITOR" MAE MARSH'S NEXT.

When Mae Marsh completes the final scenes in "The Cinderella Man," a Goldwyn production drawn from the stage success of Edward Childs Carpenter, the young star will begin preparations for her next vehicle. Her new picture will be "The Beloved Traitor," a photoplay drawn from the famous novel by Frank Packard.

ANDERSON GOES TO COAST.

Carl Anderson, president of Paralta Plays, Inc., will leave New York Saturday, November 17, for Los Angeles, California, where he will spend several weeks at the Paralta studios consulting on the future developments of the Paralta organization.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Bronx Exhibitors Hold Successful Ball

Fifth Annual Affair Attended by Approximately 3,000—Leah Baird and Earle Williams Lead Grand March—Prominent Picture People Present.

ON Monday evening, November 5, the fifth annual entertainment and ball of the Cinema Exhibitors' Association, Bronx Local No. 2 of the Motion Picture Exhibitors' League of America, was held at Hunt's Point Palace, 163rd street and Southern Boulevard, Bronx, New York City. The affair is one of the big events in Bronx moving picture circles, and this year's function was as successful from every angle as any of the previous ones. There were many prominent photoplayers on hand and their presence lent special distinction to the affair. There were also representatives from Manhattan and Brooklyn locals present, and all, including the film stars, mingled with the nearly 3,000 other guests who came to participate in the evening's jollification. From the time the fun really got under way until the affair was over—and that was just as the first streaks of dawn could be seen coming up over the horizon—the spirit of festivity did not abate one particle. Every one entered into the gayety of the occasion with vim and verve, and kept it at its highest pitch until the strains of "Home Sweet Home" had died out.

Somewhere near nine o'clock there were a little over 2,000 persons in the hall, and it was then that the first item on the bill of entertainment was given. It was a two-reel comedy made by the Fox Film Corporation, entitled "Bing Bang." It was one of this concern's characteristically funny pictures, and created waves of laughter. It was a good offering with which to start the ball of fun rolling. Following this was another comedy entitled "The Recruit," which also came in for a full measure of applause. Keeping up the hilarity was the next number, which was another two-reel Fox comedy called "Wedding Bells and Roaring Lions." The audience seemed to like this subject very much and roars of laughter was the result. When this mirth provoker had been projected, Henry Cole, secretary of the Cinema Association, announced that the next two items on the "menu" would be given by local talent. The first of these was a dance by seven-year-old Josephine Martin. Her contribution took well, and she was followed by Baby Ester Levy, an acrobatic toe dancer, who gave an entertaining descriptive dance entitled "The Fear of a Snake." The applause that she elicited was prolonged. The next numbers consisted of several fencing bouts given by Miss Adeline Gehrig, who was announced as the champion woman fencer in the world; John Allair, Albert Strauss and Miss Alice Glinke. This part of the entertainment was replete with thrills and excitement. The demonstration was instructive as well as entertaining, and was acclaimed a good number. In addition to contributing to the amusement of the assemblage these entertainers also performed a patriotic service by making a collection when dancing was in order for the benefit of the Sun War Tobacco Fund. Everyone gave generously and a nice little sum was netted for our boys in France

According to the entertainment schedule, Mr. and Mrs. Sydney Drew were next on the list to add to the fun, but owing to the fact that Mr. Drew had been taken suddenly ill, a telegram from Mrs. Drew was read expressing regret at not being able to appear, but wishing all a merry time. Eddie Lyons of the Universal comedy staff, was also incapacitated by illness from attending, and a letter of regret from him was read. But when Lee Moran, another of the Universal comedy staff, who appears in Nestor pictures with Mr. Lyons, was introduced, he said that the real reason for his partner being absent was because there was only one full dress suit between them, and that the tossing of a coin had decided that he was to be the lucky one to help increase the fun at the Cinema exhibitors' ball. The audience, of course, knew that Mr. Moran was a walking bunch of comedy, and that his remarks concerning Mr. Lyons were just the overflow. Then, last but not least, were introduced Leah Baird and Earle Williams, and the volume of applause that greeted each of these screen favorites can best be left to the imagination of the reader, for all know the nation-wide popularity that attaches to these celebrities.

The program came to an end a little after midnight, and the floor was cleared of chairs for the grand march and dancing. The march was led by Leah Baird and Earle Williams who were followed by John J. Wittman, president of the Cinema Exhibitors' Association, and Mrs. Wittman. Also in the march could be seen Bill Shea, Mrs. M. Anderson, Evert Overton, Wally Van and Gertrude McCoy. When this feature of all balls had been put through its various evolutions and the participants were deployed across the floor, the orchestra played "The Star Spangled Banner," and the entire assemblage sang the national anthem. The waving of several hundred little American flags added to the impressiveness of the scene, and when the last echo of the national hymn had died away in the distance of the hall dancing was the diversion until the affair came to an end with the break of day.

The decorations of the hall were patriotic. American flags, banners bearing the national colors, and red, white and blue festoons were arranged artistically about the place, and from the boxes were hung banners with the names of the occupants in big gold letters. Among those who had boxes were the Frohman Amusement Company, Simplex Motion Picture Machine Company, Fox Film Corporation, Greater Vitagraph, Inc., Nicholas Power Company, Hoffman-Foursquare, Inc., Universal Film Manufacturing Company, the M. & S. Crescent theater of the Bronx, Lee A. Ochs, national president of the Motion Picture Exhibitors' League of America; Manhattan Local No. 1 and Brooklyn Local No. 11 of the National League, the Moving Picture World and a number of local politicians. Pictures were projected by Simplex machines. A program containing thirty-two pages of good stock of glazed paper with the cover of serviceable light brown stock was handed to each of the patrons as he entered the hall. The advertising pages were patronized by a number of prominent picture concerns and local business houses. A page each was devoted to the display of big halftone cuts of Leah Baird and Earle Williams, the leaders of the grand march, and to John J. Wittman, the president of the Cinema Association. Pages were also devoted to group layouts of the officers and the members of the association, the entertainment program and the order of dancing.

Among the notables present in addition to those already mentioned were Lee A. Ochs, president of the National League; William Wright of the Kalem Company, George Balsdon, manager of the New York Exchange of Greater Vitagraph, and his son, George, Jr., the assistant manager; Ike Hartsall, Henry Martino, president of Manhattan Local No. 1 of the National League; P. V. R. Key, sales and publicity manager of Hoffman-Foursquare, Inc.; Oscar I. Lamberger of the Ivan Productions, Inc.; John Manheimer, vice-president of Brooklyn Local No. 11; M. H. Hoffman of Hoffman Foursquare, Inc., and Maurice Needles, treasurer of Manhattan Local No 1.

COLORADO EXHIBITORS OBJECT TO FILM TAX.

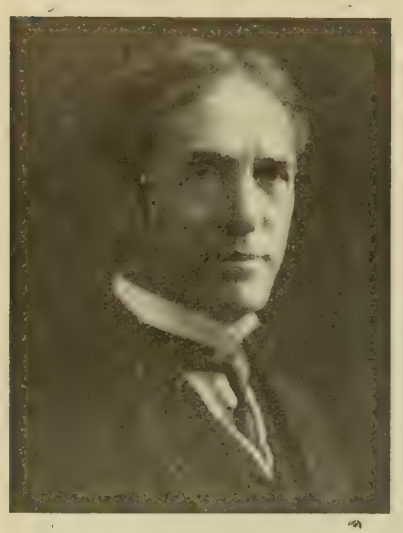
At a meeting of the Colorado Exhibitors' League held recently at Denver, at which 24 exhibitors were present, the proposal of the film manufacturers and distributors to assess the exhibitors fifteen cents per reel on every rental was discussed at length. As a result these resolutions wer adopted:

Whereas, the film producers have seen fit to charge the exhibitors fifteen cents (15c) per reel tax originally assessed to the producing concerns. Such tax will work to a profit to the producer, is assessed impracticable, not being in proportion to film rental, thereby discriminating against the small exhibitor, and such charge, accordng to advice from the Internal Revenue Department, is not applicable to service releases prior to the date of the tax law, and with full consideration to the price of film rental being as high as can be stood.

Resolved, We the exhibitors of the Rocky Mountain region, assembled in convention, do hereby protest against and refuse to pay the so-called war tax of fifteen cents (15c) per reel assessed against the exhibitors

Howell Hansel Passes Away

HOWELL HANSEL, a well-known director of motion pictures, died on Monday, November 5, at his home in New York. The deceased was fifty-six years old, and had been in ill health since last spring. In fact, the director's death dates back to a cold he contracted while directing Mary Fuller and Lou Tellegen for the Famous Players Company in "The Long Trail" at Saranac Lake, N. Y., whence Hansel had taken his company in quest of heavy snow scenery. This cold developed into pneumonia, which in turn evolved into hasty consumption. The deceased is survived by his widow and a seventeen-year-old daughter, both of whom have been associated with the profession.



The Late Howell Hansel.

Hansel started his career shortly after leaving his birthplace in Indiana, with the Castle Square stock company in Boston, where he rose to the rank of leading man, which in turn equipped him for an important role under the late Kyrle Bellew in "The Gentleman of France," which was followed by his appearance in "Sorrows of Satan," also in support of Bellew. A series of important engagements under the Daniel Frohman banner then followed, chief among which was probably his role in "Lady Windemere's Fan."

In 1912 Mr. Hansel broke into the picture business as a director for Thanhauser. Under the late Hite management he was selected to direct "The Million Dollar Mystery." Later he went to the Arrow company, for whom he directed "The Deemster" and certain episodes in "Who's Guilty?" His last engagement was with the Famous Players' organization, and his last picture that of "The Long Trail" previously referred to. Other of his successes include "Ben Bolt" for William Fox, "Col. Carter of Cartersville" and "Tillie's Tomato Surprise."

Lewis Physioc, who worked with him in many of his undertakings, and who was his closest friend in the profession, describes his late comrade as a man of great kindness, possessed of wide learning and reading knowledge, reticent to a fault and sympathetic beyond measure.

After appropriate services at the Campbell Mortuary Chapel the remains were cremated at the New York-New Jersey Creamatory, Union Hill, N. J., on Wednesday, Nov. 7.

VOLUNTEERS NEEDED FOR A GOOD CAUSE.

J. F. Lamp, who is located in the Palace Theater Building, New York City, is providing a series of entertainments for the soldiers on Governors Island every Monday evening. He is very anxious to secure the services of any of the moving picture stars who will volunteer to make an appearance before the boys in khaki. They are strong on the heroes and heroines of the screen.

At Leading Picture Theaters

Programs of the Week of November 11 at New York's Best Motion Picture Houses—"The Rise of Jennie Cushing" at the Rialto.

ELSIE FERGUSON was the feature player at the Rialto the week of November 11, in her second Artcraft production, "The Rise of Jennie Cushing," a story based on the popular novel by Mary S. Watts. Maurice Tourneur was the director. The story is that of a city waif of unknown parentage whose exceptional qualities of heart and mind carry her inevitably upward from the slums and place her in that station to which her nature entitles her. Elliott Dexter was seen as the man in whom Jennie finally finds her happiness. Fania Marinoff, Frank Goldsmith and others make up a capable cast.

The Rialto Animated Magazine, a specially selected scenic picture, and a high class comedy completed the picture portion of the entertainment. The soloists were Mary Ball and Gaston Dubois.

"The Little Princess" at the Strand.

Mary Pickford was seen at the Strand Theater in her latest Artcraft Picture, "The Little Princess," arranged for the screen by Frances Marion from the story by Frances Hodgson Burnett. Miss Pickford first appears as the only daughter of a wealthy Indian captain who brings his child to an English boarding school. A little later in the story, when Captain Crewe loses his fortune and dies, Sara Crewe has to discard her costly dresses and leave her school companions and become a slavey and maid-of-all work in the same establishment.

Victor Moore in his latest comedy entitled "Nutty Knitters," a travel and educational study of East India in colors, a zoological feature entitled "Enemies of the Garden," and the Strand Topical Review were also on the program. The soloists were Helen Scholder and Herbert Waterous.

Eighty-first Street Theater Bill.

At the Eighty-First Street theater on Monday, Tuesday, Wednesday, Robert Warwick in "The Mad Lover," and on Thursday, Friday, Saturday, Sunday, Jane Cowl in "The Spreading Dawn" were the picture stars.

"The Winged Mystery" at the Broadway.

At the Broadway theater the attraction for the week was "The Winged Mystery," a screen version of Archer McMackin's story, produced by Bluebird Photoplays, Inc., for which Franklyn Farnum posed before the camera in a dual role. It is an international story in which twin brothers born in Germany of American parents are involved.

The remainder of the program consisted of the weekly news events, scenic and educational pictures, and a two-part comedy.

DIRECTORS' ASSOCIATION MEETS.

On Thursday evening, November 8, a full attendance of the Motion Picture Directors' Association met at the association rooms at 234 West 55th street. During the business session the following directors were elected to membership: James Kirkwood, Roscoe Arbuckle, Hobart Henley, Carroll Fleming, George Irving and Charles F. Miller.

Director Chas. Giblyn left after the meeting with his star, Constance Talmadge, for Marblehead, Mass., where he will complete his next production for Select Pictures.

Director Robert Vignola of the Famous Players Co., who was to have read a paper, is in Jacksonville, and will be heard from upon his return.

During the meeting an address on "The Handling of a State Rights Picture" was delivered by Joseph Farnham, president of the Screen Club, and general manager of the Frohman Amusement Corporation.

HAWK'S SIXTY-SECOND SCRIPT ACCEPTED.

John G. Hawks, a prolific and successful scenario writer, is again on the Thomas H. Ince staff of writers, and his first work to receive the approval of the producer is a new picture for Dorothy Dalton, a story of the West in the late fifties. This is Mr. Hawk's sixty-second scenario accepted by Mr. Ince in a little more than two years. This is an uncommon record and represents eleven two-reel stories, three "state right" features and forty-eight five-reelers. None of his pictures has been a failure and this would seem to refute the theory of a literary authority that the brain is only capable of turning out one good plot a month.

Spokes from the Hub

By Marion Howard

FOX has given us a good offering in "The Yankee Way," a comedy done by George Walsh, Enid Markey and a capable company, put on at the Fenway. Here we get the small kingdom stuff and the American well planted and making good.

* * *

"Southern Pride," directed by Henry King, so associated with Mary Sunshine pictures, featuring Gail Kane and Jack Vosburgh, went strong, and we liked the French atmosphere with some old houses and views in New Orleans. A character to stand out is that of Father Moret, capitally done by Spottiswoode Aitken. Another was Corinne, the colored mammy, whose name should have appeared in the titled cast.

* * *

"Young Mother Hubbard"—there's a play for all to see and thoroughly enjoy. The first showing here was given by Mrs. Ayer at the Exeter Theater to a full house. Having seen the child wonder, Mary McAlister, I was prepared to settle down for one hour of delight. This is a kid picture, though adults are conspicuous as to types. Here we get rotund Bobbie Bolder as chairman of the children's welfare committee, and the only one there to look human. What an indictment we get in this picture of so-called welfare crowd, and I wonder where they rounded up so many to look the part of fiends in the business. Who will ever forget the escape of the kiddies, the splendid acting of Russell McDermott, and that dear baby, to say nothing of the influence of the "little mother" over the case-hardened Banning. This picture grips and is so intensely human that I hope all fans will see it.

* * *

On the same program we had "Arms and the Woman," with the only Billie Burke, who naturally gives pleasure in her light comedy work. Somehow the play does not appeal in these days when all realize the terrible tragedy of the German invasion of Belgium, for here we get flippancy, a spectacle of a German general as a fat comedian. I hold no brief for anything German (as to autocracy), but this is far fetched to a degree. Perhaps it is meant to be a burlesque on German efficiency. Anyhow we were spared the harrowing or suggestive, and every one howled at Billie's wink and recognition of an officer as one time waiter in a New York hotel. Louise Bates was stunning as the spy and poor Tom Meighan struggled. Great atmosphere, especially about the railway station, which registered as foreign sure.

* * *

Douglas Fairbanks scored again in "The Man from Painted Post." He seems to lead a charmed life. His entrance in this picture was some stunt, and we did not see his smiling face until he had jumped over a high gate, climbed via barn door and window sill, to the tip of the roof and faced us, gun in hand. It is a picture of the Fairbanks brand and that is enough to advertise it.

* * *

Well, it is good to see genial Edward J. Farrell in the palatial office of Metro at 60 Church street, where he has gone from the Pathe offices. At the run-offs here we can see the latest Metro, Jewel, Bluebird and American feature films. I looked in at the New England Exhibitors' meeting and banquet here last week and met many worth-whiles, notably Walter W. Irvin and William A. Brady, both of whom made corking speeches. It was my privilege to address a very large gathering of prominent women at Laconia, N. H., on Saturday, giving a new talk (for me) on "Motion Pictures"—their value in this war, etc.—and to tell them what these two representative men had to say on the subject. So I feel indebted to them for some brain food, at least for an inspiration.

* * *

At Laconia there is but one picture house, which serves a double capacity, for speaking plays get there once in so often. It is a commodious house and doubtless the manager gives his public what he thinks it wants. Did the women like what I said? Well, you should have seen their faces when I told of the great mission of the screen and what it is to reveal to benighted Russians and others when the commission appointed by President Wilson get "over there." I reeled off names of the great pictures seen the past year, and pencils were used freely in making notes. I talked "agin" censorship and told why the General Federation of Women's Clubs (of which they are a part) took the action it did at the great biennial last year; told of the "kid" pictures of interest to young and old, of the animals, of the educational value, and urged their support of the box office when such plays were put on, and showed pictures of the stars and scenes from some of the big plays.

* * *

Believe me, those Fox kiddies are pulling strong—and aren't they clever! I was not fortunate in seeing them in some of their recent pictures, but "The Two Little Imps" was shown here last week and rightly filled the house. Some of their pranks caused howls of genuine, healthy laughter, and that's mighty good in these days.

* * *

We are having repeats all along the line of "Rebecca of Sunnybrook Farm," and no wonder, for it is one of the best offerings of the year and could not be improved upon. Little Violet Wilkey—so like Mae Marsh—was excellent in a "sassy" part, naturally done. Helen Jerome Eddy, often seen with George Beban and always liked, had a small part, as did Marjorie Daw.

* * *

One of the shorter subjects, seen since my last letter, is "The Duplicity of Hargraves," a splendid O. Henry picture, featuring that finished, scholarly actor, Charles Kent, as a typical Southern gentleman. The acting of J. Frank Glendon as Hargraves was something to long recall, for nothing finer has been done than his impersonation of the fake negro at the close of the picture, and he deceived all in front as well as the man he wanted to befriend. It is a picture without any "love business," as my friend said, save that of the daughter for her poor but proud father. These are the plays that count every time and they frequently get a hand. Kent mixing that mint julep made mouths water.

* * *

We have had an embarrassment of riches here of late and had our first look at Taylor Holmes in his second picture, "Fools for Luck." He made an instantaneous hit with the house and certainly proved a good "find" for Essanay.

* * *

"Under False Colors," with Frederick Warde ably supported, went well, and is a credit to Pathe and to Emile Chautard, who directed it. I was pleasantly surprised in Warde, who is no longer young, yet took the close-up well despite the lines, which after all make for character, and here they looked well. I know of actors one-half his age who have deeper lines in the brow, for instance, caused by elevating the eyebrows too diligently, but Mr. Warde keeps his serenity of countenance, and we do not note a line not in keeping with his years. Jeanne Eagles was splendid, and what a good twist we get here in a novel situation involving the young heroine's masquerade, which did not result as we felt it would. The Drews are seen where real comedy is recognized, and how we laughed over "The Dentist."

* * *

Marion Craig Wentworth, formerly of the Hub and author of "War Brides," is at work on a tabloid play written around President Wilson's war message. Believe me, it will be worth while and may be seen later on the screen.

* * *

The Hub has a new picture house—the old Castle Square—and it opened with "The Manxman." Many players and directors of the screen were once members of the Castle Square forces—Charles Miller and William Parke, Lillian Lawrence and her daughter, Ethel; Grey Terry, George Hassell, Maud Odell, Thais Lawton, Theodore Friebus, Edmund Breese, and others whom I do not recall.

* * *

"Broadway Arizona" is a splendid offering of Triangle, with Olive Thomas and a well balanced cast. The part I liked best of all was that of Uncle Isaac Horn, the wild and wooly westerner, philosophical, fat and funny and "on the job" of aiding the hero to capture his Fritzi, caveman style. Good, wholesome play, even if a bit inconsistent in spots. We are getting the Sub-Deb pictures and like them, of course, for Marguerite Clark never fails us. We have had "Bab's Diary" and "Bab's Burglar," and hope for many more.

* * *

"The Ghost House" is a capital comedy, written by our own Beulah Marie Dix, and well done by the Paramounts, with Jack Pickford and dainty Louise Huff. The story was entirely new in its idea and working out. James Neill made a dandy ghost.

Essanay Making Government Pictures

Moving Pictures of Cantonments to Show How the New Army Men Live.

ESSANAY has just closed a contract with the United States Government to make moving pictures of many of the military cantonments in various parts of the country. Already two directors with their cameramen and other assistants are in the field, and others will follow soon.

The Government will show the pictures throughout the country. The proceeds will be turned into the Divisional Staff for soldiers in training in this country, and those at the front in France.

Recently a squad of Essanay cameramen went to Rockford, Ill., where the Government has built its great Illinois cantonment, and where thousands of Illinois drafted men are in training for war. The object was to show by living pictures how the men are treated, and how they enjoy the life, so their friends and relatives back home may rest at ease regarding their welfare. This picture was not made for the Government.

Agents unfriendly to the United States Government have circulated reports that the men are underfed, have poor quarters, and otherwise suffer, and that they don't dare write home about it. This moving picture will give the lie to that story quicker than anything else that could be devised.

The men are shown at mess, in their sleeping quarters, playing outdoor games, drilling, at bayonet practice, and in other forms of their work. The picture gives an excellent view of the buildings, both inside and out.

Two former Essanay advertising men, J. Bradley Smollen and Frank M. Suttle, share the honor of a close-up with the three highest officers of the camp. The close-ups were taken separately of course, the one of Smollen and Suttle being just for the benefit of their Essanay friends. It will be cut out before the picture is released. Smollen has just been made a top sergeant.

The picture will be shown in every theater in Chicago and in most of the cities and towns of the state and adjoining territory.

Ashley Miller to Direct O. Henrys

ASHLEY MILLER, director, received his dramatic training during fifteen years' stage career in support of Louis James, Katherine Kidder, Ezra Kendall, Walker Whiteside, Henrietta Crosman, Anna Held and Otis Skinner, and in stock companies in most of the principal cities. He learned the motion picture business under D. W. Griffith as a member of the old Biograph company, which then included Mary Pickford, Mack Sennett, George Loane Tucker, Florence Lawrence, Marion Leonard, Violet Mersereau, Herbert Prior, Gertrude McCoy and other notables.

Ashley Miller.

Scenario writing for Mr. Griffith and for the Edison company brought an offer of a directorship with the latter, for which Mr. Miller produced —principally his own stories— during the following seven years, making their first European trip with a company. His next engagement was to direct Arnold Daly in a detective serial released by Pathe, and this was followed by special productions for Famous Players, Lasky, and Art Dramas.

Mr. Miller invented and released for a year on the Paramount program the style of cartoon comedy modelled in clay and known as plastiques. He is the author of a number of short stories, of a well known mental science booklet, entitled "You," and has written and produced two three-act plays, which have been seen in the larger cities. Since his engagement by the Vitagraph Company Mr. Miller has staged three five-reel features, the "Princess of Park Row," "Next Door to Nancy" and "An Investment in Petticoats." His first O. Henry production for General Film Company is "The Last Leaf" with Mildred Manning, Patsy De Forrest and Bernard Siegel in the principal roles. Mr. Miller is an enthusiastic believer in the world mission of the photoplay, an O. Henry "fan," and after wide experience in several of the largest studios here and in Europe, a strong advocate of advanced production methods.

Exhibitors Welcome Hodkinson

Many Telegrams of Congratulation Received—Line-Up of New Organization.

THE announcement of the return of W. W. Hodkinson to the motion picture business brought a flood of gratifying telegrams and letters from all over the country. These were chiefly congratulatory messages from exhibitors, and their general tone was a sincere welcome to a new force in which they felt they could trust.

One of the telegrams, with no disparagement excepting ignorance of the first product to be distributed by the W. W. Hodkinson Corporation, was as follows:

"Do not know anything about Paralta, but if Hodkinson handles them they must be good. Would like to have franchise here. Wire or write price. I know it will be fair. Wishing you success."

The basic organization of the W. W. Hodkinson Corporation is now practically completed, and the offices established at 527 Fifth Avenue, New York. Raymond Pawley, who was treasurer of the Paramount Pictures Corporation during Mr. Hodkinson's presidency, and also of the Triangle Distributing Corporation, is vice president and treasurer of the new company. P. N. Brinch, who was division manager of the Triangle Distributing Corporation, is in charge of exchanges and bookings. Kenneth Hodkinson, private secretary of his father at Paramount, and lately with the Pathe Exchange in Chicago, is acting assistant to the president, and Wallace Thompson, director of publications and advertising at Paramount, under Mr. Hodkinson, is in charge of publicity and advertising.

GORDON LINKS WITH HALL AND OLDKNOW.

The Gordon interests of New England have tied up with the U. S. Exhibitors' Booking Corporation, recently organized by Frank Hall and William Oldknow to market special productions by a novel system of distribution. The U. S. subjects will be marketed through the Globe Feature Film Company of 20 Winchester street, Boston, of which Mr. Gordon is president and general manager.

The arrangement guarantees to the U. S. franchise holders and the open market in the New England territory a most efficient distribution and promotion service.

In addition to handling the subjects of the new corporation Mr. Gordon also has the distinction of being the first New England exhibitor to acquire a U. S. franchise by which he will be privileged to have first run on all U. S. productions at two of his leading theaters, the Scollay Square Olympia and the Gordon Olympia, both of which are situated in the heart of the Hub's theater district.

MUTUAL MOVES UP TOWN.

The Mutual Film Exchange has moved from 71 West 23rd Street to new quarters in the Mecca building, 1600 Broadway, with Executive Offices on the 5th floor temporarily. Film and poster departments on the 10th floor. As soon as the present lessees of the balance of the 10th floor have removed, the executive offices will be placed on the same floor, making in all one of the most complete exchanges in New York. This now places the Mutual in the heart of the film district.

BOARD OF REVIEW TO PASS ON FIRST NATIONAL FEATURES.

Arrangements have been concluded with J. D. Williams, manager of the First National Exhibitors' Circuit, Inc., whereby the productions of that organization will be reviewed systematically by the National Board of Review of Motion Pictures. Mr. Williams has expressed it as the desire of the First National, in line with their policy to present to the country the finest productions available, to cooperate with the National Board of Review to the fullest extent.

Mutual Charges Violation of Contract

Begins Suit Against New York Motion Picture Corporation, Claiming $400,000 Damages.

A SUIT for $400,000 damages has been filed against the New York Motion Picture Corporation and a group of related concerns by the Mutual Film Corporation. The suit is instituted in the Superior Court of New York. The action includes a prayer for a permanent injunction restraining the defendant concern from the further circulation of various motion pictures. The defendants include the Broncho Motion Picture Company, the Keystone Film Company and the Domino Motion Picture Corporation.

The Mutual Film Corporation charges that the New York Motion Picture Corporation and its allies have violated contracts for the exclusive sale of the pictures in question to the Mutual Film Corporation, and that they have further refused to deliver to the Mutual additional print copies of the pictures as stipulated in the contract.

"The motion pictures involved," remarked President John R. Freuler of the Mutual Film Corporation, "include all of the pictures made for the Mutual by the defendants in the period of 1912-15, which means the old Keystone comedies, the W. S. Hart pictures of that period, the Charles Chaplin comedies made by Keystone, the early Max Sennett comedies and the western productions of Broncho and all Domino pictures.

"The contracts covering these pictures provided that the Mutual Film Corporation was to have exclusive right of distribution in the United States and Canada, and that the Mutual was to be supplied with additional positive prints of any of the pictures at any time.

"Last July the Mutual Film Corporation began placing orders for new prints of large numbers of these pictures. The orders were ignored. We made tender of payment in advance in gold, calling at the offices of the concerns now sued, with the money in gold coin for that express purpose. The orders were still ignored.

"We now charge that the defendants are engaged in circulating a number of these pictures through obscure channels, and in obvious violation of the Mutual's contract rights. Not a few of these pictures are through some channel again reaching the market and conspicuous among them are the W. S. Hart two-part dramas.

"The Mutual Film Corporation planned and announced the coming of the release of reissues of some of the most desirable of these pictures and this corporation has been materially injured because of the refusal of the defendant motion picture concerns to live up to their contracts."

The suit is under the supervision of President Freuler, and Samuel M. Field, general counsel for the Mutual Film Corporation. The suit is being handled in New York by John G. Turnbull, eastern counsel for the Mutual Film Corporation.

MELFORD ROUNDS OUT THREE YEARS.

George H. Melford has just rounded out his third year as a director of pictures for Paramount release. He is now under contract for two years more at the Lasky plant in California. During his three years' service, under these auspices, Mr. Melford has made more than 30 productions, all of which have been successful pictures. It is an odd fact that Mr. Melford began his fourth year by directing a new film on the identical spot where he began work three years ago on his first Paramount picture, "Young Romance."

Besides showing a thorough appreciation of the technical and artistic details of film production, George Melford also seems gifted with the ability quickly to grasp the qualities of the players under his direction.

VOSHELL WITH CLARA KIMBALL YOUNG.

Jack Voshell, who for more than a year has been assistant director under Joseph Kaufman, who recently finished "Shirley Kaye," Clara Kimball's latest picture, has been engaged by Harry I. Garson to assist Emile Chautard, the eminent French director, in Miss Young's future releases.

Jacques Bizuel, who met with quite a painful automobile accident, having narrowly escaped very serious injury if not losing his life, is about again and taking full charge of the camera work of "The Marionettes," on which Miss Young is busily engaged at present.

C. R. SEELYE NO LONGER WITH PATHE EXCHANGE.

It was announced at the offices of the Pathe Exchange, Inc., this week that C. R. Seelye, who has been business manager for Pathe for the past year, is no longer connected with the organization.

Larry Trimble Petrova Director

AN ANNOUNCEMENT was made this week by Madame Petrova that the producer who will direct the second of her eight great starring vehicles, to be distributed through the exchanges of the First National Exhibitors' Circuit, has been chosen. The man selected for this important task is Larry Trimble, prominent for many years on both sides of the water as a director of international repute. Work on the new Petrova production was started almost immediately after the final scenes of "Daughter of Destiny" had been finished, and the picture is now well under way at the Petrova studios.

Larry Trimble.

Mr. Trimble, who was born in Robbinston, Maine, and educated at the leading state university of New England, had a varied career before entering the field of motion picture work. After leaving college he formed a lumber company, but forsook the dry world of business to write magazine stories and scenarios in which profession he quickly gained an enviable reputation. He is the author of some of the earliest great successes of the Vitagraph Company of America, with which organization he began his screen career in the year 1908. He produced the famous Florence Turner vehicle, "Auld Lang Syne" and "The Battle Hymn of the Republic," the latter of which scored a tremendous success throughout the entire world.

At the formation of the Florence Turner Picture Company in 1912, he left the Vitagraph Company to become managing director of the new organization. For three years Mr. Trimble produced a series of screen plays starring the Vitagraph favorites in England.

He became known as one of the foremost picture producers of the continent, and introduced many innovations into the making of feature productions during his long stay on the other side.

Returning to this country in response to a bid received to direct the production of Rex Beach's famous novel, "The Barrier," Mr. Trimble immediately established himself as one of the screen's most distinguished workers. "The Barrier" is ranked among the eight great productions made during the current year. Madame Petrova's present director was immediately engaged following this success to picturize "The Spreading Dawn," a new Goldwyn offering starring Jane Cowl.

Mr. Trimble will be ably assisted in his direction of the great dramatic star, Madame Petrova, by a staff of carefully selected experts. The latest Petrova director is one of the youngest men to gain supremacy in his chosen field, being but thirty years old, and a still more brilliant future is predicted for him since his affiliation with the famous emotional star.

F. B. PALMER WILL WRITE KEYSTONE COMEDIES.

Fred B. Palmer was added to the scenario staff of the Triangle-Keystone studios this week, bringing the total number of writers in the "Brains Department" up to eleven. Mr. Palmer is one of the best known and most brilliant comedy writers in the business.

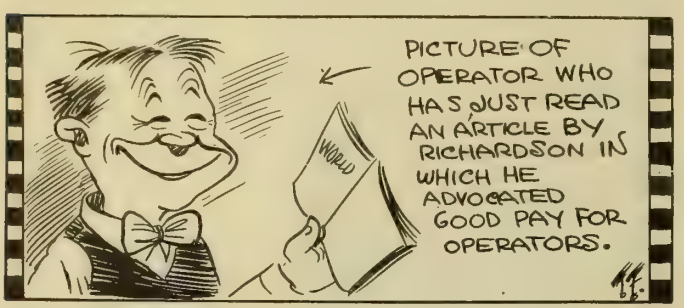
LEVINE ACQUIRES LABORATORY AGENCY.

H. Z. Levine, who is running a free lance bureau, buying, selling and exploiting special attractions, has acquired the agency of one of the largest laboratories in the East and is quoting very attractive figures. Mr. Levine has recently moved from the Candler to the Times building.

Grinding the Crank

With Thornton Fisher

ANNOUNCEMENTS we haven't seen:
John P. Daysie will appear in "Little Pyjamas."
Baby Sallie Slack will be seen in "Almost Nothing."
Gwendolyn Gook will be presented in "A Can of Soup."



We had another spectacle on a Sunday night of a man called a "Human Fly" scaling a skyscraper attired in the American flag. It was disgusting desecration and the act itself is not especially edifying or necessary.

* * *

"Life is just one continual grind," said the pessimistic camera man.

* * *

And now the music publishers are kicking because some of the moving picture theatres used their stuff. They didn't kick half so hard as some of the audience, who had to sit and listen to it.

* * *

Well, we've moved and everything!

And we're gradually finding all the stuff that was lost in the shuffle. We're near the railroad station where we can see the trains come in. All we've got to do now is to send a man up on the roof, and he can tell daily just what moving picture men are coming into town.

And it saves the publicity men a lot of trouble carrying a heavy 8 x 10 photograph all the way down to 24th street.

So everybody's happy.

Leaves from a Star's Diary.

May 17, 1916.—Got job in the ——— Studio for twenty-two dollars a week. Just think! Isn't it all wonderful?

August 29, 1916.—Played first small part in a one-reel today, and had salary increased three dollars, which will help buy some of the little extras a girl so loves.

December 2, 1916.—Given feature role in picture. Increase to seventy-five a week.

February 16, 1917.—Signed contract with X Film Co., for six months for Three Hundred per. They must like me.

August 16, 1917.—Contract expired today, and received a proposition from I. O. U. Film Co. at One Thousand a week.

August 17, 1917.—Asked the I. O. U. Film Company for Two Thousand a week on a year's contract.

August 18, 1917.—Changed my mind. Unless I receive Five Thousand, will not sign.

August 19, 1917.—Offered Five Thousand by I. O. U. Film Co.

August 20, 1917.—After due consideration have concluded that I cannot possibly accept less than Ten Thousand weekly.

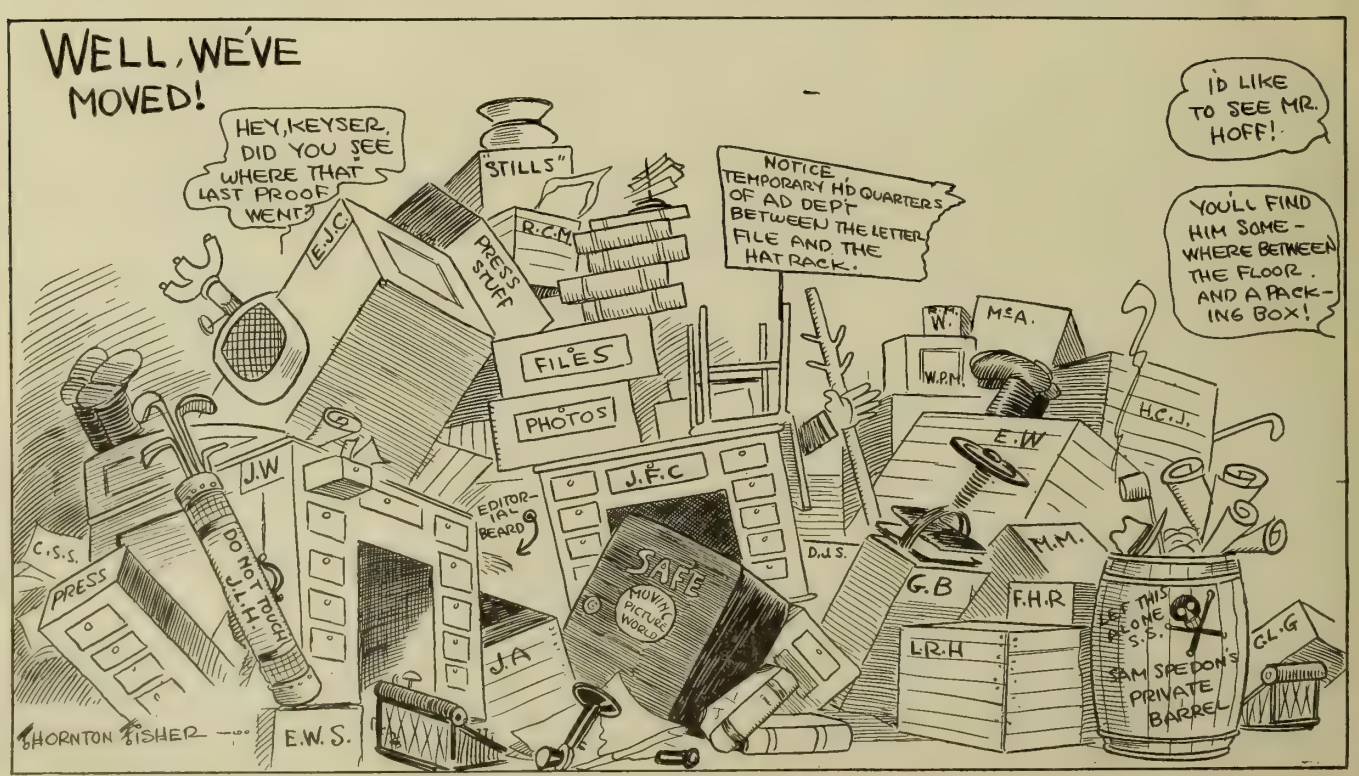
August 21, 1917.—Insisted on company providing me with three maids, a country house, two limousines, a roadster and a touring car.

August 22, 1917.—Accepted their final proposition of Two Hundred and F.ft-- per, and start to work tomorrow.

WE NOMINATE THESE FOR A FRONT SEAT ON THE HOT COALS.

The three hundred and forty-ninth motion picture company was organized last week on the corner of Forty-seventh street and Broadway. Both organizers pooled their entire capital of ten dollars and fifteen cents. Object—to produce the most colossal spectacles with the world's celebrated stars. What bothers us is where one of the partners went who borrowed two bits for lunch money from us a couple of days later.

Statistics have shown that a new company is organized every ten seconds—and one croaks as often.



Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Catalogue of Educational and Selected Pictures

Released Between July 1 and September 30, 1917.

Compiled by Margaret I. MacDonald.

THIS list of films released between July 1 and Sept. 30, 1917, contains the names of educational pictures which have been produced during that period, and also those of a number of pictures of mixed character suggested for the family group, children's matinees and Sunday exhibitions. It does not, however, include the various news pictorials such as the Animated Weekly, Universal Current Events, Mutual Weekly, Hearst-Pathe News or American War News Weekly. A list of the addresses of the headquarters of the different manufacturing companies or exchanges herein will be found at the end of catalogue.

AGRICULTURE.

Beans in California, Harvesting Lima—General Film-Selig—(World Library No. 16).
Boy Scouts as Agriculturists—Universal—(Screen Magazine No. 34)—Aug. 31.
Butter on the Farm, Making—Universal—(Screen Magazine No. 36)—Sept. 14.
Potatoes, Harvesting—Mutual-Gaumont—(Reel Life No. 69)—Aug. 23.
Science and the Stock Farm—Paramount-Bray—(Pictograph No. 78)—July 30.
Wheat Harvest in the United States—General Film-Selig—(World Library No. 16).
Wheat is Harvested in California, How—Paramount-Holmes—July 2.

ARCHITECTURE.

Architecture, Masterpiece in East Indian—General Film-Selig—(World Library No. 10)—(Itaj Mahal, famous mausoleum erected in the 16th century by Emperor Shah Jehan in commemoration of his favorite queen).
China, Mausoleum of the Ming Emperors—General Film-Selig—(World Library No. 18).
Romans, Famous Colisseum of the—General Film-Selig—(World Library No. 19).
Ruined Palace of Tiberius, The—Mutual-Gaumont—(Tours Around the World No. 37)—July 17.

ART.

Bookbinding, The Art of—Paramount-Bray—(Pictograph No. 83)—Sept. 4.
Land of Make Believe, The—Paramount-Bray—(Pictograph No. 76)—July 16—(stage craft).
Sculptor's Studio, In a—Paramount-Bray—(Pictograph No. 85)—Sept. 18.

CULINARY.

Shad for Planking, Preparing—Universal—(Screen Magazine No. 26)—July 2.
Why Worry About Fish Bones—Universal—(Screen Magazine No. 26)—July 2.

ENGINEERING AND MINING.

Coal Production of the United States—General Film-Selig—(World Library No. 18)—(showing the first coal mine worked in the United States at Richmond, Va.).
Giant Barge Canal, New York's—Pathe-International—July 15.
Gold and Diamond Mines of South Africa—K-E-S-E-Edison—Aug. 11.
Gold Mining, Placer—Pathe—July 15.
Hell Gate Bridge, New York—Universal—(Screen Magazine No. 28)—July 16.
Hydraulic Mining—(Gold)—Universal—(Screen Magazine No. 35)—Sept. 7.
Salmon Bay Lock of Lake Union Canal, Seattle, Wash.—Universal—(Screen Magazine No. 35)—Sept. 7.

FLORICULTURE.

Rose Breeding—Universal—(Screen Magazine No. 31)—Aug. 6.

FORESTRY.

Forests, Tree Planting in Our National—Mutual-Gaumont—(Reel Life No. 72)—Sept. 13—(including views of Wind River tree nursery in the State of Washington).

GYMNASTICS.

Athlete, What Form Means to an—K-E-S-E-Edison—July 21.
Physical Culture for Women—Universal—(Screen Magazine No. 38)—Sept. 28.
Physical Culture—Universal—(Screen Magazine No. 27)—July 9—(especially for girls employed in offices).

HISTORY.

Betsy Ross—World-Peerless—(5-part drama).
Fall of the Romanoffs, The—Selznick-Brenon—(6-part drama).
Paul Revere's Last Ride—K-E-S-E-Edison—Sept. 29.
Pioneer Days—Selig—September—(2-part drama).
Plymouth Rock, The Story of—K-E-S-E-Edison—Aug. 18.
Rasputin the Black Monk—World-Brady—October—(6-part drama).

INDUSTRIAL.

Abalone, Using the—Mutual-Gaumont—(Reel Life No. 70)—Aug. 30.
Aeroplane, Making an—Universal—(Screen Magazine No. 30)—July 30.
Alligators, Capturing and Mounting—Universal—(Screen Magazine No. 33)—Aug. 24.
Alligators for Their Skins, Hunting—Mutual-Gaumont—(Reel Life No. 69)—Aug. 23.
Apricot Industry, The—Universal—(Screen Magazine No. 38)—Sept. 24.
Armadillo Baskets, Making—Universal—(Screen Magazine No. 37)—Sept. 17.
Bananas and Cocoanuts, Gathering—K-E-S-E-Edison—July 28—(Conquest Program No. 3).
Baseball, Making a—Universal—(Screen Magazine No. 27)—July 9.
Beads from Rose Petals—Mutual-Gaumont—(Reel Life No. 66)—Aug. 2.
Berry Pickers of the South—Mutual-Gaumont—(Reel Life No. 62)—July 5—(showing picking and packing).
Butterflies, Mounting—Educational—Aug. 6.
Clay Industry, The—General Film—(Selig World Library No. 14).
Cloth Weavers of Java—General Film—(Selig World Library No. 13).
Cocoanuts and Bananas, Gathering—K-E-S-E-Edison—July 30.
Cocoanut Industry—Mutual-Gaumount—(Reel Life No. 64)—July 19.
Cocoanut Industry, The—General Film—(Selig World Library No. 19).
Cocoanut, The—Mutual-Gaumont—(Reel Life No. 64)—July 19.
Coffee Industry of Java, The Famous—General Film—(Selig World Library No. 19).
Corn, Canning—Universal—(Screen Magazine No. 37)—Sept. 17.
Cotton Industry, The—General Film—(Selig World Library No. 12).
Embroidery Making—Pathe—Sept. 23—(Showing machine processes).
Eyeglasses, Making—Mutual-Gaumont—(Reel Life No. 74)—Sept. 27.
Feathers, Fine—Pathe-International—Aug. 19—(showing the manufacture of feather boas and other articles made from the ostrich feather).
Fish, Shipping Live—K-E-S-E-Edison—(Conquest Program No. 8)—Sept. 1.
Forest, Man's Triumph Over the Mighty—K-E-S-E-Edison—(Conquest Program No. 11)—Sept. 22.
Foxes, Breeding Silver—General Film—(Selig World Library No. 16).
Goat Ranching in America—Paramount-Bray—(Pictograph No. 83)—Sept. 4.
Guns, Making 100-ton—K-E-S-E-Edison—July 21—(Conquest Program No. 1).
Incandescent Mantles, Manufacture of—Mutual-Gaumont—(Reel Life No. 64)—July 19.
Lima Beans in California, Harvesting—General Film—(Selig World Library No. 18).
Logging Industry—Universal—(Screen Magazine No. 34)—Aug. 31.
Lumber Industry, The—General Film—(Selig World Library No. 8).
Macaroons, Manufacturing—Universal—(Screen Magazine No. 28)—July 16.
Machine Guns are Made, How—Mutual-Gaumont—(Reel Life No. 66)—Aug. 2.
Matress, Making a—Universal—(Screen Magazine No. 26)—July 2.
Mussel Pearl Industry, The—General Film—(Selig World Library No. 17).
News Picture, Making a—Pathe—Aug. 5.
Ostriches in South Africa, Raising—K-E-S-E-Edison—(Conquest Program No. 10)—Sept. 15.
Oyster Harvest on Chesapeake Bay—General Film—(Selig World Library No. 19).
Paper, The Manufacture of Print—E. I. S.
Pets Which Will Never Be Popular—(skunks)—Mutual-Gaumont—(Reel Life No. 71)—Sept. 6.
Pickles are Prepared, How—Universal—(Screen Magazine No. 32)—Aug. 17.
Poultry Farm, A Model—Mutual-Gaumont—(Reel Life No. 65—July 26—(At Californian home of Schumann-Heink).
Poultry Farm, A—General Film—(Selig World Library No. 9).
Poultry Raising—General Film—(Selig World Library No. 7).
Salmon in Oregon, Catching and Canning—Paramount-Holmes—July 23.
Sardine Fisheries at Monterey—Pathe-International—Aug. 12.
Salt, the Production of Fine Table—Universal—(Screen Magazine No. 33)—August 20.
Scallops, Harvesting—Universal—(Screen Magazine No. 31)—Aug. 10.

Scallops, Harvesting—Universal—(Screen Magazine No. 32)—Aug. 13.
Sea Food, Eat More—General Film—(Selig World Library No. 10)—(Showing Boston fishing fleet arriving laden with cod, mackerel and haddock).
Seaweed Harvest of Japan—General Film—(Selig World Library No. 13).
Shrapnel and Other Shells, Making—Universal—(Screen Magazine No. 36)—Sept. 10.
Silk Industry of Japan—General Film—(Selig World Library No. 15).
Silver Bullets, Turning Out—K-E-S-E-Edison—(Conquest Program No. 7)—Aug. 25—(Making Silver Money).
Spinning and Weaving, Revival of the Art of—Universal—(Screen Magazine No. 38)—Sept. 24.
Squab, Evolution of the—Universal—(Screen Magazine No. 38)—Sept. 24—(from nest to table).
Staff of Life, Soldiers'—Mutual-Gaumont—(Reel Life No. 74)—Sept. 27.
Steel Rails for the Allies, Making—Pathe—Sept. 23.
Submarine Chasers, Manufacturing—Universal—(Screen Magazine No. 29)—July 23.
Sugar Industry of Java, The—General Film—(Selig World Library No. 17).
Tea Farm, South Carolina—Universal—(Screen Magazine No. 29)—July 23.
Thread Spinner, Nature's Perfect—K-E-S-E-Edison—(Conquest Program No. 6).
Tortoise Market, The—General Film—(Selig World Library No. 12).
Toys of Wartime—Mutual-Gaumont—(Reel Life No. 62)—July 5—(Showing the work of maimed soldiers).
Tuna Fishing On the Pacific—General Film—(Selig World Library No. 15).
Vineyards of California—General Film—(Selig World Library No. 13).
Whale Meat—Mutual-Gaumont—(Reel Life No. 63)—(Showing whale meat being cut for the market, a whaling station in Pacific).
Whale Meat—Mutual-Gaumont—(Reel Life No. 63)—July 12—(Hunting the whale for its value as a food).
Woman Behind the Soldier, The—Universal—(Screen Magazine No. 32)—Aug. 17.

LITERATURE.

ADAMS (George W.).
Fibbers, The (with Bryant Washburn)—K-E-S-E-Essanay—Oct. 15 (5 parts).

ADAMS (Samuel Hopkins).
Triumph (with Dorothy Phillips and Lon Chaney)—Bluebird—Sept. 2 (5 parts).

BARBOUR (Ralph Henry).
Half-Back, The—K-E-S-E-Edison—Aug. 4 (3 parts).

BIGGER (Earl Derr).
Seven Keys to Baldpate (with George M. Cohan)—Artcraft—Aug. 12 (5 parts).

BRODY (M.) (wih F. Marton).
Marriage Market, The (with June Elvidge)—World-Peerless—Sept. 10 (5 parts).

BROADHURST (George).
Law of the Land, The (with Mme. Petrova)—Paramount—Aug. 12 (5 parts).
What Money Can't Buy (with Theodore Roberts, Louise Huff and Jack Pickford)—Paramount-Lasky—July 16 (5 parts).

BURGESS (Gilett).
Mysterious Miss Terry, The (with Billie Burke)—Paramount—Aug. 19 (5 parts).

COBB (Irvin S.) (with Roi Cooper Megnie).
Fighting Odds (Maxine Elliott)—Goldwyn—Oct. 7 (6 parts).

COLLINS (Wilkie).
Woman in White, The (with Florence LaBadie)—Pathe-Thanhouser—July 1 (5 parts).

D'ART (E. Clement).
Customary Two Weeks, The—K-E-S-E-Edison—Aug. 18 (4 parts).

DAVIES (Hubert Henry).
Outcast (with Ann Murdock)—Mutual—Sept. 10 (5 parts).

DAVIS (Richard Harding).
Billy and the Big Stick (with Raymond McKee)—K-E-S-E-Edison—July 28 (4 parts).
Gallegher (with Andy Clark)—K-E-S-E-Edison—Aug. 25 (2 parts).

DESPREZ (F.).
Lasca—("Mad Stampede")—Universal-Big U—July 2.

DE SOUCHET (Henry A.).
Betsy Ross (with Alice Brady)—World-Peerless—Sept. 17 (5 parts).

DODGE (Henry Irving).
Skinner's Baby (with Bryant Washburn)—K-E-S-E-Essanay—Aug 6 (5 parts).

DUMAS (Alexander).
Camille (with Theda Bara)—Fox—Sept. 30 (6 parts).

ELDERDICE (J. Raymond).
T. Haviland Hicks (with Raymond McKee)—K-E-S-E-Edison—Aug. 25 (3 parts).

ELLIS (Edith).
Mary Jane's Pa (with Mildred Manning, Eulalie Jensen and Marc MacDermott)—Greater Vitagraph—Aug. 13 (5 parts).

FLAUBERT.
Madame Bovary—("Wife Number Two")—(with Valeska Suratt)—Fox—July 29 (5 parts).

FERGUSON (W. B. M.)
Guardian, The (with June Elvidge and Montagu Love)—World-Brady—Aug. 27 (5 parts).

FOX (Finis).
Jury of Fate, The (with Mabel Taliaferro)—Metro-Rolfe—Aug. 6 (5 parts).

(FREEMAN (Mary E. Wilkins).
Alabaster Box, An (with Alice Joyce and Marc MacDermott)—Greater Vitagraph—Sept. 10 (5 parts).

GATES (Eleanor).
Plow Woman, The (with Mary MacLaren)—Universal-Butterfly—July 2 (5 parts).

GOLDMAN (Mayer C.).
Public Defender, The (with Frank Keenan)—Raver—September (6 parts).

GREGORY (Jackson).
Man from Painted Post, The (with Douglas Fairbanks)—Artcraft—Oct. 1 (5 parts).
Secret of Black Mountain, The—General Film-Falcon—September (4 parts).

HALE (Edward Everett).
Man Without a Country, A (with H. E. Herbert and Florence LaBadie)—Pathe-Jewel—(6 parts).

HARTE (Bret).
Luck of Roaring Camp, The (with Ivan Christy)—K-E-S-E-Edison—July 14.

HAUERBACH (Otto).
Silent Witness, The (with Gertrude McCoy)—Arthur's Film Company, Inc.—September (7 parts).

HENRY (O.).
Atavism of John Tom Little Bear—General Film-Broadway Star—September (2 parts).
Best Seller, The—General Film-Broadway Star—(2 parts).
Blind Man's Holiday—General Film-Broadway Star—Sept. 15 (4 parts).
Coming Out of Maggie, The—General Film-Broadway Star—(2 parts).
Defeat of the City—General Film-Broadway Star—September (4 parts).
Departmental Case, A—General Film-Broadway Star—July 7 (2 parts).
Discounters of Money—General Film-Broadway Star—(2 parts).
Furnished Room, The—General Film-Broadway Star—August (2 parts).
Gift of the Maji—General Film-Broadway Star—Aug. 4 (2 parts).
Little Specks in Garnered Fruit—General Film-Broadway Star—July 28 (2 parts).
Lonesome Road, The—General Film-Broadway Star—(2 parts).
Love Philtre of Ikey Schoenstein—General Film-Broadway Star—July 7 (2 parts).
No Story—General Film-Broadway Star—July 7 (2 parts).
Strictly Business—General Film-Broadway Star—July 7 (2 parts).
Venturers, The—General Film-Broadway Star—(2 parts).

HERVE (Carl) (with Jean Birquet).
Alma, Where Do You Live (with Ruth MacTammany)—Newfields Producing Corp.—July (6 parts).

HICKENS (Robert).
Barbary Sheep (with Elsie Ferguson)—Artcraft—Sept. 10 (5 parts).

HOYT (Charles).
Contented Woman, A—K-E-S-E-Selig—Sept. 7 (2 parts).
Dog in the Manger, A—K-E-S-E-Selig—Aug. 6 (2 parts).
Midnight Bell, A—K-E-S-E-Selig—Sept. 3 (2 parts).
Rag Baby, A—K-E-S-E-Selig—July 9—(2 parts).
Runaway Colt, A—K-E-S-E-Selig—July 23 (2 parts).
Temperance Town, A—K-E-S-E-Selig—August (2 parts).
Trip to Chinatown, A—K-E-S-E—August (2 parts).

HUBBARD (Lucien).
Awakening of Ruth, The (with Shirley Mason)—Kleine-Perfection-Edison—Sept. 17 (5 parts).

HUGO (Victor).
Les Miserables (with Henry Kraus)—Pathe—Sept. 9 (8 parts).

IRWIN (Wallace).
Hashimura Togo (with Sessue Hayakawa)—Paramount-Lasky—Aug. 19 (5 parts).

JOHNSON (Owen).
Varmint, The (with Jack Pickford)—Artcraft—Aug. 5 (5 parts).

JORDAN (Kate).
Creeping Tides ("Tides of Fate") (with Alexander Carlisle—World—Sept. 3 (5 parts).

KAHLER (Hugh).
Rescue, The—Bluebird—July 23 (5 parts).

KELLAND (Clarence Buddington).
Efficiency Edgar's Courtship (with Taylor Holmes)—K-E-S-E-Essanay—Sept. 3 (5 parts).
Hidden Spring, The (with Harold Lockwood)—Metro-Yorke—July 16 (5 parts).
Sudden Jim (with Charles Ray)—Triangle—July 22 (5 parts).

KENYON (Charles).
On the Level (with Fannie Ward)—Paramount—Sept. 10 (5 parts).

KING (Basil).
Lifted Veil, The (with Ethel Barrymore)—Metro-Rolfe—Sept. 10 (5 parts).

KYNE (Peter B.).
Light in Darkness—K-E-S-E-Edison—July 9 (5 parts).
Man's Man, A (with J. Warren Kerrigan)—Paralta (7 parts).
One Touch of Nature (with John McGraw and John Drew Bennett)—K-E-S-E-Edison—July 30 (5 parts).

KUMMER (Frederick Arnold).
Lost Paradise—K-E-S-E-Essanay—Sept. 10 (5 parts).

LAUGHLIN (Clara E.).
Penny Philanthropist, The (with Peggy O'Neill and Ralph Morgan)—Wholesome—Sept. 15 (5 parts).

LOGUE (Charles A.).
Their Compact (with Francis X. Bushman and Beverly Bayne)—Metro—Sept. 17 (7 parts).

LLOYD (Beatrix Demarest).
Martinache Marriage, The (with Margaret Landis and Phil McCullough)—General Film-Falcon—Sept. 4 (4 parts).

LUND (Oscar).
Trail of the Shadow, The (with Emmy Wehlen)—Metro-Rolfe—July 2 (5 parts).

MACK (Willard).
Dream Girl, The ("Aladdin's Other Lamp") (with Viola Dana)—Metro-Rolfe—June 25 (5 parts).

McIVOR (Alice).
Sunset Trail, The (with Vivian Martin)—Paramount—Sept. 17 5 parts).

MAYO (Margaret).
Baby Mine (with Madge Kennedy)—Goldwyn—Sept. 23 (6 parts).
Polly of the Circus (with Mae Marsh)—Goldwyn—Sept. 9 (8 parts).

MIDDLETON (George).
At First Sight—Paramount-Famous Players—July 2 (5 parts).

MORTON (Michael).
Runaway, The (with Julia Sanderson)—Mutual-Empire—Sept. 24 (5 parts).

PHILLIPS (Henry Albert).
Self-Made Widow, A (with Alice Brady)—World-Brady—July 23 (5 parts).

PINERO (Sir Arthur Wing).
Amazons, The (with Marguerite Clark)—Paramount—Aug. 5 (5 parts).
Iris (with Alma Taylor and Stewart Rome)—Pathe—Aug. 26 (5 parts).
Second Mrs. Tanqueray, The (with Sir George Alexander and Hilda Moore)—Greater Vitagraph—Aug. 6 (5 parts).
PULVER (Mary Brecht).
Man Hater, The (with Winifred Allen)—Triangle—Sept. 2 (5 parts).
Man Who Was Afraid, The (with Bryant Washburn)—K-E-S-E-Essanay—July 2 (5 parts).
REID (Hal).
Peddler, The (with Joe Welch)—Art Dramas-U. S. Amusement Company—July 25 (6 parts).
RICE (Alice Hegan).
Mr. Opp (with Neva Gerber, George Hernandez and George Chesebro)—Bluebird—Aug. 20 (5 parts).
RHINEHARDT (Mary Roberts).
Bab's Diary (one of the "Sub-Deb" stories) (with Marguerite Clark)—Paramount—Sept. 24 (5 parts).
ROBERTSON (T. W.).
Caste (with Sir John Hare and Peggy Hylan)—Greater Vitagraph—July 2 (5 parts).
ROYLE (Edwin Milton).
Squaw Man's Son, The (with Wallace Reid)—Paramount-Lasky—July 26 (5 parts).
SCARBOROUGH (George).
When False Tongues Speak (with Virginia Pearson)—Fox—Sept. 9 (5 parts).
SELTZER (Charles Alden).
Range Boss, The (with Jack Gardner and Ruth King)—K-E-S-E-Essanay—July 16 (5 parts).
SEWELL (Anna).
Black Beauty ("Your Obedient Servant")—K-E-S-E-Edison—Sept. 15 (3 parts).
SINCLAIR (Bertram).
Big Timber—Paramount-Morosco—July 5 (5 parts).
SOUTAR (Andrew).
Chasms ("Souls Adrift")—World—Aug. 13 (5 parts).
SUDERMANN.
Magda (with Clara Kimball Young)—Select—Sept. (5 parts).
TENNYSON (Alfred).
Brook, The—K-E-S-E-Edison—Sept. 1 (split reel).
TERHUNE (Albert Payson).
Millstone, The—Art Dramas-Erbograph—July 23 (5 parts).
VANCE (Louis Joseph).
Mainspring, The (with Henry King)—General Film-Falcon (4 parts).
WHITAKER (Herman).
Planter, The (with Tyrone Power)—Mutual-Nevada—Nov. 12 (8 parts).
WHITING (Robert Budd).
Golden Idiot, The (with Bryant Washburn)—K-E-S-E-Essanay—July 23 (5 parts).
WHITCOMB (Daniel F.).
Bride's Silence, The (with Gail Kane)—Mutual-American—Sept. 10 (5 parts).
WHITLOCK (Brand).
Double Standard, The (with Joseph Gerard and Irene Aldwyn)—Universal-Butterfly—July 23 (5 parts).
WIDDEMER (Margaret).
Wife On Trial, A (with Mignon Anderson)—Universal-Butterfly—July 30 (5 parts).
WIGGIN (Kate Douglas).
Rebecca of Sunnybrook Farm (with Mary Pickford)—Artcraft—Sept. 3 (5 parts).

MILITARY.

Captains of Tomorrow—K-E-S-E-Edison—July 14.
Coast Guard, On Duty with Our—Paramount-Bray.
Four R's, The—K-E-S-E-Edison—Aug. 18—(showing scenes at the Culver Military Academy).
Going to Sea—Universal—(Screen Magazine No. 31)—Aug. 7.
Going to Sea in the Heart of New York—Paramount-Bray—(Pictograph No. 75) July 9 (scenes at the wooden battleship built in Union Square, New York City).
Huns, In the Wake of the—Pathe—Sept 13 (battle pictures taken on the Somme, Oise and the Aisne—showing desolation after the retreat of the Germans).
Italian Battlefront, On the—Fort Pitt Theater Company.
Making Real Men—The Army System—Mutual-Gaumont—(Reel Life No. 62)—July 5 (scenes on Alcatraz Island in San Francisco Bay).
Pershing in France, With—Universal—June 29—(Special Animated Weekly).
Retreat of the Germans at the Battle of Arras—Pathe-British War Pictures—Aug. (10 parts).
Salts, Young—K-E-S-E-Edison—Aug. 25.
Soldiers of the Sea—K-E-S-E-Edison—Aug. 11.
Soldiers, Training for—Mutual-Gaumont—(Reel Life No. 68)—Aug. 16.
Student Officers—Mutual-Gaumont—(Reel Life No. 73)—Sept. 10.
Submarine Chasers—Universal—(Screen Magazine No. 29)—July 23.
Training Our Khaki-Clad Heroes—General Film-Selig—(2 parts).

PATRIOTIC.

Your Flag and My Flag—K-E-S-E-Edison—July 27.
Young Patriot, The—Universal-Gold Seal—July 2 (3 parts).
PHOTOGRAPHY (Submarine).
Sea Gardens at Miami, Florida—Mutual-Gaumont—(Reel Life No. 67)—Aug. 9.

RELIGION.

Japan the Religious—Pathe—Aug. 19.

SCENIC AND TRAVEL (including Peoples and Customs).

Algeria, Old and New—Universal-Powers—Aug. 13.
Alaska Wonders in Motion—Educational—(Series).
Argentina, Buenos Aires—Mutual-Gaumont—(Tours Around the World No. 34)—June 24.
Arizona, The Grand Canyon of—K-E-S-E-Edison—Aug. 18.
Belgium, Bruges—Mutual-Gaumont—(Tours Around the World No. 40)—Aug. 7.
Burma, Buddhist's Pagodas of—General Film-Selig—(World Library No. 14).
California, Historic—Education.
California, Historic Monterey—General Film—(World Library No. 15).
California, Around the Bay of Monterey—Educational.
California, Penyugal Springs, Northern—Universal—(Screen Magazine No. 35).
California, "The Rim o' the World"—Educational.
Cape Cod, Quaint Provincetown—K-E-S-E-Edison—Sept. 8.
Castellammare, Picturesque Gulf of—General Film-Selig—(World Library No. 13).
Ceylon, with Hy Mayer, Seeing—Universal-Powers—Aug. 6.
China Awakened—Universal-Powers—July 2.
China and the Chinese—Educational—(Series).
China, Canton and Shanghai—Paramount-Holmes—Sept. 17.
China, Floating Dwellings of—General Film-Selig—(World Library No. 9).
China, Hong Kong and the Pearl River—Paramount-Holmes—Sept. 10.
China, Mausoleums of the Ming Emperors—General Film-Selig—(World Library No. 18).
China, Picturesque Pekin—Paramount-Holmes—Sept. 24.
Colorado, Central—Pathe-Combitone—Sept. 3.
Colorado, Near Pike's Peak—Pathe-Combitone—Aug. 26.
Colorado's Scenic Wonders—Pathe-Combitone—Aug. 6.
Colorado, Southern—Pathe-Combitone—Aug. 12.
Cuba, Havana—Mutual-Gaumont—(Tours Around the World No. 36)—July 10.
Egyptian Towns, Some—Mutual-Gaumont—(Tours Around the World No. 36)—July 10.
England, In Old—K-E-S-E-Edison—Sept. 1.
France, the Dauphines—Mutual-Gaumont—(Tours Around the World No. 38)—July 27.
Fishing Villages of France—Mutual-Gaumont—(Tours Around the World No. 40).
France, La Grance Chartreuse—Mutual-Gaumont—(Tours Around the World No. 39)—July 31.
First American Apartment House, The—Educational-Bruce—(Texas, Aug. 29).
France, Avignon—Mutual-Gaumont—(Tours. Around the World No. 37)—July 17.
French Towns, Old—Universal—Aug. 27.
Glacier Country, In the Hanging—Educational.
Glacier, National Park—Pathe—Sept. 30.
Hood, Mount, To the Summit of—Paramount-Holmes—July 30.
Holy Land, The—K-E-S-E-Edison—Aug. 25.
Holland, Marken—Mutual-Gaumont—(Tours Around the World No. 39)—July 31.
India, Land of Light and Gloom—Universal-Powers—July 23.
India, Cashmere Healthiest Spot in—K-E-S-E-Edison—Sept. 29.
India, Curious Scenes in Far-off—K-E-S-E-Edison—Sept. 29.
India, In the Heart of—Universal-Powers—July 15.
India, In the Rocks of—Universal-Powers—July 9.
India, Picturesque Water Battle of—General Film-Selig—(World Library No. 12).
Italy, Naples—Mutual-Gaumont—(Tours Around the World No. 34)—June 24).
Japan, the Floral—Pathe—Sept. 16.
Jamaica, the Land of Springs—Educational.
Jerusalem, the Holy City—General Film-Selig (World Library No. 19).
Kairawan, Tunista—Mutual-Gaumont—(Tours Around the World No. 38)—July 24.
Land That Does Not Wiggle Much, The—Educational-Bruce—(Texas and New Mexico)—Sept. 5.
Madrid to Madeira—Paramount-Holmes—Aug. 20.
Majorca, A Flying Trip to—Mutual-Gaumont—(Tours Around the World No. 39)—July 31.
Mazama and the Three Sisters—Educational.
Nassau, Tropical—Paramount-Holmes—Aug. 20.
Nature's Theatricals—(Grand Canyon of Arizona)—Educational-Bruce).
New Orleans, Historic—General Film-Selig—(World Library No. 8).
Nippon's Natural Glories—Pathe-International—July 8.
Norway—Paramount-Holmes—Sept. 3.
Oregonian Niagara, An—Paramount-Holmes—July 16.
Prague, Bohemia—Mutual-Gaumont—(Tours Around the World No. 38)—July 24.
Pueblos of Southwestern United States—General Film-Selig—(World Library No. 12).
Romans, Famous Mausoleums of the—General Film-Selig—(World Library No. 19).
Senegal River—(French West Africa)—Mutual-Gaumont—(Tours Around the World No. 40)—Aug. 7.
Sicily, The Ancient Island of—General Film-Selig—(World Library No. 9).
Snows of Many Years—Educational.
Sweden Along the Baltic—Pathe—Aug. 19.
Sweden's Waterways—Pathe—July 15—(With Glacer Gold Mining).
Spain, Madrid to Madeira—Paramount-Holmes—Aug. 17.
Sydney, Australia—Mutual-Gaumont—(Tours Around the World No. 38)—July 24.
Texas, Eastern—Pathe-Combitone—July 29.
Texas, Southeastern—Pathe-Combitone—July 22.
Texas—Stray Shots in the Lone Star State—Pathe-Combitone—Aug. 5.
Texas—Through Central—Pathe-Combitone—July 8.
Texas—Here and There in—Pathe-Combitone—July 1.
Texas, Through Southwestern—Pathe-Combitone—July 22—(Know America, 16).
Timbuktu, the Mysterious—Mutual-Gaumont—(Tours Around the World No. 37).
Villa's Mausoleum, Francisco—(At Chihuahua, Mexico)—General Film-Selig—(World Library No. 12).
Washington, D. C., Historic—General Film-Selig (World Library No. 9).
Washington, Climbing Mount—K-E-S-E-Edison—July 28.
Yellowstone, Wonders of—Paramount-Holmes—Aug. 13.
Yellowstone, Geysers of—Paramount-Holmes—Aug. 6.

SCIENCE.

Character as Revealed in the Eye—A. Kay—July.
Chemistry's Hidden Forces—Universal—(Screen Magazine No. 27)—July 9.
Correct Time, The—Mutual-Gaumont—(Reel Life No. 74)—Sept. 27—(showing how the correct time is calculated at the U. S. Government Observatory and transmitted to different parts of the country).
Crystals in Formation—K-E-S-E-Edison—Aug. 4.
Electrocardiograph, Demonstration of the—Mutual-Gaumont—(Reel Life No. 67)—Aug. 9—(used in diagnosing disorders of the heart—also shows how X-ray picture of the heart is made).
Gun, Non-Recoil Aeroplane—Universal—(Screen Magazine No. 26)—July 2.
Gyroscope, Principle of the—Mutual-Gaumont—(Reel Life No. 73)—Sept. 20.
Incubation of Eggs, Artificial—Universal—(Screen Magazine No. 26)—July 2.
Mechanical Pay-Roll Machine—Universal—(Screen Magazine No. 28)—July 16.
Microscopic Pond Life—K-E-S-E-Edison—Sept. 8.
Moon, Photographing the—Pathe-International—Aug.
Motherhood—Minerva Motion Picture Company, San Francisco—July—(dealing with pre-natal influence and care of child from birth).
Motive Power, Magic of—General Film-Selig—Aug.

Ship Brake, Demonstration of the—Universal—(Screen Magazine No. 30)—July 30.
Submarine, The First—Mutual-Gaumont—(Reel Life No. 63)—July 12.
Tanks, Mechanical Operation of British—Paramount-Bray—(Pictograph No. 74)—July 2—(animated mechanical drawing by J. F. Leventhal).
Weather Bureau, The U. S. Government—General Film-Selig—(World Library No. 16).

SOCIOLOGY.

Baby, A Square Deal for the—Mutual-Gaumont—(Reel Life No. 63)—July 12.
Better Babies—Universal—(Screen Magazine No. 37)—Sept. 14.
Blind to See, Teaching the—Universal—(Screen Magazine No. 30)—July 30.
Food Gamblers, The—Triangle—Aug. (5-part drama).
Helping the Deaf to Hear—Paramount-Bray—(Pictograph No. 80)—Aug. 13.
Helping Men Go Straight—Universal—(Screen Magazine No. 33)—Aug. 24—(showing work in Industrial Schools and Reformatories in New York City).
Making School Safe—Mutual-Gaumont—(Reel Life No. 67)—Aug. 9—(showing how a school created its own fire department).
Public be Damned, The—Select—July (5-part drama).
Red Man, De-Indianizing the—Paramount-Bray—(Pictograph No. 85)—Sept. 18—(scenes at the Sherman Institute, Riverside, Cal.).
Russian Revolution, The—Overland Film Corporation—(Skobeloff Pictures).
Woman's Work in War Time—A. Kay—(Suffrage film made in August for propaganda purposes).

SPORTS AND HUNTING.

American Cowboy, Sports and Pastimes of the—Paramount-Bray.
Angling for Trout—K-E-S-E-Edison—Sept. 15.
Beach Sports of California—Mutual-Gaumont—(Reel Life No. 70)—Aug. 30).
Beach Sports in Southern California—Paramount-Bray—(Pictograph No. 80)—Aug. 13.
Coney Island Thrills—Mutual-Gaumont—(Reel Life No. 69)—Aug. 23.
Duck, On the Trail of the—Universal—(Screen Magazine No. 28)—July 16.
Eagle Hunt, A Dangerous—Mutual-Gaumont—(Reel Life No. 65)—July 26.
Joy Riders of the Ocean—K-E-S-E-Edison—Aug. 4.
Lions, Roping Mountain Lions—Bakker—July.
Playing in Florida—K-E-S-E-Edison—Aug. 4.
Skis, Skylarking on—K-E-S-E-Edison—July 14.
Study in Fox Hounds, A—Paramount-Bray—(Pictograph No. 76)—July 16.
Water Sports in Hawaii—Paramount-Bray—(Pictograph No. 75)—July 9.

TOPICAL.

Automobile Owner Gets Acquainted with His Car, The—Cameragraph—July—(explains mechanism of automobile).
Boy Scouts Signal Corps—Mutual-Gaumont—(Reel Life No. 64)—July 19.
Camp Fire Signal Girls—Mutual-Gaumont—(Reel Life No. 63)—July 12.
Convict Ship of 1790, British—General Film-Selig—(World Library No. 7)—(showing interior with instruments of torture of that period).
Efficiency Via Express—Paramount-Bray—(Pictograph No. 82)—Aug. 27.
European Censors of the Mails—General Film-Selig—(World Library No. 19).
Fireless Cooker, A Home-Made—Universal—(Screen Magazine No. 30)—July 30.
Goats Milk the Best—General Film-Selig—(World No. 9)—(showing goat ranches).
Handling the Mail—Mutual-Gaumont—(Reel Life Nos. 70 and 71)—Aug. 30 and Sept. 6.
Japan, Cabaret Entertainers of Tokio—General Film-Selig—(World Library No. 19).
Jewelry at Home, Making—Mutual-Gaumont—(Reel Life No. 62)—July 5.
Juvenile Craftsmen—Mutual-Gaumont—(Reel Life No. 65)—July 26—(showing scenes at the Polytechnic Elementary School at Pasadena, Cal.).
Merchant Marine Officer, Making a—Pathe-International—Sept. 2.
Midnight Sun, The—Mutual-Gaumont—(Reel Life No. 72)—Sept. 13.
Milk, Preparation of Pasteurized—E. I. S.—Sept. (2 parts)
Money Laundry, Uncle Sam's—Universal—(Screen Magazine No. 29)—July 23.
Police Horses, Training—Pathe—July 1.
Police Training School, The World's Greatest—Paramount-Bray—(Pictograph No. 76)—July 16.
Stars of Yesteryear—Paramount-Bray—(Pictograph No. 79)—Aug. 6—(Scenes at Actor's Fund Home).
Testing Men for Air Fighting—Paramount-Bray—(Pictograph No. 76)—July 16.
Turtle Eggs, Hunting—Mutual-Gaumont—(Reel Life No. 72)—Sept. 13.
Watering System for a Small Farm—Mutual-Gaumont—(Reel Life No. 71)—Sept. 6.
Woodcraft for Boys—K-E-S-E-Edison—Sept. 1.
Y. M. C. A. Activities—Mutual-Gaumont—(Reel Life No. 68)—Aug. 16—(describing activities in Y. M. C. A. Building).

ZOOLOGY.

Animals in Winter—Educational—Ditmars—Aug. 13.
Babies of the Farm—Educational-Ditmars—June 25.
Bees, Getting Acquaintel with—K-E-S-E-Edison—Sept. 22.
Birds of Far-off Seas—K-E-S-E-Edison—Sept. 14—(scenes photographed at Bird Island, Great Salt Lake).
Butterfly, Evolution of the—Universal—(Screen Magazine No. 35)—Sept. 7.
Denizens of the Deep—Universal—(Screen Magazine No. 34)—Aug. 31.
Horse, Ancestors of the—Educational-Ditmars)—Aug. 20.
Lamprey, The—Mutual-Gaumont—(Reel Life No. 74)—Sept. 27.
Leopard, Haunts of the—General Film-Selig—(World Library No. 7).
Lion—King of Beasts—General Film-Selig—(World Library No. 8).
Monkey Land, In—Universal-Powers—July 30.
Moth, Life of a—Educational—July 16.
Orang Apprentice, The—Educational-Ditmars—June 18.
Orang Volunteers, The—Educational-Ditmars—Aug. 27.
Pigmy Circus, The—Educational-Ditmars—July 2—(showing characteristics of smaller animals, including the turtle, the African chameleon, the Ceylonese walking leaf insect, and the tree toad).
Rattlesnake, The American—General Film-Selig—(World Library No. 14).
Sea-Birds, Inland—Universal—(Screen Magazine No. 36)—Sept. 14.
Spider, Home Life of the—Universal-Powers—Aug. 20.
Stag, Biography of a—Educational-Ditmars—July 9.
Submarine Life—Educational.
Water Fowl—Educational-Ditmars—July 30.
Wolves and Their Allies—Educational—July 23.
Zoo at Sydney, Australia, Famous—General Film-Selig—(World Library No. 18).

FILMS FOR THE FAMILY GROUP.

Alabaster Box, An—Greater Vitagraph (5-part drama).
Aladdin and the Wonderful Lamp—Fox—(8-part fairy tale).
Aladdin's Other Lamp—Metro-Rolfe—(5-part comedy drama).
Amazons, The—Paramount-Morosco—(5-part romantic farce).
Apple-Tree Girl, The—K-E-S-E-Edison (5-part story).
Baby Mine—Goldwyn—(5-part comedy).
Betsy Ross—World-Peerless—(5-part drama).
Billy and the Big Stick—K-E-S-E-Edison (4-part comedy-drama).
Blind Fiddler, The—K-E-S-E-Edison (1-reel fairy story).
Bobby, Boy Scout—Greater Vitagraph (1-reel story).
Bobby's Bravery—Greater Vitagraph (comedy).
Bobby Broke His Arm, When—Greater Vitagraph (comedy).
Bobby, Movie Director—Greater Vitagraph (comedy).
Bobby, Pacifist—Greater Vitagraph (comedy).
Bobby, Philanthropist—Greater Vitagraph (comedy).
Bobby's Secret—Greater Vitagraph (comedy).
Borrowed Plumage—Triangle (5-part patriotic drama).
Bride of Fancy, The—K-E-S-E-Essanay (one of the "Do Children Count?" series).
Bunked and Paid For—Filmcraft Corporation (Walt Mason comedy).
By Right of Possession—Greater Vitagraph (5-part drama).
Captain Kiddo—Pathe-Lasalida (5-part comedy).
Caste—Greater Vitagraph (5-part comedy-drama).
Charity Castle—Mutual-American (5-part comedy-drama).
Charmer, The—Bluebird (5-part drama).
Chris and the Wonderful Lamp—K-E-S-E-Edison (comedy).
Conqueror, The—Fox (8-part drama based on life of Gen. Sam Houston).
Cook of Canyon Camp—Paramount-Morosco (5-part comedy-drama).
Corner Grocer, The—World-Peerless (5-part comedy-drama).
Countess Charming, The—Paramount (5-part comedy).
Customary Two Weeks, The—K-E-S-E-Edison (4-part drama).
Deal in Bonds, A—General Film-Kalem (1-part story of adventure).
Defeat of the City, The—General Film-Broadway Star (4-part O. Henry story).
Dipper, The—Filmcraft (Walt Mason comedy).
Discounters of Money—General Film-Broadway Star (2-part comedy).
Down to Earth—Artcraft-Fairbanks (5-part comedy).
Durand of the Bad Lands—Fox (burlesque comedy).
Efficiency Edgar's Courtship—K-E-S-E-Essanay (5-part comedy).
Every Girl's Dream—Fox (5-part fairy tale).
Flirting with Death—Bluebird (5-part comedy-drama).
Follow the Girl—Universal-Butterfly (5-part story of Swedish Emigrants).
Food Gamblers, The—Triangle (5-part sociological drama).
Fools for Luck—K-E-S-E-Essanay (5-part comedy).
For France—Greater Vitagraph (5-part drama).
Freedom of the World, For the—F. J. Carrol (8-part patriotic drama).
Gallegher—K-E-S-E-Edison (2-part newspaper-detective story).
Girl Without a Soul, A—Metro-Rolfe (5-part drama).
Half-Back, The—K-E-S-E-Edison (3-part drama).
Hash—Filmcraft (Walt Mason comedy).
Hashimura Togo—Paramount (5 parts).
Heart of Ezra Greer, The—Pathe-Thanhouser (5-part drm).
Her Excellency, the Governor—Tringle (5-part political drama).
Hidden Spring, The—Metro-Yorke (5-part western drama).
Hostage, The—Paramount (5-part military drama).
Kidnapped—K-E-S-E-Edison (4-part melodrama).
Kitchen Romance, A—Peter Pan—Mo-Toy comedy).
Knights of the Square Table—K-E-S-E-Edison (4-part drama).
Lady Barnacle—Metro (5-part comedy).
Last of the Carnabys, The—Pathe-Astra (5-part drama).
Last of the Troubadours, The—General Film-Broadway Star (2-part comedy-drama).
Lest We Forget—Metro-Drew (comedy).
Little Boy Scout, The—Paramount-Famous Players (5-part drama).
Little Duchess, The—World-Peerless (5-part comedy-drama).
Little Miss Optimist—Paramount-Pallas (5-part drama).
Little Pirate, The—Universal-Butterfly (5-part juvenile drama).
Little Red Riding Hood—K-E-S-E-Edison (Silhouette of fairy tale).
Little Specks in Garnered Fruit—General Film-Broadway Star (2-part comedy).
Little Terror, The—Bluebird (5-part comedy).
Little White Girl, The—K-E-S-E-Essanay (One of the "Do the Children Count?" series).
Long Trail, The—Paramount-Famous Players (5-part drama).
Lost in Transit—Paramount-Pallas (5-part drama).
Magic of Spring, The—K-E-S-E-Edison (1-part fantasy).
Mainspring, The—General Film-Falcon (5-part story of adventure).
Man's Man, A—Paralta (7-part comedy).
Man Without a Country, The—Pathe-Thanhouser (5-part patriotic drama).
Man Who Was Afraid, The—K-E-S-E-Essanay (5-part military drama).
Mary Jane's Pa—Greater Vitagraph (5-part comedy-drama).
Men of the Desert—K-E-S-E-Essanay (5-part western drama).
Minding the Baby—Universal Nestor (1-part comedy).
Miss Nobody—Pathe-Thanhouser (5-part drama).
Miss Robinson Crusoe—Metro-Rolfe (5-part comedy-drama).
Moth Instinct, The—Triangle (5-part drama).
Mother o' Mine—Bluebird (5-part drama).
Mr. Opp—Bluebird (5-part drama).
Mr. Parker—Hero—Metro-Drew (comedy).
Mysterious Miss Terry, The—Paramount-Famous Players (5-part comedy of adventure).
One Touch of Nature—K-E-S-E-Edison (5-part baseball story).
Pants—K-E-S-E-Essanay (One of the "Do Children Count?" series).
Patriot, The—Metro-Drew (comedy).
Peddler, The—U. S. Amusement Company-Art Dramas (6-part melodrama).
Peggy the Will o' the Wisp—Metro (5-part folk-lore story).
Pied Piper of Hamelin, The—K-E-S-E-Edison.
Pioneer Days—General Film-Selig (2-part historical drama).
Place in the Sun, A—K-E-S-E-Essanay ("Do the Children Count" series).
Plow Woman, The—Universal-Butterfly (5-part drama of frontier).
Plymouth Rock, The Story of—K-E-S-E-Edison (1-part historical drama).
Polly Ann—Triangle (5-part comedy-drama).

Polly of the Circus—Goldwyn (5-part comedy-drama).
Prince for a Day, A—Universal-Star Featurette (3-part fairy story).
Princess' Necklace, The—K-E-S-E-Edison (4-part fairy story).
Puss in Boots—Peter Pan (Mo-Toy comedy).
Range Boss, The—K-E-S-E-Essanay (5-part western drama).
Rebecca of Sunnybrook Farm—Artcraft (5-part comedy-drama).
Romany Rose, A—Universal-Star Featurette (drama).
Secret Man, The—Universal-Butterfly (5-part western drama).
Seven Keys to Baldpate—Artcraft (7-part melodrama).
Skinner's Baby—K-E-S-E-Essanay (5-part comedy).
Slacker, The—Metro (7-part patriotic drama).
Soft Tenderfoot, The—Fox (burlesque comedy).
Spindle of Life, The—Universal-Butterfly (5-part drama).
Slumberland, In—Triangle (5-part fairy story).
Squaw Man's Son, The—Paramount-Lasky (5-part drama).
Streets of Illusion, The—Pathe (5-part drama).
Sudden Jim—Triangle (5-part melodrama).
Sunlight's Last Raid—Greater Vitagraph (5-part western romance).
T. Haviland Hicks, Freshman—K-E-S-E-Edison (3-part comedy).
Tar-Heel Warrior, The—Triangle (5-part southern drama).
Tears and Smiles—Pathe-Lasalida (5-part drama).
Three Women of France—Universal-Rex (2-part story of Red Cross nurse).
Tootsie—Metro-Drew (comedy).
True Love and Fake Money—Filmcraft (Walt Mason comedy).
Two Little Imps—Fox (6-part comedy).
Two Kentucky Boys—K-E-S-E-Edison (2-part story of Civil War).
Under False Colors—Pathe-Thanhouser (5-part drama of Russian Revolution).
Walloping Time, A—Universal-Victor (comedy).
Wandering Boy and the Wayward Parents, The—General Film-Essanay (2-part George Ade fable).
Wife on Trial, A—Universal-Butterfly (5-part drama).
Wooden Shoes—Triangle (5-part drama).
Yellow Umbrella, The—K-E-S-E-Essanay (One of the "Do Children Count?" series).
Your Obedient Servant—K-E-S-E-Edison (3-part production founded on Anna Sewell's "Black Beauty").

ADDRESSES OF MANUFACTURING COMPANIES AND EXCHANGES REFERRED TO.

A. Kay Film Company, 729 Seventh avenue, New York City.
Artcraft Pictures Corporation, 729 Seventh avenue, New York City.
Art Dramas, Inc., 116 West 39th street, New York City.
Authors Film Company, Inc., 1432 Broadway, New York City.
Bluebird Photoplays, Inc., 1600 Broadway, New York City.
Cameragraph Film Manufacturing Company, Inc., 1431 Broadway, New York City.
Educational Films Corporation of America, 729 Seventh avenue, New York City.
E. I. S., 203 West 40th street, New York City.
Filmcraft Corporation, 220 West 42d street, New York City.
Fort Pitt Theatre Company, 1904 Times Building, New York City.
Fox Film Corporation, 126 West 46th street, New York City.
General Film Company, 440 Fourth avenue, New York City.
Goldwyn Pictures Corporation, 16 East 42d street, New York City.
Kleine System, George (K-E-S-E), 729 Seventh avenue, New York City.
Metro Pictures Corporation, 1476 Broadway, New York City.
Minerva Motion Pictures Company, San Francisco.
Mutual Film Corporation, 222 South State street, Chicago, Ill.
Newfields Producing Company, Room 1510, Woolworth Building, New York City.
Overland Feature Film Corporation, Suite 41, Duow Building, Albany, N. Y.
Paralta Plays, Inc., 729 Seventh avenue, New York City.
Paramount Pictures Corporation, 485 Fifth avenue, New York City.
Pathe Exchange, Inc., 25 West 45th street, New York City.
Peter Pan Film Corporation, 729 Seventh avenue, New York City.
Raver Film Corporation, 110 West 40th street, New York City.
Select Pictures Corporation, 729 Seventh avenue.
Selznick Enterprises, Louis J., 729 Seventh avenue, New York City.
Triangle Film Corporation, 1459 Broadway, New York City.
Universal Film Manufacturing Company, 1600 Broadway, New York City.
Vitagraph, Greater (V-L-S-E), 1600 Broadway, New York City.
World Film Corporation, 126 West 46th street, New York City.

Interesting Educationals

One Agricultural, One Military, Three Travel, One Zoological, Two Industrial, One Scientific and One Topical Subject.

Reviewed by Margaret I. MacDonald.

"Rice Culture in Java" (General Film-Selig).

THE SUBJECT of rice cultivation has been covered in part many times by the cameraman seeking something of interest to present on the educational program, but we believe that no fuller account of it has been given in film than that found in No. 23 of the Selig World Library. The picture opens with a near view of natives ploughing the flooded field previous to planting the seed grain. Then we are shown a field in which the rice leaves are beginning to make their appearance above the water, when we learn that at this stage the water is drawn off the field and the plants allowed to continue their growth to maturity. A pleasing and unusual sight is a scene in which the rice heads are put in the sun to dry. These are in the shape of short, graceful sheaves. The final scenes show the threshing of the rice in what appears to be stone troughs, in which the grain is forced from the shell by pounding it with big sticks, and the winnowing of it in shallow wooden vessels.

"France in Arms" (Pathe).

A five-part special release on the Pathe program for November 11 is unusually interesting for the reason that, in addition to presenting scenes in the military training camps of France, it shows how, in addition to mobilizing her man power for actual work on the battlefield, it also shows the industrial organization of France. In it are shown the vast munition plants working to capacity, storehouses with unbelievable quantities of clothing, food of all kinds and military supplies. It also shows large herds of cattle and sheep. There are also scenes at the trenches and scenes with the airmen of France; and in fact the picture gives as complete an idea of "France at Arms" as could be gained under existing conditions.

"Yellowstone National Park" (Pathe).

One of the finest collection of views of Yellowstone National Park that could be found are contained in the Pathe series known as "Our National Parks." These views are in color, and begin with the station at Gardiner, Wyo. The famous terraces, such as Minerva, Jupiter and Angel, are pictured, as well as sweeping views of the canyons and rivers of the park. The springs, waterfalls and other points of interest are all given an exceptionally fine showing.

"Tinklebottom Passes Through" (Educational-Bruce).

Old New Orleans is given the "once over" by Thaddeus Tinklebottom in this picture, in which we see him arrive in the heart of the modern part of the city, side-step into the narrow streets of the old town and introduce himself to various old landmarks. From here he passes along the river front, where a busy dredge plies its work of keeping the Mississippi in its own bed, and hustles onward to the good roads of western Louisiana. After passing through the seven villages, in each of which Evangeline is supposed to be buried, he motors silently out of the picture in a cloud of dust. The sub-titles, arranged by Robert C. Bruce under whose supervision the picture, which belongs to his latest series, was taken, are unusually good. This reel is finished with an amusing "white on black" Whitman animated cartoon.

"A Trip Through Japan" (Educational).

Three reels of interesting views of Japan, photographed by W. H. Bradshaw, will be among the early releases of the Educational Films Corporation of America. These pictures, which will appear one reel at a time, present some of the scenic glories of Japan, exploit a number of its industries and illustrate the gorgeousness of its religious architecture. The first reel starts the observer at San Francisco, takes him through a remarkable storm in the mid-Pacific and lands him at Yokahama. On the way, in addition to treating him to the excitement of a typhoon, the picture introduces him to a couple of interned German ships at Honolulu. In Yokahama he sees how the Japanese ply the trade of barrel making, visits the kimona shops and the canals, and learns of their moving-picture houses and their peculiar manner of advertising them by carrying great banners through the streets. Motomachi street, one of the famous streets of Yokahama, is also shown in this reel, as well as a flying exhibition by Katherine Stimson, who meets with an accident, which the cameraman actually snapped. Reel two treats of the temples, shrines and types, and takes the spectator on a trip to the sacred mountain of Fuji. Reel three introduces beautiful scenes in the park of Nara, shows one of the great bells of Japan, and presents the great god Diabutsu, whose eyes of solid gold are no less than four feet long. A religious procession and other interesting features are included in this interesting series. Some fine scenes on the Hotzu River, showing the transportation of lumber in the form of rafts, are also presented.

"Enemies of the Garden" (Educational).

While this may not be one of the pleasantest of the Ditmars s ries it is quite one of the most useful, for it not only makes us acquainted with some of the most destructive of the garden insects, but advances methods of extermination and prevention. The cut worm is the first to be dealt with, and we are given vivid illustrations of its methods of attack and the result. We learn that an ordinary paper drinking cup with the bottom knocked out will serve as a protection for a small tomato plant by merely slipping the cup over the head of the plant and imbedding it in the earth to make it secure. The worm refuses to scale the smooth sides of the pasteboard article. When the plants are older a tablespoonful of a mixture of bran and arsenic, placed beside each plant, will destroy it. The wire worm comes next, showing how it attacks the roots of the plant; and, lastly, the cabbage worm. The

transformation of each into moth, beetle and butterfly is also illustrated.

"Lace Making" (Pathe).

The art of manufacturing lace by machinery is shown in this half reel of film, which appears with a Katzenjammer animated cartoon. Forty machines are shown in operation, each of which requires six men to thread. The details of the lace making, such as warping, beaming, stretching, drying and carding, are shown. The picture forms an excellent industrial number.

"Farming for Fur" (Paramount-Bray).

An interesting set of views obtained by the Pictograph cameraman will be found in the 93d issue of this magazine on the screen. These views were photographed at the Collins fox farm, at Reedsburg, Wisconsin. Here the silver black fox, whose skin is worth a great deal of money if it happens to be especially fine, has been bred to a state of perfection, which brings the owner of the foxes a considerable income. A perfectly matched pair of pelts range in price from $500 to $1,600 apiece, and have even been sold as high as $3,500 a pair. Nice close-ups of the silver black fox are given, showing the great beauty of the skins, with the silver hair mingled with the black.

"Handling Iron Ore" (Universal).

In Screen Magazine No. 47 a number of views illustrative of the manner in which the iron ore from the Mesaba ranges of Minnesota to the smelters of Pennsylvania. On the arrival of the ships from the iron region giant Hulett unloaders of 17-ton capacity remove the ore. In the face of the fact that 67,000,000 tons of ore are required yearly, this new type of shovel, the great claws of which open and shut by means of electricity, is an important adjunct in the progress of things. In the picture we see not alone the unloading, but the weighing and dumping of the ore into railroad cars for shipment. The conveying of ore by means of the buckets of the great cantilever bridge, which carry it across to the big stock pit. The picture tells us that not long ago this shovel handled as many as 7,689 tons of ore in one day, a tremendously important fact in the face of the present war.

"Safeguarding Our National Resources" (Universal).

The efficient manner in which our national forests are safeguarded is shown in Screen Magazine No. 47. Here we see the forest ranger at his work. From the picture we learn that he is obliged to ford rivers, and to keep turbulent streams within their limits, restraining them from damaging railroads, etc. We also learn that the rangers are able to construct telephone lines in preparation for the fire-fighting season, and that 20,000 miles of telephone lines have been constructed in our national forests by them. They must also be able to build bridges as well as cook their own food.

Prominent Sculptor in Film

Helena Smith Dayton Appears on the Screen Introducing An Animated Clay Figure Production of "Romeo and Juliet" Fashioned by Her Hand.

THE Educational Films Corporation of America, we understand, is releasing the newest thing in picture production, namely, the animated clay figure production of "Romeo and Juliet," made by the well-known sculptor, Helena Smith Dayton, under the guidance of J. Charles Davis, Jr.

The production is a novelty in one reel. It repeats the pathetic story told centuries ago by William Shakespeare; and while it treats the matter in somewhat of a burlesque style, we can forgive this from the fact that the clay figures are necessary more or less grotesque. All the emotions to which human kind are subject are well portrayed by these queer little figures; and in looking at the picture we are strangely conscious of the union of two of the greatest arts.

Little need be said here of the wonderful talent of Helena Smith Dayton: her work speaks for itself. In the introduction to the picture we are privileged to watch her deft fingers fashion the form of Juliet from an apparently soulless lump of clay. This mere lump of clay under her magic touch takes on the responsibilities of life, and love, and sorrow which the play requires, and finally grasps in desperation the dagger with which it ends its sorry life, falling in tragic fashion over the already lifeless form of its Romeo.

Utilizing a Volcano

Pictograph Evidence of Man's Remarkable Ingenuity in Utilizing Subterranean Heat.

ONE of the most interesting of recently filmed educational subjects is found in the Paramount-Bray Pictograph No. 93, and explains the theory of the origin of the volcano. An animated mechanical drawing by J. F. Levanthal in conjunction with the Popular Science Monthly illustrates clearly one of the accepted causes of the intermittent eruptions of volcanoes. The picture advances reasons why the earth's center is a molten mass; it teaches by a clearly devised drawing that at ten miles below the earth's crust subterranean streams of water coming in contact with the molten lava are brought quickly to the boiling point, generating a high pressure of steam which blows the molten lava through the crater of the volcano. It also teaches that at a twenty-mile depth lead will melt, and that at a fifty-mile depth the same fate will befall iron.

The big point of the picture, however, is that this naturally generated power can and has been put to work in an Italian town at turning the great machinery of a power plant. The actual working out of the principle on which this enterprise was built is attributed to an Italian, Prince Ginori-Conti. This scientist harnessed the steam constantly pourning from cracks near the Italian town of Sardello by sinking pipes to a point on the steam line where sufficient pressure could be obtained.

The same idea, it is claimed could be put into effect in the geyser region of the Yellowstone Park and in other similar localities.

A Sensible View of the Situation

Completeness of Vision in Screened Story Aids Young People to Discriminate Between the Worthy and Unworthy Character.

A STATEMENT made by Orrin G. Cocks of the National Board Review in the November Bulletin of the Affiliated Committees for Better Films seems to us sufficiently original and interesting to make it deserving of special mention. The article from which the following passage is taken was entitled, "Are They Boys and Girls, Or Men and Women?"

> Our young people are now for the first time brought into contact with drama which interprets life far more vividly than books. The knowledge they gain of life from the good, the bad, and the misunderstood people of their own town is never complete. It is given to them so to speak in small chunks with little stress on causes and almost no indication of ultimate consequences. Very often, therefore, that which appears horrible to the elders, because they know the ultimate effects, appears most attractive to young people. You know the town gambler or drunkard, for you have watched him deteriorate for twenty years, but often your boys see only a jolly, hail-fellow-well-met person. Again, you understand the inevitable trend of the sparkling, brainless, flashly dressed girl who runs about the streets, but many of the girls envy her, and the boys are fascinated.
>
> The stories thrown on the screen are intensely real to young people. The curtains, the machine, even the actors fade into the background and they live through the experiences depicted. To those of us who are older they are really illusions, the products of skillful writers, acted by cardboard men. We therefore look for technical flaws and items to criticize. This critical point of view is the result of many experiences and has small part in the minds of young people.
>
> Please remember that there is no preaching or advice in the motion picture drama. The story brings its own lesson. In the course of two hours the idea rushes on in a fashion to compel the closest attention to the dramatic climax. The argument is complete, and the emphasis as in life when seen as a whole is overwhelmingly in favor of the good, the innocent and the heroic. This is entirely different from advice offered with the best of intentions by elders.
>
> The part of wisdom, therefore, appears to be to indorse the motion picture as an aid in the development of character and be close to our young people to assist in clearing up their minds when they become confused.

LONGER DRAMATIC PICTURES FOR SPECIAL PROGRAM.

The following are longer dramatic pictures for the family and for young people which have been used successfully for special programs in theatres:

World—"Betsy Ross"; Essanay—"Men of the Desert"; Artcraft—"Man From Painted Post"; Paramount—"The Mysterious Miss Terry," "Hashimura Toga," "Double Crossed"; Mutual—"The Girl Who Couldn't Grow Up," "Some Nurse," "Her Country's Call"; Metro—"The Haunted Pajamas"; Triangle—"Broadway Arizona," "The Tar Heel Warrior"; Greater Vitagraph—"For France"; Edison—"The Apple Tree Girl"; Universal—"The Savage."

Music for the Picture

Conducted by CLARENCE E. SINN

Non-Taxable Theater Music

Second Instalment of List of Numbers Which Are Free from Royalty Charges.

WE are in receipt of the following additions to the list of musical numbers, published in our issue of November 10, upon which no royalties will be demanded. As stated in that week's issue, additional lists of music free from all tax or performing fees will be published from time to time.

This list was prepared by Miss Catherine C. Melcher, for the Chicago Local Branch, No. 2, M. P. E. L. of A.

We would suggest to all managers and theater musicians that the issues containing these lists be carefully filed for future reference.

G. Schirmer, 3 East 43d St., New York

Grand Opera Series.

Dance of the Hours.....A. Ponchielli
Entrance of the Queen and Processional March, from the opera "The Queen Sheba" .....Carl Goldmark
Three Dance from the opera "The Bartered Bride" .....F. Smetana
Prelude to Act II, of the opera "Cyrano", Walter Damrosch
Polonaise from the opera "Eugene Oneglin" .....P. Tschaikowsky
Ballet music from the opera "Aida", G. Verdi
Grand Fantasia on the music-drama, "Parisfal" .....R. Wagner
Ballet music from the opera "Faust", Part I .....C. Gounod
Ballet music from the opera "Faust", Part II .....C. Gounod
Bacchanale, from "Samson and Delilah", Camille Saint-Saens
Intermezzo from the opera "Goyescas", E. Granados
Grand Fantasia on the music drama "Das Rheingold" .....R. Wagner
Grand Fantasia on the music-drama "Die Walkure" .....R. Wagner
Grand Fantasia on the music-drama "Siegfried" .....R. Wagner

Operattas and Musical Comedies.

Selection from the comic opera "The Algerian" .....Reginald De Koven
Selection from the comic opera "The Fencing Master"....Reginald De Koven
Selection from the comic opera "The Knickerbockers" ....Reginald De Koven
Selection from the comic opera "Rob Roy" .....Reginald De Koven
Selection from the comic opera "Robin Hood" .....Reginald De Koven
Selection from the comedy-opera "The Firefly" .....Rudolf Friml
Selection from the comic opera "The Dove of Peace".....Walter Damrosch
Four favorite airs from the musical farce "High Jinks".....Rudolf Friml
Selection from the musical revue "The Passing Show of 1915".....Leo Edwards
Selection from the comic opera "Katinka .....Rudolf Friml
Selection from the musical revue "The Passing Show of 1916".Sigmund Romberg
Selections from the comic opera "The Girl from Brazil"....Sigmund Romberg

Overture Series.

American Festival Overture....A. Regner
Overture to the opera "Il Guarany". A. G. Gomez
Overture to the opera "Die Schone Galathea" .....F. von Suppe
Overture to the opera "Mireille", C. F. Gounod

Dance Music.

Les Idoles—(Idols of the Heart)—Valse, Gabriel Allier
Ideal—Boston Waltz.....Jose Balart
Love's Torment—A Gypsy Waltz, Richard Barthelmy & Enrico Caruso
Free and Easy Polka....Rudolphe Berger
Happy-Go-Lucky—Quickstep, Rudolphe Berger
Philopoena—Viennese Waltz, Rudolphe Berger
Chanson Bohiemenne—Intermezzo-Waltz, J. B. Boldi
The Way of Love—Boston Waltz, Octave Cremieux
Lancers, from "The Algerian", Reginald De Koven
Polka Celeste, from "The Fencing Master .....Reginald De Koven
Waltzes, from "The Fencing Master", Reginald De Koven
Lancers, from "The Knickerbockers", Reginald De Koven
Waltzes, from "The Knickerbockers", Reginald De Koven
Waltzes, from "The Mandarin", Reginald De Koven
Lancers, from "Rob Roy", Reginald De Koven
March, from "Rob Roy", Reginald De Koven
Waltzes, from "Rob Roy", Reginald De Koven
Lancers, from "Robin Hood", Reginald De Koven
Waltzes, from "Robin Hood", Reginald De Koven
In Dreamland—Waltzes, Reginald De Koven
Magnolia Blossom Waltzes, Reginald De Koven
National Guard—March, Reginald De Koven
Valse Espagnole.....Reginald De Koven
Chicana—Spanish Boston Waltz, Alice Gilbert Demorest
Mia Cara—Waltz.....Oscar Hammerstein
Les Charmeuses—(The Charmers)—Waltz .....Alex Maitinsky
Valse de-Azur.....Alfred Margis
Passionee—Valse.....G. Montagna
A Woman's Word—(Serments de Feeme)—Melodie-Valse.....A. Nilson-Fysher
Coeur Brise—(The Broken Heart)—Valse Lente .....A. Pietromarchi
Jeunesse—(Young Life)—Waltz, G. Schindler
La Debutante—(M'Amour)—Valse Langoureuse .....Armand Tedesco
America—March.....H. Tellam
El Albaicin—Spanish Gypsy Dance—(After Lao Silesu) .....J. Valverde
Clavelitos—(Carnations)—Zambra Gitana, J. Valverde
La Fornarinette—March Espagnole, J. Valverde
Y Como le Va?—Tango Argentino, J. Valverde
Hearstrings—Waltz.....Armand Vecsey
Waltzes, from the comedy-opera "The Firefly" .....Rudolf Friml
Two Step, from the comedy-opera "The Firefly" .....Rudolf Friml
Manolos y Manolas—Spanish Dance, J. Taboada Eteger
The Creole Tango—Date Corte, Aleardo Battisti
You and I—Valse Lente.....Otto Langey
El Choclo—Tango Argentino, A. G. Villodo
Joaquina—Tango Argentino, J. Bergamino
El Irresistible—Tango Argentino, L. Logatti
Lukoumi—Tango Argentino, Ruis De Velasco
Dengozo—Brazilian Maxixe-Tango, Ernest Nazareth
La Coquette—Intermezzo—One-Step, David Onivas
Waltz from "High Jinks"....Rudolf Friml
Waltz—One Step—From "High Jinks", Rudolf Friml
One Step from "High Jinks"..Rudolf Friml
Tingle-Ingleing One Step from "High Jinks" .....Rudolf Friml
Dixiana Rise—On Step from "High Jinks", Rudolf Friml
Innamorata—(Beloved)—Hesitation Waltz .....F. D. Marchetti
Carmencita Shea—Fox Trot, John H. Densmore
Douce Caresse—Waltz....E. S. De Fuentes
My Lady's Lips Am Like de Honey—Fox Trot .....Will Marion Cook
Lucky Strike—One Step—March, J. Frank Walton
Miss Vixen—Fox Trot.....R. H. Bowers
Hezikiah—One Step.....Don Richardson
Keep Going—One Step...August Kleinicke
Tommy Atkins—March.Roderick Freeman
Granada—Andalusian Two Step..Jose Lon
First Love—Medley Waltz, from "The Passing Show of 1915"....Leo Edwards
Panama-Pacific Drag—Medley Fox Trot, from "The Passing Show of 1915", Leo Edwards
The Primrose Way—Medley One or Two Step, from "The Passing Show of 1915", Leo Edwards
My Hula Maid—Medley One or Two Step, from "The Passing Show of 1915", Leo Edwards
The Trombone Man—One or Two Step, from "The Passing Show of 1915", J. Leubrie Hill
The Tune They Croon in the U. S. A.—One Step from "The Blue Paradise", Cecil Lean
Love Thoughts—Valse Hesitation, Leo Edwards
Idol of Eyes—Medley Waltz from "Town Topics" (Kiefert).....Harold Orlob
Melody of the Century—Medley Fox Trot from "Town Topics" (Minot), Harold Orlob
All Full of Ginger—Medley One Step from "Town Topics" (Schulz), Harold Orlob
The Julian Waltz—(Kiefert), August Kleinicke
The Charmers—Waltz....Armand Vecsey
Auf Wiedersehn Waltzes—Medley dance number from "The Blue Paradise", Sigmund Romberg
One Step from "The Blue Paradise"—Medley dance number, Edmund Eysler & Sigmund Romberg
Fascination—Medley Waltz from "A World of Pleasure....Sigmund Romberg
I'll Make You Like the Town—Medley One or Two Step from "A World of Pleasure".....Sigmund Romberg
Take Me Home With You—One or Two Step from "A World of Pleasure", Sigmund Romberg
Polo Rag—Mosconi Dance from "A World of Pleasure"..Sigmund Romberg
Ragtime Pipe of Pan—Fox Trot from "A World of Pleasure", Sigmund Romberg
Katinka Waltzes—Medley Waltz from "Katinka" .....Rudolf Friml
In a Hurry—One Step from "Katinka", Rudolf Friml
Katinka Fox Trot—From "Katinka", Rudolf Friml
Robinson Crusoe One Step—From "Robinson Crusoe, Jr.", Sigmund Romberg & James F. Hanley
Minstrel Days Medley Fox Trot—From "Robinson Crusoe, Jr.", Philip Schwartz and Sigmund Romberg
Happy Hottentot—Medley One or Two Step from "Robinson Crusoe, Jr.", Sigmund Romberg & James F. Hanley
Deep in My Heart—Medley Waltz from "Come to Bohemia", Kenneth M. Murvhison
Come to Bohemia—Fox Trot from "Come to Bohemia", Kenneth M. Murchison
Walking the Dog—Fox Trot from "The Passing Show of 1916".....Otto Motzan
The Making of a Girl (Introducing Romeo and Juliet)—One or Two Step from "The Passing Show of 1916"..Sigmund Romberg & Otto Motzan
Prepared—Military March..M. E. Schmidt
Waltzes from "The Girl from Brazil" (Kiefert) .....Sigmund Romberg
Bachelor Girl and Boy—Medley One or Two Step from "The Girl from Brazil" .....Sigmund Romberg

Medley Fox Trot—From "The Girl from Brazil" .....Sigmund Romberg
Palmetto Hop—One Step.Don Richardson

Song Orchestrations.

I Promise Thee.....Reginald De Koven
O, Promise Me.....Reginald De Koven
For This.....Reginald De Koven
Dreaming .....H. R. Shelley
Love's Sorrow.....H. R. Shelley
Twilight .....H. R. Shelley
When You Love.....Leo Edwards
Coquette—Waltz Song.....Leo Stern
Sympathy—Waltz Song from "The Firefly" .....Rudolf Friml
Because I Love You, Dear—C. B. Hawley
Two Venetian Dialect Songs: Nina and A Night in Venice.....F. Tanara
Dearie .....Franklin Riker
Something—From "The Firefly", Rudolf Friml
When a Maid Comes Knocking at Your Heart—From "The Firefly", Rudolf Friml
Giannina Mia—From "The Firefly", Rudolf Friml
Something Seems Tingle-Ingeling—From "The Firefly".....Rudolf Friml
Auf Wiedersehn—Waltz Song from "The Blue Paradise"..Sigmund Romberg
When the Boys Come Home....Oley Speaks
Blue-Bonnet—The State Song of Texas, Irenne Berge
Irish Love.....Leo Edwards
The Cry of Rachel....Mary Turner Salter
A Spirit Flower.....A. Campbell-Tipton
A Banjo Song.....Sidney Homer
My Laddie.....W. Armour Thayer
A Birthday.....Huntington R. Woodman
The Rose on the Garden, W. H. Neidlinger
Sing to Me, Sing.....Sidney Homer
Elysium .....Oley Speaks
Carry On—A Marching Song from the Suffrage operatta "Melinda and Her Sisters" .....Elsa Maxwell
Your Photo—From the musical play "Katinka" .....Rudolf Friml
Rackety Coo—From the musical play "Katinka" .....Rudolf Friml
I Want to Marry—A Male Quartette—From the musical play "Katinka", Rudolf Friml
Katinka—Song from the musical play "Katinka" .....Rudolf Friml
Robinson Crusoe—From "Robinson Crusoe, Jr.", James F. Hanley & Sigmund Romberg
My Pirate Lady—From "Robinson Crusoe, Jr.", James F. Hanley & Sigmund Romberg
Starring in the Movies and I'm After You—From "A World of Pleasure", James F. Hanley & Sigmund Romberg
Down in Catty Corner—From "A World of Pleasure", James F. Hanley & Sigmund Romberg
In the War Against Men—From "A World of Pleasure", James F. Hanley & Sigmund Romberg
I've a Shooting Box in Scotland—From "See America First", Porter Cole & T. L. Riggs
Mother—From "Her Soldier Boy", Sigmund Romberg
All Alone in a City Full of Girls—From "Her Soldier Boy"....Sigmund Romberg
The Keystone Glide—From "Town Topics" .....Harold Orlob
It's Cake-Walk Day—From "Town Topics" .....Harold Orlob
Take It From Me—From "Town Topics" .....Harold Orlob
Melody of the Century—From "Town Topics" .....Harold Orlob
Everybody Hum With Me—From the incidental music to "Ruggles of Redgap" .....Sigmund Romberg
When the Colored Regiment Goes Off to War—From "Ruggles of Redgap", Sigmund Romberg
Sing Me a Song of Love—From "Ruggles of Redgap" ....Sigmund Romberg
One Step Into Love—From "The Blue Paradise" .....Sigmund Romberg
My Model Girl—From "The Blue Paradise" .....Sigmund Romberg
The Tune They Croon in the U. S. A.—From "The Blue Paradise"....Cecil Lean
Romeo and Juliet—From "The Passing Show of 1916", Otto Motzan & Sigmund Romberg
Sweet and Pretty—From "The Passing Show of 1916" .....Otto Motzan
Ragging the Apache—From "The Passing Show of 1916".....Otto Motzan
So This Is Paris?—From "The Passing Show of 1916" .....Harry Tierney
Come Back, Sweet Dream—From "The Girl from Brazil"....Sigmund Romberg
O, You Lovely Ladies!—From "The Girl from Brazil" .....Sigmund Romberg
My Senorita—From "The Girl from Brazil" .....Sigmund Romberg

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Cadiz (Spanish Serenade).....Albeniz
Tange .....Albeniz
The Sailor's Last Voyage.....Alnaes
Babillage de Minuet.....Amberg
En Badinant.....d'Ambrosio
Liebsgefluster .....L. Andre
Magic Tango.....L. Andre
Serenade .....d'Antalffy
Destiny Waltz.....Baynes
Ecstasy Waltz.....Baynes
Loyalty Waltz.....Baynes
Modesty Waltz.....Baynes
Mystery Waltz.....Baynes
Serenade Galante.....Behr
Cora .....Bemrose
Pizzicato Polka.....Bimboni
Solitude of the Mountains.....Bull
King of Love My Shepherd Is.....Bullard
Sword of Ferrara.....Bullard
Melody .....Cadman
Daffodils .....Carvel
Day in Paris.....Clarke
Somewhere, Sometime....Clough-Leighter
Cameos, No. 3.....Coleridge-Taylor
Love's Awakening.....Danglas
On the Wings of Dream.....Danglas
Love's Triumph.....Daniele
Reverie .....Debussy
Cigarette .....Densmore
Enchantresse .....Densmore
Gardenia .....Densmore
La Gloria.....Densmore
Parle, Mon Coeur.....Densmore
Pas a Pas.....Densmore
Reina Mia.....Densmore
Idyl Waltz.....Diamente
Viennoise Waltz.....Duval
Minuet .....Elgar
The Stars Are Calling Me.....Enna
Al Fresco.....Etienne
Look Down, Dear Eyes, Waltz.....Fisher
French Concert Waltz.....Frontin
Cradle Song.....Gade
The Secret.....Gautier
Darling Mary, Intermezzo.....Gilbert
Andante Religioso.....Gillet
Mignonette .....Godard
Hold Thou My Hand.....Gounod
O, Divine Redeemer.....Gounod
Rock of Ages.....Gounod
Come and Forgive Me.....Greene
The Fleeting Years.....Greene
I Know a Lane in Springtime.....Greene
Rock Me to Sleep.....Greene
Sing Me to Sleep.....Greene
Some Day Again.....Greene
There Let Me Rest.....Greene
Voices of the Past.....Greene
Ave Maria Stella.....Grieg
Evening Landscape.....Halvorsen
Norwegian Song.....Halvorsen
Triumphal Entry of the Bojars..Halvorsen
Wiegenlied .....Hartmann
La Caresse.....Hemberger
Andante Religioso.....Henriques
Elfin Dance.....Henriques
Romance .....Henriques
Intermezzo .....Huerter
Melody .....Huerter
Told at Twilight.....Huerter
Serenade .....Jeffrey
Dinah, in D.....Johns
Where Blooms the Rose.....Johns
Geisha Selections.....Jones
Father Eternal, D.....Jones
Great Eternal Home.....Jones
King of Eternity.....Jones
Perfect Life.....Jones
Berceuse .....Juon
The Bugle Calls.....Kane
Serenade d'Arlequin.....Lambelet
Serenade .....Lange-Muller
Serenade—Renaissance .....Lange-Muller
Fantasie on Danish National Airs,..Lazsky
Crescendo .....Lasson
Donkey Trot.....Leducq
Mecca, Waltz.....Lemieux
Dream Pictures, Fantasie.....Lumbye
Traumerei .....MacDowell
Starfire .....Mathe
Sleep On.....Mawson-Marks
Violets of Spain, Waltz.....Megy
Dialogue .....Meyer-Helmund
The Gobbler, Trot.....Monroe
Enchanted Hour.....Mouton
Minuet .....Mozart
March Slovaque.....Neruda
Resignation .....Neupert
Barchetta .....Nevin
Country Dance.....Nevin
Guitarre .....Nevin
In Arcady (Suite).....Nevin
Narcissus .....Nevin
Oh That We Two Were Maying.....Nevin
Romance .....Nevin
Rosary .....Nevin
Dances and Folie d'Espagne.....Nielsen
Romance .....Nielsen
Sing, Sing, Birds on the Wing....Nutting
Love Song.....Powell
Souvenir de Venice.....Quinn
Wiegenlied .....Reger
Gavotte .....Reger
Mes Amours, Waltz.....Riker
Doucement .....Robert
Amour Cherie, Waltz.....Rose
Love Will Tell the Rest.....Rose
My Beloved Queen.....Rose
Rose of My Life.....Rose
Sweet Eyes of Blue, Waltz.....Rose
Richard's Tango.....Scates
Roses and Rue, Waltz.....Scates
Abendlied .....Schumann-Svendsen
Berceuse .....Schytte
Le Dauphin.....Seeboeck
Minuet .....Severac
Sylvia Waltz.....Silveira
Gavot .....Sinding-Burmester
Waltz .....Sinding
Frisson .....Sinibaldi
Bayo-Baya .....Stone
Berceuse .....Strube
Legato .....Strube
Serenade .....Strube

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Csardas—"Lasen e Frisen"..V. H. Vavertal
Menuetto.....F. Marshall Ward
Overture—"Shamus O'Brien"— C. V. Stanford
Spanish Dance—"La Belladora"...W. Nehl
Valse—"Rosen auf den Weg".Oscar Fetras
Spanish Dance—"La Graziosa"....W. Nehl
Andante Religioso—"St. Cecilia"— Claudius H. Couldery
March—"Osmanen".....Oscar Fetras
Overture—"Ein Deutsches Dichterleben" .....Title
Song—"The Light of the World"— Stephen Adams
Gavotte—"Liebesgluck".....Thormann
Valse—"Rosen".....R. Eilenberg
Polka—"Buds".....R. Eilenberg
Gavotte—"Zephyr".....R. Eilenberg
Polka Mazurka—"Centifolie".R. Eilenberg
Selection—"Mamie Rosette"— Paul Lacome and Ivan Caryll
Entr'Acte—"Summer Dreams"— W. H. Squire
Romance .....Rubenstein
Barcarolle .....Rubenstein
March—"Habt Acht".....Oscar Fetras
Selection—"La Perichole".....Offenbach
March—"Klondyke Post"— Louis H. d'Egville
Selection—"The Grand Duchess".Offenbach
Incidental Music from Gatty's Musical Play, "The Goose Girl:
Part 1—Three Dances— Louis H. d'Egville
Part 2—Intermezzo and Two Dances .....Louis H. d'Egville
Fantasia—"Liederkranz" (Wreath of German Songs).....J. A. Kappey
Valse—"Spanische Weisen" (Spanish Melodies) .....O. Fetras
March—"Soldatenblut"....Franz von Blon
Song—"Husheen" .....Alicia A. Needham
Valse—"Love Me".....J. Munro Coward
Selection—"The Messiah".....Handel
Selection—"The Royal Star".Justin Clerice
La Tarantelle De Belphegor..Roch-Albert
Fantasia for Trumpet and Organ.Couldery
Reverie No. 2.....C. W. Clay
"The Cretan Patrol".....N. Lambelet
Overture—"The King's Lieutenant"..Title
Selection—"Pot Pourri".....N. Lambelet
Selection—"L'Amour Mouille"...L. Varney
Valse—"Pot Pourri".....C. Kiefert
Song—"Abide with Me".....S. Liddle
March—"Milanollo".....J. Val Hamm
Song—"Pilgrims of the Night"..S. Liddle
Song—"The Lord Is My Light"— Frances Allitsen

M. L. Carlson & Co.,
1131 Masonic Temple, Chicago, Ill.

Waltzes.

Golden Moments.....C. H. Niles
Fond Memories.....R. G. Bender
Wedding of the Roses.....M. L. Carlson
Love's Conquest.....Carl Corre
Echoes of Spring.....C. H. Niles
Valse Romantic.....C. S. Partello
Valse Adoration.....C. H. Niles

Marches.

Hail to Uncle Sam.....E. Weber
United America.....E. Weber
The Aeroplane.....J. F. Shanks
Banner of Peace.....B. F. Cobbett
The Jewel.....Jos. Barth
Dixie Flyer.....Al. Morton
Iron Grip.....Leon Ames
Hail to Lewiston.....LeRoy Abbott
The Paragon.....H. A. Hummel

Rags.

Sorority .....E. Allen
Xylophone .....H. L. Booth
Raggadilly.....D. Nelligan
Wildfire .....Holmes Travis
Thunderbolt.....F. T. Whitehouse
Checkers .....Leon Ames
Blarney Kisses.....Jerry Travis

Intermezzos.

Woo-Dell—Chinese Intermezzo— R. A. Williams
Western Life—Cowboy Frolic— R. A. Williams

Oriental Spirit—Egyptian...A. W. Jensen
El Caro—Intermezzo.....A. W. Jensen
Indian Trail—Indian Number—
E. De Lamater
Caresses—Novelette.....C. H. Niles

Lee S. Roberts,

412 Fine Arts Bldg., Chicago, Ill.

Ching Chong.....Lee S. Roberts
Smiles.....Lee S. Roberts
Alexander's Back from Dixie With His Ragtime Band.....Pete Wendling
Ragtime Sailor Man.....Max Kortlander
Southern Nights.....Lee S Roberts
There's a Little Home in My Land,
Lee S. Roberts
An Old Sweetheart of Mine,
Lee S. Roberts

W. J. Jenkins' Sons Music Co.,

Kansas City, Mo.

War Eagle—March.....E. W. Barry
Olympia—March .....Chas. J. Rockwell
The Ninety-First Psalm.Jas. G. MacDonald
Dream of the Alps—Idyl....Aug. Labitzky
Zuleika—Turkish Love Song,
H. O. Wheeler
Plaintive Tones—Schottische,
Chas. R. Stickney
My Friend—Waltz.....H. O. Wheeler
My Lady Fair—Gavotte.....Theo. Bendix
Well Known Hymns.....H. O. Wheeler
Angelic—Sacred Medley Overture,
H. O. Wheeler
Phi Delta—Waltz.....M. M. Heryer
Arbor of Dreams Waltzes..C. E. Wheeler
American National Melodies,
H. O. Wheeler
Berceuse—(Cradle Song).....G. Delbruck
Bitter Sweet—March.....H. O. Wheeler
Carnation—Intermezzo...Chas. L. Johnson
Dawn of Beauty—Waltz....H. O. Wheeler
Delightful—Schottische.....H. O. Wheeler
My Dreamy Rose—Waltz.Chas. L. Johnson
Evening Hymn—Romance,
N. Martin Davids
All the Candy.....E. Harry Kelly
Flight of Fancy Waltzes....Walter Rolfe
Fellowmen—March.....Chas. R. Stickney
Heroes of War—March..Chas. L. Johnson
God Be With You Till We Meet Again—
Sweet Bye-and-Bye Medley March,
E. W. Berry
Funston's Fighting 20th—March,
H. O. Wheeler
In Olden Days—Gavotte..Chas. R. Stickney
Just for Today.....Jane Bingham Abbott
Joys of Life—Waltz.....H. O. Wheeler
Marche aux Flambeaux—Torchlight March .....Scotson Clark
Breezes from the South—(Southern Airs) .....E. W. Berry
Shadows .....Carrie Jacobs Bond
Glad Smiles—Intermezzo.....Ed. Kuhn
Menuett in G., No. 2.....L. Van Beethoven
La Fontaine.....Chas. B. Lysberg
Woodland Waltz.....H. O. Wheeler
Scenes That Are Brightest—from "Maritana" .....W. V. Wallace
Hen Cackle Rag.....Chas. L. Johnson
Azure Skies—Waltz.....Chas. L. Johnson
Madrigale .....A. Simonetti
Thoughtful Moments—Reverie,
N. Martin Davids
Sing, Smile, Slumber—Serenade,
Chas. Gounod
Kansas City Blues—Fox Trot,
E. L. Bowman
Foxy Kid Schottische.....L. E. Colburn
Battle of Guiquinto—March,
R. C. Fleming
"12th Street Rag"

Note: Musicians and exhibitors will be glad to know that the "12th Street Rag" is non-taxable.

THE SEEBURG-SMITH.

The other day I went to see the new Seeburg instrument; the "Seeburg-Smith Unified Organ & Orchestra." That's a long name, but it has to cover a big instrument. Last summer I promised to tell something about this new venture, but thought I would wait until they had a little more time to show me around the factory. But the longer a fellow waits, the less time they have out there. They have orders ahead for the next six months, and will not guarantee delivery inside of that period. In fact, orders are piling up so fast that very soon a six months' delivery will be difficult. They have increased their working force in this department at the Seeburg factory, as fast as workers could be found or trained. It has doubled, and trebled and then some; and the Seeburg-Smith is only half a year old. They haven't got the **big** instrument on exhibition at the sales rooms yet—(on account of being behind with other work) and so I cannot speak of this one from a personal hearing, but it is described to me as a mammoth church organ in combination with sets of orchestra voiced pipes—a real musical instrument—big, serious and dignified. They cannot install this in your house in a couple of days, nor do they pretend to. But they do undertake to fit your theatre accoustically. They will send an expert to your house to examine its acoustics, and install the organ accordingly. (I should have said "Unified Organ & Orchestra." They're particular about this title.) But anyhow, they do not simply voice a lot of pipes in the shop and send them to you in that condition. The stops are all voiced to a special pressure suitable to the house in which the instrument is installed. Some stops are naturally louder than others and must be brought to a proper balance. Some notes will stand out above others on account of accoustic peculiarities, and these must be corrected. Distributors are placed at advantageous points for the purpose of evenly distributing the tone. Now I don't pretend to understand much about this tone-distributing nor voicing on special pressure, but these points were mentioned as evidencing the thoroughness of the Seeburg methods and his determination that the public shall be made to share in his faith in the Seeburg-Smith Unified Organ& Orchestra.

Mr. Smith (the other part of the hyphen) was an associate of the late Robert Hope-Jones. I am informed that for 22 years Mr. Smith and Mr. Hope-Jones were coworkers and together worked out some of the most progressive innovations in organ building. Mr. Smith is now at the Seeburg factory superintending the construction of these new instruments. Mr. Seeburg **has not begun any** real campaign of advertising as yet. He says he didn't dare until he had brought up his factory facilities to meet the demand.

THE MUSIC TAX.

Valentine Nebraska asks in regard to above: "Does this mean that none of the popular music which is being played everywhere in moving picture houses can henceforth be played without the manager obtains a license?"

It means just that. Up to the present the society has given warning in each case, so the manager has time to come into the fold. Now I have no authority for saying that the society will continue to give warnings in each case, nor that the manager can safely use copyright music until he receives such warning. That has been the procedure so far and I have been told that it was to be continued.

Another thing which seems to be misunderstood. This tax is levied against the theatre. The manager of the theatre is supposed to be selling this music to the public. It would not do any good nor make any difference should the musician or performer take out a license. They seem to be regarded in the light of salesmen or something like that. At any rate, the musician cannot relieve his manager by taking out a license. The manager must pay his own. The tax is against the house.

WAR SONGS.

In an article called "In the Hindenburg Line" by F. Britten Austin in the Saturday Evening Post, occurs this line: "The song the Germans sung when they marched to war in the brave days of 1914. 'Puppchen! du bist mein' Augen Schatz.'"

This is undoubtedly the same as "Puppchen, du bist mein Augenstern" from the musical comedy "Puppchen," popular in Germany some years ago. I mention this as a reminder to musicians to make notes of these little points of information when they come along. They are going to be mighty useful in time to come. We are given to understand that the popular song with "Tommy Atkins" at the beginning of the great war was "Tipperary." Salt down a few copies of these old songs. Maybe some one can tell us the names of other songs used by the soldiers in the contending armies. They are liable to be in demand for the war pictures of the future.

For some time Carl Fischer has been advertising a "Moving Picture Service Department," and undertakes to have the same compile and select fitting music for pictures before the release dates. "On all pictures" the line reads. This is a large promise, but if his staff of experts can even partially fulfill it, they have accomplished something to their credit. You are invited to write to Carl Fischer for full information.

ORPHEUS OVERTURE.

In a previous article I said that many American music publishers claimed copyright ownership for the same compositions, or else to the arrangements to the same. The other day in a music store I looked up a few of the claimants for the above overture, just out of curiosity. It is needless to say that neither the composer nor his heirs have any interest in these claims.

OVERTURE. "Orpheus." (Orpheus in der Underwelt.)
Copyright for orchestra by Walter Jacobs, 1915.
Copyright for band by W. H. Cundy, 1886.
Copyright for orchestra by Carl Fischer, 1892
Copyright for orchestra by Carl Fischer, 1914.
John Church Co. (orchestra). No copyright.
Oliver Ditson (band). No copyright.

And any number of piano arrangements. Now the only thing the publishers could possibly claim copyright ownership is in the arrangements; and these are often so nearly alike that it would keep an expert guessing to distinguish one from the other. Indeed, I have in mind a selection of National Airs issued and copyrighted by one publisher, and a selection of similar airs (containing many of the same melodies but in a different routine), published and copyrighted by another publisher, and the orchestration of the melodies was identical in both publications. The fact that any publisher felt free to publish anything he cared to in the past (any foreign composition, I mean), shows that such

unprotected matter was regarded as common property. Some made a bluff at monopoly by registering it as "original arrangements." Others did not take the trouble to copyright at all. There is lots of this old music in the world, and the best some of the publishers can claim ownership in is the "orchestration." And many don't even claim that.

SAM FOX PUB. CO.

In a previous article I mentioned the orchestra folios issued by the Sam Fox Pub. Co., of Cleveland, Ohio. Since then I have received very complete catalogs of music from the above house, and only regret that lack of space forbids a more than general mention. The list embraces both concert and dance music; of the former the publishers say: "Unexcelled for concert, theater, and moving pictures." I know of my own knowledge that the folios are useful in moving picture work. I understand that the Sam Fox Co. is not a member of the society nor are any of his composers.

THE SKY PILOT.

The Buffalo Evening Times, in a review of the Sky Pilot, speaks of the musical accompaniment:

"The background of a little habitation in the foothills of the Rockies affords some especially beautiful scenic effects, while the special music written for the play by Joseph C. Briel, a composer of note, adds to the impressiveness."

Australian Notes

By Thomas S. Imrie.

Sydney, N. S. W., September 25, 1917.

THE head Australian offices of Australian Feature Films, Ltd., in Sydney, distributors here of the Paramount program, were completely burned out early this month. The premises were entirely gutted, absolutely nothing being saved. The stock consisted of many films, including one of the current releases, "The Valentine Girl." In addition to this much advertising and publicity matter valued at £7,000 was burned.

Alec Lorimore, managing director, states that the actual damage will run into about £30,000.

* * *

It was announced this week that Union Theaters, Ltd., is taking over the Waddington circuit of picture theaters after the present strike. This is the largest deal of its kind ever transacted in Australia, as the theaters affected comprise five houses, known as the Strand, Grand, Globe, Majestic, and King's Cross. The Union Theaters are the Lyceum, Crystal Palace, Empress, Lyric and Olympia.

Under the new regime, these theaters will screen the features imported by Australasian Films, Ltd. (the film renting branch of Union Theaters, Ltd.), who hold rights for Triangle, World, Thannhouser and Vitagraph productions, as well as English films.

Paramount features, previously screened for first release at the Waddington houses, will now be shown at the Haymarket theater, one of the few independent concerns left.

* * *

The industrial strike mentioned in my last letter still continues, and owing to lighting restrictions many suburban houses have had to close.

The strike has extended to the coal miners and gas employes, and as a result all light has been restricted between certain hours. Suburban theaters without private plants have had to finish their entertainment not later than 10.15 p. m., this measure being enforced in order to economize with stocks of coal.

The tramway and rail services have greatly increased during the last two weeks, many strikers having returned to work. This has been beneficial to the Sydney theaters, who once more have full houses at the evening sessions.

Special mention may be made of "The Whip" and "God's Man," which have drawn huge crowds to the city theaters in spite of the strike and few means of traveling. The former has proved one of the biggest film successes of recent months.

* * *

In the Equity Court at Sydney this week Australasian Films, Ltd., and Union Theaters, Ltd., applied for an injunction against Cosens Spencer, who they alleged was breaking an agreement by attempting to secure the lease of the Lyceum Theater, Sydney. The plaintiff company declared that by an agreement signed in 1911 Spencer could not enter the picture exhibiting business for a certain number of years, which would not expire for some time, and it was important that a renewal of the lease should be obtained by Union Theaters, Ltd.

After hearing argument, Mr. Justice Harvey dismissed the application. He wished to point out that in adopting the view he had, that would not prevent the plaintiffs from testing the matter on appeal.

* * *

Another court case in which a film company was concerned was in the application by the Fox Film Corporation of Australasia, Ltd., to prevent a Sydney signwriter using portraits of picture players appearing under the Fox banner, when advertising productions made by other concerns. The injunction was granted.

* * *

A deputation waited on Mr. Hughes, Prime Minister, a few weeks ago. The leaders told him that Australasian Films, Ltd., was trying to prevent the importation of films into Australia, and asked his assistance to prevent so nefarious a design. Mr. Hughes told them that he had not heard anything of this, and said he did not see how it could be done. One of the deputation then said that it could be done by recommending the measure to the Luxuries Board, which is considering prohibiting certain imports. It was stated by one of the leaders of the deputation that the film trust refused to permit the filming of Australian-made pictures. Now they had heard that the combine—which was a very large concern—was trying to bring about the total restriction of the importation of film for two years. It had millions of feet of film in stock to supply its own needs. Mr. Hughes replied: "No representation as far as that is concerned has yet been made to the Luxuries Board, or mooted to me. Here you complain to me that a combine is boycotting Australian films, and now you say it wants to clear the market of all the American product. I can't for the life of me understand how you can justify your position as men who desire to encourage the manufacture of films in Australia when you want unrestricted importations." With this shattering response ringing in their ears, the deputation retired. The whole performance was a farce from beginning to end, and is considered the joke of the season in the film trade here.

Indian Notes

By S. B. Banerjea.

J. F. MADAN has completed the exhibition of "The Broken Coin" and started "Pearl of the Army" at the Elphinstone. His "Pearl" promises to be a success from a box office point of view. He has of late been giving us an all-comic program every Friday. He has exhibited the following films lately: "Sorrows of Satan," "The Submarine Pirate," "The Ward," etc.

* * *

At the Royal Opera House "The Sign of the Poppy" and "Fighting for Love" have been exhibited with success.

* * *

The Theater Royal does not go in for long serials. It gives two changes weekly. We always have one or more two or three reel films, mostly of American manufacture.

* * *

The Picture House, I must confess, has not of late been giving us satisfaction. I do not know who selects films for this theater, but I would ask its proprietors to give us something of the kind which we expect and get from J. F. Madan, and not what their advisers would like us to see. They can choose from the productions of the Universal and other well-known manufacturers.

* * *

A well-known bioscope proprietor specializes in the productions of a celebrated manufacturer. I do not name any of them now for obvious reasons. All the productions of this manufacturer are not good. Some of them are dismal failures. Well, from the box office point of view, it is not at all advisable to stick to the productions of one house. I have heard regular bioscopers loudly complaining against the foisting of films manufactured by the house referred to as they were no good at all, and demanding a better class of films.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

You Can Do It.

OCCASIONALLY some correspondent really gets our goat, and the latest gift went to a man who wrote: "It's all right to tell how Ruffner and Fullerton do things, but us little fellows have smaller houses and are busy running them." "Us little fellows" is right. Any man who talks that way is elected to the Us Little Fellows Club with full rights and membership. What else is Ruffner, for instance, than a little fellow who *refused* to stay small? We don't know about Fullerton, but we've been watching Ruffner for years. He started in a small town—Vancouver, Washington, if we remember correctly, that is so small they have to put rosin on it to keep it from slipping off the map. His first letter was not to remark that having a small house he could do no advertising. The first letter Ruff sent in told how he gave a special performance for some charitable institution and it was such a hit with the deaf mute inmates that he gave them all season tickets. Incidentally he had the town talking. If Ruff had started using thousand-pound concrete vases for lobby display in those days, he would have gone downtown with the sheriff inside of a month. He could not afford the advertising display he can now indulge in, *but he did all he could* and made up in brains what he lacked in money for advertising display. Ruffner is, of course, an exception. He is a born advertising man, but there is no reason why each exhibitor, to his capacity, should not do advertising instead of merely tacking up the posters the exchange sends him. It does not cost much money to do good press work. It does not even cost much time. All it takes is industry and a little brains. Advertising space costs money in the advertising columns, but it is not worth as much as the free stuff you can get in the reading pages, but you must work for the reading notices. You must give something for it. Don't go to the advertising manager, if there is such an official. Don't demand that the advertising department push your stuff along to the editor. Go to the editor without reference to your advertising in his paper. Go to him because you have something that will interest him and his readers. If you find it does not interest him, find out what will. Go at him nicely. Don't tell him he is ignorant if he says his readers do not care for photoplay material. He may think that they do not. Convince him. Offer to give free admission to some matinee to all who bring a two-line notice cut from his newspaper. Ask him to send a reporter down to look the crowd over and write it up. The result will probably surprise him, and make him realize that people are interested in photoplays even if he is not. Get him to come down himself and look the plays over. but do it tactfully. There are many kinds of editorial pests, but the biggest pest of all is the man who thinks that because he gives you a poor cigar and offers to buy you a drink he has acquired the right to sit on your desk and tell you funny stories. Don't get into that class. Don't make the editor swear under his breath every time he sees you coming. Take your cue from his manner; feeling your way along, and in time you can come close to running his photoplay page. You can do this if you have a house in a 5,000 town just as easily as Ruffner does it in Spokane. He did it in the small towns, which is why he is where he is now, for he always earned a chance to work up, and we don't believe he has stopped climbing yet.

You may have a three-hundred-seat house in a three thousand town, but that is no reason why you should be or remain a 300 manager. You can make so much stir with your house that you either can build a better house in the same town or move to a larger field, but first you must gain your experience and prove yourself in the smaller town.

Don't complain that your field is too small. Kick down the fences. Bennie Ziefman was stock room boy at the Lubin plant eight or nine years ago. He had nothing but his nerve, but he had plenty of that. Today Bennie is getting full column stories in the New York Sun, which is about the meanest proposition in the country to swing. They kid him, but Bennie does not mind that if they kid him in a readable story. The Sun does not care a whoop about Fairbanks above other motion picture stars, but Bennie is good humorous copy, and so he gets what some Broadway press agents never achieve. When Bennie came east with Fairbanks some people told us that Bennie was spending his money like a fool, mingling in the gay life, but that peculiar brand of foolishness brought him into contact with the film people and the newspaper people, and now he is collecting columns of space on the strength of the acquaintances he made then. Editors will take a certain amount of stuff about Fairbanks because the star is popular. They will take more than that certain amount because they like Bennie. You can work along the same lines if you have an eccentric personality, and if you are just plain folks you can at least gain friendships. You can do it in a small town or a big one. Don't be one of the Little Fellows. Be a big man in a small puddle and you'll find that the puddle will grow in size. And it is not a matter of money or time. It is purely a matter of brains and genuine friendliness. You must be sincere in your friendliness or the editors will detect the false note, but if you are sincere then the rest is merely a matter of thinking things up or of reading what others have done and adapting the stunt to your own field. You are never too small to grow and never too big to be unable to progress further. Keep on going. If you are a small man fight all the harder to grow, for it is in the small house that you get the habit of hustling, and there is no better training than the small town house.

Easy to Work.

W. C. Pierce, of the Royal, Princeton, W. Va., sends in a lobby stunt for In Again—Out Again that is effective and at the same time cheap.

As the cut will show, any exhibitor can afford to rig one of these displays up, and he can work it all the way from a shoe box and some laths to a painted set with a flashing light. You can spend a dollar or you can spend twenty in getting up the scheme, and you can use it for any other jail picture. You don't even have to wait for a jail picture, for that matter. Get any large dry goods box, one high enough to require a man to come up to the box—say about three feet or so. Lay it in the lobby with the open end up after you have pasted a poster or painted an advertisement on the bottom. If you can, build a ledge around the inside just above the bottom with a four-inch strip of wood, and place lights below the ledge, the latter keeping the glare from the eyes while the lamps illuminate the sign. Place a soap box for the kiddies to stand on and let curiosity do the rest. Not everyone will look in, yet a surprising number will. Don't paint it up, try and give the impression that it is a box just opened and unpacked and awaiting removal. If there is a suggestion of display, people will suspect a sting, but they will wonder why a packing box has been left in the lobby and will look in to see what it contains. Lobby displays do not have to be costly. The requirement is ingenuity. If you are ingenious you can do with a dollar what others cannot accomplish with twenty. Mr. Pierce has worked out a simple scheme. It is crude, but it is effective, and it probably did his house as much good as painted scenery would have done.

Too Contrasty.

The Queens theatre, Nelson, England, sends in another of its booklet and programs. The program shows no change, but the booklet is a little too contrasty. It has a handsome buff cover, printed in a blue that is almost black. Inside there are eight pages, a geranium pink on white paper. The contrast is almost a shock. Pink, at best, is not a good ink to use. It is too weak, in spite of its gaudiness. Some shades of red suggest strength and power, but pink, either for stock or ink, weakens the effect striven for. This is particularly the case where it is worked in combination with a better effect. That buff cover should have opened upon a white printed in either photo brown, deep blue or black, though had the buff been printed in a red, then the inner pages could have been done in a deep red, but not in the pink.

School Inducements.

A. L. Mdidleton, of the Queen, De Queen, Ark., recently had "Oliver Twist," and to emphasize the educational side he made a special appeal for the patronage of the school children. Above the third grade they were given a special rate for the seven o'clock show only, and the first three grades were admitted free if they came in a body with their teachers. This gives Mr. Middleton an extra show, and at the same time gives him a terrific boost with the schools. That sort of work is good for the film business in general, as well as the Queen in particular.

The Circle's Anniversary.

The Circle theater, Indianapolis, in celebration of the completion of its first year got out a souvenir booklet that was distributed to its many patrons. It is unique in its conception, with a front cover bearing only a circle with a bar across carrying the word "Circle." The space within the circle above and below the bar has been cut out, giving an odd effect. Inside are finely done engravings of the many features of this handsome house, with text that is in keeping with the dignity and beauty of the book. S. Barret McCormick does most things well, but he has done exceptionally well with this booklet; so well that others are sending in their copies as a matter of local pride.

One interesting page shows six of the special stage sets used to introduce special features; several of which have already been reproduced in this department. We have just received a photograph of the latest—for "Polly of the Circus." This starts with an allegorical drop opening to a full stage set of the entracne to a tent with a ballyhoo in progress, the performers entering the tent as the picture projection starts, giving the touch of local color that harmonizes with the theme of the play.

British Stock Posters.

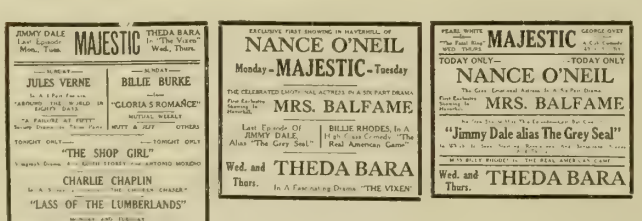
Stafford & Co., of Netherfield, England, send in a couple of their catalogues. The larger issue consists of 164 pages of examples of stock posters in various sizes, most of the pages showing four examples. The smaller catalogue gives the newer announcement posters. Stock stuff is useful only where it is not possible to get regular printing, or to add variety to the display, but it is handy when it is needed. The announcement posters are more often needed, these give a pictorial display to the house announcement. Time was when Hennegan and others got out these stock bills that would give a house announcement with a single local printing, but with the increase in true-to-the-film posters the matter dropped. We think that even now it would pay to offer at least a small list of stock printings that could be filled in with the program for a week or used where more than one title is employed. Stafford & Co. offer a very attractive line of work, and at prices that are low for war times.

Why Managers Are Scarce.

Here's a mighty interesting letter from one who signs himself merely "An Ad Man." The real jounce in the letter is the last paragraph. It means something. An underpaid manager is a mighty poor investment. If he is worth no more than he gets, he'll hurt the house. If he is worth more, he will be snapped up by some more alert management, and the house will be still more vitally hurt through contrast between his alert methods and the lethargy of his successor. His letter runs:

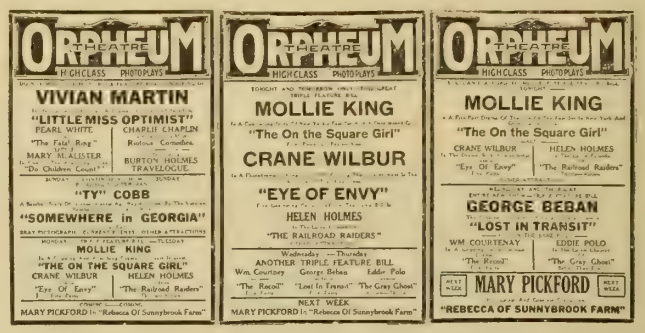
> The question has come up as to which of the various Haverhill (Mass.) theaters carry the most effective newspaper ads, and I am wondering if you will "arbitrate." The writer is responsible for the "ads" of one theater, but to prevent any consideration whatsoever for this theater, I will not mention which, but will await your opinion in the Moving Picture World.
>
> Now will you first decide which theater has the most effective "ad" and then open up your guns of criticism and show just how and where they could all be improved. A knock is more valuable than a boost where it is deserved, so don't spare anybody. If you think an "ad" is "great" say so, but if you think it is bad don't let us down easy with "it might be better," just say "Awful!" and slam us with the facts.
>
> I follow up your "ADVERTISING FOR EXHIBITORS" every week, and to me it is naturally the most interesting department in the entire book. Your article on the advertising of Maine exhibitors cracked a smile with me, because the one "ad" you said was good (36 inches, devoted to Mabel Taliaferro in "The Magdalene of the Hills") happened to be placed by the Boston exchange and not by the exhibitor.
>
> An interesting article for the World might be the answer to the question: "If an operator, working 3 hours a day, is worth $20 to $25 a week, why is a competent manager who plugs from 9 a. m. until 11 p. m., with responsibility for the success of the theater, worth but from $25 to $35?" A frank discussion of this might open the eyes of a great many owners as to the reason why it is "so damn hard to get a capable manager." Open up the question sometime in the World.

Three sheets of the Haverhill Evening Gazette accompany the letter. Five theaters advertise, the Colonial, Strand, Orpheum, Academy, and Majestic. The Academy is a combination house and so out of the running. It uses a good sized space, but does little with it. The Majestic uses two fives, but tries to tell too much. Except on Saturday



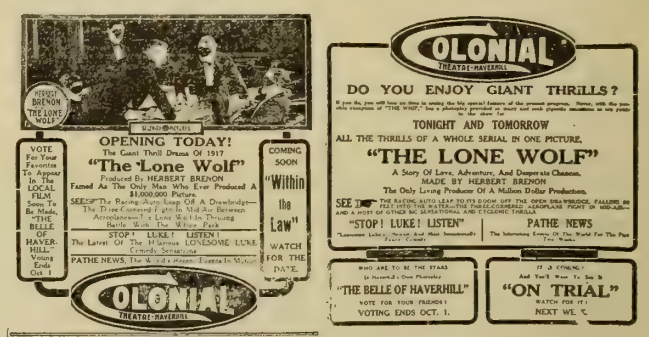
evenings, the space is two fours. From left to right the reproductions show the advertisements for Saturday, Monday and Tuesday. This advertising is all right if the house can count upon the fans for support, but this sort of advertising will not get other than the fans, and the primary use of newspapers is to get new patrons to add to your present clientele. In the three examples offered there is not one single line of appeal. Here are the plays. If you think you'll like them, come and see them. It is like a French menu card; it's all right if you know what it all means, but if you don't know, it has you guessing. The Monday advertisement is very poor. No star should ever be permitted to overshadow the theater and here as well the two names are so close together that they kill one another. Compare this layout with that on the right and note how a separation brings greater distinction to both lines. "Exclusive first showing" is a bit awkward, but not as bad as "First exclusive showing." "First showing," or "exclusive showing" would mean much more.

The Orpheum takes two sevens every day. Having the space, it can tell more about the bill, but you cannot tell much about twelve reels in that space, and the Orpheum does not even tell as much as it



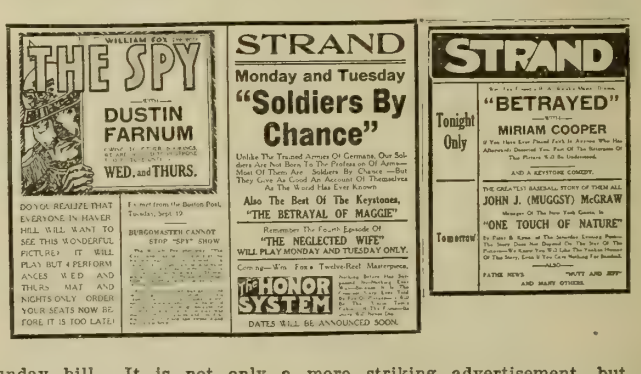
might. The apex of punch seems to be reached in "A five part drama of the life in the smart set in New York and other large cities." Beban gets much less than that for a story that offers many strong talking points. Here, as with the Majestic, the appeal is largely lacking.

The Colonial's Saturday advertising is largely for the Sunday vaudeville show. The examples shown are for Monday and Tuesday. That for Monday is the better in that it gets the eye quickly, but the argu-

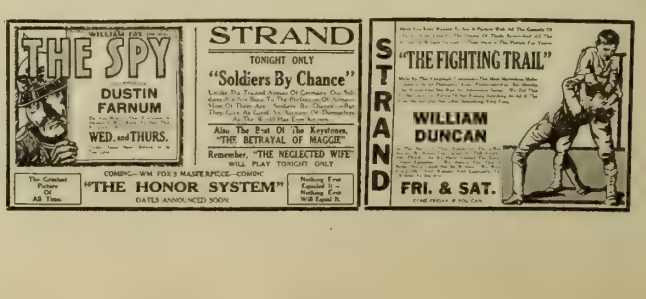

HERBERT BRENON THE LONE WOLF
OPENING TODAY!
"The Lone Wolf"
VOTE For Your Favorite To Appear In The LOCAL FILM Soon To Be Made, "THE BELLE OF HAVERHILL" Voting Ends Oct. 1
COMING SOON "Within the Law"
WATCH FOR THE DATE.
COLONIAL
TREMONT-HAVERHILL
DO YOU ENJOY GIANT THRILLS?
TONIGHT AND TOMORROW
"THE LONE WOLF"
"STOP! LUKE! LISTEN"
PATHE NEWS
"THE BELLE OF HAVERHILL"
VOTE FOR YOUR FRIENDS!
VOTING ENDS OCT. 1.
"ON TRIAL"
WATCH FOR IT!
NEXT WEEK

ment is better in the type display and the top line will get the eye almost as quickly as will the picture. Both displays are three sevens, well-balanced advertisments that do not try to tell too much. Here the use of a single feature makes it a feature and not a stable mate to another title. From a purely advertising point of view the use of two features is fatal. Each will kill the other as surely as two lines of black type glued together will spoil display. The reason is simple. Nothing can be greatest that has a companion. Compare the Orpheum advertising with the Colonial's and you will see that the latter can make twice as much noise about the bill because it can stick to a single feature.

In the first pair of advertisements for the Strand we get one four sevens and one two sixes from the Saturday issue. The smaller is for the bill Saturday and Sunday and runs at the bottom of the page with the larger at the top. This helps some, but it is not good practise to permit the coming feature to so largely overshadow the current offering. Here the Fox picture not alone dominates the Monday and Tuesday advertisement, but it is apt to injure the Saturday and



Sunday bill. It is not only a more striking advertisement, but it offers a stronger appeal, both in design and text. In its own box only the strong "Monday and Tuesday" saves the immediate bill from



extinction. That house advertisement should have made a stronger fight against the Exchange advertisement. They do make a better fight in the last example to be given; the advertising for Tuesday. One is a three fives and the other a four fives. The current bill might seem to get the little end here, again, but now it is the last day of showing and in an evening paper it is good policy to give the next day's bill a shade the best of it. This is because it may be too late to get the patron out for that night. He has his shoes off and his pipe lighted. Then is the time to prepare him not to take his shoes off the following evening.

Summing up, we think tha tthe Strand has the most aggressive and therefore probably the most profitable advertising. The Colonial stands a fair second with the other houses considerably behind. The general typographical display is good.

Handling Black and Whites.

Gordon F. (100%) Fullerton, of the Liberty and Coliseum, Seattle, sends in his layout of stuff for Hart in The Cold Deck, including their first experiment with a pictorial one sheet. We believe that this is the first house to print its own pictorial one-sheets. The full suit consists of the one sheet in red, white and black, a window card in white, black and grey, and two newspaper ads four colums wide, down the page. One advertisement uses the same drawing as the window card and the other the figure from the one-sheet. Mr. Fullerton explains that this was done to hook the newspaper work to the window display. The one-sheets are as good as those turned out by the producing companies and having the house name actually on the sheet instead of overprinted gives a certain suggestion of standing that cannot be had from the regular supply bills. Not many houses can afford to have their own printing done, because few houses use sufficient paper, but window cards and one-sheets are used lavishly by the Liberty and Coliseum, and probably the cost works out as the same or but little more than the regular printing. We reproduce a portion of the two bills to suggest the drawings used. That on the left is the same as is used for the window bill. Here the black of

the vest throws the guns into relief, but a mass of line and cross hatching robs the drawing of its strength. Printed on plate paper, it would show up better, but for advertising work the skillful use of mass is better than the employment of fine line. On the other hand the cut on the right is more or less a blotch. In striving to be striking, the artist has overdone. It is not merely that black and white masses are effective. They are effective only when skillfully handled. In the one-sheet the same figure is used, but with a mass of black shadow to the right, and the result is almost dirty looking. In both cases the presented guns which form the essence of the sketch do not show clearly. It is by no means as easy as it looks to get good black and whites in the mass. Their handling must be studied with care and they may not be used to advantage on any hit or miss system. We think the lettering for the house name is also weak. It is not easy to read. Of course most patrons will know without reading that this is the Coliseum advertisement, but even at that it pays to have the house name strongly and clearly lettered, and half-coloring will always be unique rather than useful.

Green and Gold.

Trade shows are worked in style on the other side. The card for the trade showing in London of Love or Justice, for example, is printed in green and gold on a mailing card, and tastefully printed, at that. On the address side is an appeal to "Cinema attendants" to please see that the house manager gets the card. The card is good for two admissions. There has been considerable improvement over here in the attitude of the Exchange toward the exhibitors in regard to trade showings, but we have not caught up with England yet.

From North China.

Evidently the Arcade, Tien-tsin, China, has opposition. It has been a long time since we heard from the Arcade, but the America Cinema sends in some well printed bills. They were running "Peg o' the Ring" in August and whooping it up big. The sheets are about 10 by 21 inches, and there is a special sheet for each day's performance. One bill offered the 13th and 14th episodes with a Gaumont, a Beauty and a Keystone and a war reel. The other gave the last installment, a Nestor, Piccadilly, Sterling, Gaumont, Vitagraph and Pathe. It advertises that Fairbanks and Pickford pictures will start in September. The bills are printed on the thin white paper that seems to be peculiar to China; not the Chinese rice straw paper, but evidently a wood pulp paper, thin, but tough. The press work is unusually clean, and the house uses a benday letter for a trade mark. The prices are announced in "big" and "small" money, evidently Mexican and United States currency. The scale reads

> We always show the very best in filmdom, but charge the lowest possible admission prices. First class 60 cents small money, second class 30 cents small money. One dollar big money buys two first class tickets or four second class tickets. If you give the ticket shroff one dollar big money he will give you one first class ticket and 60 cents change.

Bills are also printed on colored paper in Chinese characters for the native trade. Announcement is made that for the benefit of those who wish to retire early the program will commence at 8:30, two of the short subjects being repeated at the end of the program for those who want to come late and stay late; possibly this has reference to the daylight saving hours. The American is doing clean cut advertising.

A Poor Plan Book.

Evidently the editor of the Vitagraph plan book fails to read his own copy. One recent issue carries a story that is headed "Better, Cleaner Pictures Best Defense Against Censor Says Vita Missionary." And to help along, the same book and its accompanying bulletin offers such headings as "Torn letter saves wife in poison plot," "Cuts cards to see who will have his wife," "Husband shot, wife wins big race for land," "Girl traps slayer of millionaire; saves sweetheart from death chair," "Mayor defies crooked politician in shielding brother from murder charge," "Prosecutor refuses to sell honor as price of daughter's happiness," and similar vivid texts for stories intended to be sent out by the exhibitor to his local papers. We got into this censorship muss in the first place, not so much because of what the pictures were as because of the posters used to advertise them—stock paper filled with lust and murder—and this Vitagraph help (!) is leading back to the same paths. It is not what the stories are that gives the impression. It is their manner of exploitation. The reformer seldom goes to the theater; he does see the advertising. It should be possible to suggest the interest in the films without resorting to the methods of the police journals.

Cico Turns Critic.

The Cahill-Igoe Co., artistic parents of Cico Toodles, have just brought out the first issue of a unique idea. This is Screen Opinions, in which the unnamed critic (possibly Toodles himself) gives the cast and story of current features, offers "Our opinion," and where possible the opinions of the trade press. There follows a corking good program story of ten or twelve lines. Criticism is merely the opinion of one man, and of value only when that man's opinions are worth while. This critic seems to have good judgment and to view the plays from the general exhibitor's point of view. He avoids either excess, and does not try to make a reputation for humor at the expense of the play. As a book of criticism it is of value, but even were the criticisms not good the program extracts would make this a publication worth while. It is edited by Paul G. Smith, and is issued weekly and monthly, the latter being included as part of the weekly edition; a recapitulatoin of the weekly issues. The subscription price of $15 a year is rather steep, but if it keeps up to the standard of the first issue, we think it will be worth the price to those who seek compact information. There are two titles to the page, using a small type.

For the Opening.

The Grand Opera House, Estherville, Ia., recently opened, came out with 28 pages and a Hennegan cover for the opening, and F. H. Graff hustled so many advertisements that there was little room left for the program, but the division was well marked, though the program boxes were too full of large type to look as well as the advertisements. Evidently 32 pages took too much display type, and the printer had to use a face rather too large for the space. At that he did pretty well, though he announces "Valesok Buratt in Shee." A special program booklet for an opening is something more than a scheme to get money. It identifies the house with the town enterprises. For this reason alone it would pay to get out one, and Mr. Graff seems to have mobilized the town trade.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Ave., New York

Schiller Building, Chicago, Ill. Wright and Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

The Limited Market.

ONE editor recently wrote it was no longer any use looking over the submissions as the percentage of good stories has fallen lower than one per cent. of the whole and is now represented by a fraction. In a way he seems to be surprised that this should be so. His wonderment is astonishing, for he has largely helped to drive away those who are capable of writing good material and he should know that only the novices continue to submit. One woman who was rapidly gaining fame in photoplay gives him the answer when she recounts her experiences and winds up with:

> Do you blame me, after having sized up the situation, for turning my attention to magazine writing and submitting my stuff where I know that the editor has something besides manicured finger nails, a college education and an aversion to keeping late hours?

We cannot. No intelligent writer is going to waste time on a business where half a million dollars may be spent upon a studio for the production of stories; where the salary sheet may run into the tens of thousands of dollars weekly for actors to work in stories; where directors are paid several hundred dollars a week to produce stories and a few thousand dollars are spent weekly for properties and scenery for stories, and less than a thousand dollars is spent for material, revision writers and editors to get out these stories on which these thousands are spent. In dramatic work the author gets a royalty of from one to five per cent. of the gross receipts for the use of the play, the production cost possibly representing twenty to thirty per cent. of the takings, since the management gets a 50-50 or 60-40 split in photoplay it is seldom that the entire cost of the stories represents one per cent. of the expenses. In the last special issue of The Moving Picture World most of the contributors argued the value of the story and the necessity for getting the best, and yet some of those very writers would rend the heavens with their shrieks if they were asked to pay real money for a really good script, and many argue that it is not possible to buy them. It must be admitted that there are few stories going the rounds that are worth real money, but if the demand for good work existed in the business office and was not merely the lying yelp of the press agents, it would be no time at all before the stories would be had. Even our good friend Phil Lang seems bitten by the bug and warns the old timers that all they are good for now is to fix up the ideas of others. Some of the old timers were as good as Bechdoldt and Hornung, but they were run out of the game. They will be back some day and their work will show up some of those who at present declare that there are no good writers, but first we must have more good editors.

Not Libelous, But——.

Immediately following the last society murder a correspondent sent us the clipping of the crime and asked if a story based on this, but not too closely collowing the actual story, would render the inquirer liable for libel. This is a new angle. We replied that it would not be libelous, but that it would be supremely stupid, since so many others would use the same theme, including such staff men as might care for the idea. That is the main point. In these days of staff writers the free lance has not a chance with any news story that breaks. But it might be interesting to trace the chances of libel. Of course, if the true names were used there would be grounds for a suit, though not a libel suit. If the names of the chief actors and the scene of the crime should be paraphrased with the evident intention of evading legal action and yet with the clear intent to suggest the real names, an action might hold, but to use the main theme, but treated in a fashion so different as not directly to suggest the original, would be to avoid objection on legal grounds, whatever might be said for the good taste of such a proceeding.

Material.

"It seems to me," begins a letter, "that most of the stories have already been written, over and over again." So they have. Stories were stale in theme long years ago, but somehow they keep coming along. Albert Payson Terhune, in the Popular, turned up a new idea in his Syrian stories. The basis of these stories was not new, but he made the stories new through atmosphere: an atmosphere, by the way, singularly correct. A story in a recent Saturday Evening Post was the old story of political bribery, but Stewart Edward White gave it freshness by laying the scene in Zululand. This does not mean that a mere change in locale will freshen a theme—far from it. It is not the setting, but the newness of the point of view that makes a story. Hundreds of authors have written of the shrewd, scheming New England farmer. Few have gone below the comic paper type to exploit the real New England hospitality; a survival, perhaps, of their English ancestry. The bad man of the West is familiar in other than Billhart plays, but few have put, either on paper or on the screen, the true Westerner; not so picturesque, perhaps, but equally interesting and appealing. It is not so easy to write this style of material, but it opens up a new field, and one that will repay the real author or the writer who seeks to become a real author. Analysis of character and study of types as such will never become popular upon the screen, but it is possible to use character and type to give freshness to an ancient theme viewed from a new angle. The trouble is to get the angle. There is a great deal in getting the proper angle. We have two pictures of a summer camp. One was snapped from the road. It was made in a hurry, and it shows a partly dug well in the front, a horrid, gleaming scar upon the earth, and it accentuates a lack of shade. It is all rather bare and uninviting. The other plate shows the same building, but the lens cuts above the uncompleted well, and it shoots to get a background of trees, too far away to do any real good, and yet filling the sky line with picture instead of grey sky. It took about thirty seconds to snap the first picture. It required weeks of study to get the second picture. Moreover, there are other plates, no two of which suggest the same building, and yet they are all the same cottage viewed from different angles and in the most favorable light. Plotting is just like photography. It depends upon your point of view and the slant of your angle. Too many authors are like the modern kodaker as compared with the old-timer who used plates and studied his pictures on the ground glass before he shot the scene. They merely press the button and leave the rest to the developer of the studios. They see a plot as a kodak operator sees a picture. There it is. Click! On to the next. The ground glass man will walk all around a scene, and perhaps come back some other day when the light is more favorable, just as the intelligent plotter will look an idea over from every angle, and perhaps let it lie until he can see it in a more favorable light. The dearth of material is not due to the pre-consumption of ideas, but to the failure of the great body of writers to see old facts in new lights. Trade your mental kodak for an old style box, though, for that matter, you can get as good results from a kodak if you'll only use brains.

Lick Your Finish.

Be master of your climax and do not let it master you. In other words, hold your pace so that your story does not get going so strongly that you are unable to find a climax that is bigger than your middle action. This is an all too common fault of fiction and photoplay alike, The author gets engrossed in his story. He piles crises upon crisis until he reaches a point where it is impossible to go higher. He has reached the end of the rising action, and he must bring his story to a close, but he cannot conceive a climax superior to what has gone before, with the result that the falling action comes before the climax, and once the story starts to fall it drops with startling suddenness. Then comes the period of revision. The author knows his climax is weak, but the middle action is so strong and virile that he has not the heart to temper it. He sends the story out and perhaps sells on the strength of the middle work, but inevitably he must pay the price, for discouragement will follow the weak ending, and he will presently be marked as a writer whose work gives promise that it does not keep. It is better to cut down the middle action than to let the climax fail, even though the resultant story is not so strong as the original was up to a certain point. That "certain point" should be the climax and not something gone before.

Technique.

Because you sell synopses only, do not neglect a study of technique. A baker sells bread, but only because he knows how to make it. You must know how to write plays before you can write synopses that can be made into plays.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A standard and tested handbook for the experienced writer of picture plots as well as for the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By mail, postpaid, Three Dollars
Order from nearest office.

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.

Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Make 'Em Prove It.

Howard E. Hyson, Bridgeton, New Jersey, asks:

> The manufacturers of the Monarch moving picture machine claim that by the use of two outside revolving shutters instead of one the flicker is reduced one-half. Have you any knowledge as to the correctness of this claim? Do you know of any other machine having two revolving shutters? I am desirous of becoming an operator. What primary steps would you advise me to take in order to develop into an expert? What, in your opinion, would be a wise selection in a moving picture projector for a manager who strives for perfect screen results?

Flicker depends upon certain laws, which are well known and understood, and are due to the alternations of light and darkness on the screen, caused by the shutter blades cutting the light from the screen one, two or three times each time a picture is projected. I am not acquainted with the Monarch projector, but if it employs two outside shutter blades it is highly probable the blades set close together and revolve in opposite directions. This was the scheme used by the old Kinedrom projector. It has no advantage as against a single outside shutter if the latter be placed at the aereal image of the condenser and be trimmed to fit the local conditions, and but slight advantage in any event. Such advantage as it has under some circumstances has mainly to do with allowing of the utilization of a maximum amount of the available light. Under some conditions it would give a somewhat better balanced shutter and thus to some extent reduce flicker. But the broad statement that it "will reduce flicker by one-half" is absurd on the face of it. In a very large percentage of cases it would give little or no better results than the single blader, provided the operator understands the optical system of his projector and matches it up to meet local conditions. To fully explain this matter would require pages of space. It has to do with many things, including intermittent speed. If the Monarch is using the plan named (and I know of no other possible scheme of using two outside shutters advantageously) their claim is very much more extravagant than the facts will warrant. The Motiograph did, and the Victor Anamatograph does, use a two-blade inside shutter, the blades moving in opposite directions. There is considerable advantage in this plan as applied to inside shutters.

As to the plan to persue to become an "expert operator," there is no excellence without great labor. First you must acquire a good working knowledge of electrical action and appliances. I would advise you to purchase: (A) a copy of the Handbook, price four dollars, from the Moving Picture World; (B) Hawkin's Electrical Guide, first nine volumes, from the Theodore Audel Company, 72 Fifth Avenue, New York City. This will provide you with plenty of "book lore." You must then get a position and serve an apprenticeship in an operating room under a competent operator, studying the books meanwhile. There is no other way. Your apprenticeship *should* be one to two years, though few now serve that long. This department cannot advise as to relative merit of various apparatus for obvious reasons.

Far from Right.

Michigan wants information as follows:

> Am an interested reader of your magazine and would like a little information. For some time we have been wondering if the conditions were right for the production of pictures in our theater. Our screen is 6.5 by 8.8 feet, and the throw 45 feet. Distance from rear row of seats to screen is 40 feet, and from front seats to screen, eight feet. Is size of screen correct? Any information you may give will be thankfully received, as we desire to give our patrons the best picture possible.

Well, Neighbor Van Antwerp, you certainly have a diminutive proposition. I believe yours is the only house I know of claiming to be a regular theater and projecting an eight foot and a half picture. If you can get ten or fifteen feet added projection distance and an equal added depth of seating space I would by all means advise the enlarging of the picture to at least ten feet, and twelve would be better. This would, of course, call for more current, but the gain in general effect would more than justify the added expense thus incurred. Usually I have to fight excess in picture size. In fact, I cannot remember another case where I have been called upon to criticise a picture because it was too small.

If, however, you cannot get greater distance of projection and deeper seating space, then I would advise no change at all, except the removal of one row of seats. Eight feet is too close for the front row of seats to be to even an eight and a half footer. It is very hard on the eyes. But if you increase the throw and size of picture then you must move the front row back to at least fifteen feet from a ten-foot picture, and to eighteen from a twelve footer. You may go closer, but only at the expense of severe eye-strain to those occupying the front rows. To increase picture size much it will be necessary to increase distance of projection, because a larger picture at present distance would require a very short focal length projection lens, and such lenses are notoriously imperfect.

I would advise you to send four dollars to the Moving Picture World for a copy of the handbook (see advertisement at end of Projection Department) and study the various problems involved in matters such as these. If there are any other matters concerning which you desire advice we will be glad to serve you. We suggest the handbook because it is all there in concrete form.

Good Operating Room Floor.

This quill shover has for quite some time been seeking a really good substance for operating room floor. Cement all too often "dusts off" objectionably; also its necessary concrete foundation is often too heavy for the available supporting foundation. A recent letter asking for some flooring which could be applied over an old floor which was disintegrating into dust to a highly objectionable extent brought a reply that such a material might be found in certain cities in New York —probably. Investigation and correspondence has located the desired article in the shape of "Imperial Flooring." This substance is: (A) fireproof; (B) guaranteed not to "dust off" at all; (C) easy to the feet; (D) warm to the feet—that is to say, not objectionably cold in winter like cement is in a theater which is allowed to get cold over night; (E) it is to a slight degree flexible—sufficiently so that vibration of floor or even its moderate bending will not affect it; (F) it is sanitary; (G) it is light in weight—about the weight of wood; (H) it may be readily laid over, or, rather, on an old floor of any type, including wood; (I) the cost is moderate, considering its very long life, viz., twenty cents per square foot.

It may be had in seven colors, viz., red, buff, grey, brown, white, green and slate-blue. It comes in the form of a liquid and powder. The two are mixed according to directions and form a sort of plaster, which is spread on the floor and troweled down. This may be done by any one of ordinary intelligence, I think, though it would of course require a plasterer or cement man to make a first-class job. Taking everything into consideration the Imperial seems to fill the bill as an ideal operating room floor. The address of the manufacturer will be supplied those asking for same and enclosing a self-addressed post card or stamped envelope.

Tailor Operator.

C. B. Demer (won't swear to the name. That is as near as I can make out the signature), Lethbridge, Alberta, Canada, has discovered a tailor operator. He does not approve of the man's technique with tailor's tools and comments concerning same thusly:

> Found enclosed splice in a film received from the Famous Players' exchange, Calgary branch. (Huh! question: Do you inspect your films before sending them out, Mr. Calgary, Famous Players' Exchange Manager? Answer, by Mr. Manager: My gawd, yes!. We look 'em, every one, over with high-power microscopes. Dear me, yes! My, my, yes!). Evidently some operator is learning the high art of tailoring, though he has not yet, judging by results, advanced much beyond the lower courses of the foundation of learning. Although he took time to sew the ends together he did not follow his tracings closely, as you will note that the job is out of frame. I certainly would

not employ him to make me a suit. Best personal regards to yourself and best wishes to the department.

Yes, friend Demer, the job is not exactly a classic any way you take it. I imagine some improvident operator (or maybe friend manager was asked to get it and did not) ran out of cement and did the best he could in an emergency. But we will be filled with glee to hear the exchange manager's explanation as to how and why the film left the exchange in that condition! You may send in as many excuses as you wish, friend manager, because winter is coming on, coal is dear and every little bit helps in feeding the furnace.

Conditions in Brazil, South America.

Camilo Wixak, Sao Paulo, Brazil, writes interestingly and sets forth things which will doubtless prove interesting to North American operators in general. He says:

> This letter is to express some of my personal views with regard to matters pertaining to projection in this part of America, I myself being an operator in one of the theaters of Sao Paulo. My remarks apply particularly to that city, though they also apply to Brazil in general. Having noticed in the Cine Mundial (Spanish edition of Moving Picture World) an article titled "Bad Light," I would say that, according to my view, the quality of light does not depend so much on the size of the screen as on the skill of the operator. In Sao Paulo the poor light is due, first, to lack of skill on the part of the operator, and next to the excessive number of film shown per show. As a rule every program contains 20, 23, 25 and up to as many as 30 films for a single performance. (I can imagine the excitement among operators as they read this. But it is not quite as bad as it appears, as you will see later on, editor), and the operator is compelled to run this program in three hours and a half. The speed of projection often reaches over 130 feet of film per minute. The excessive speed not only injures the projection itself, but also the action of the actors in the play, as the high speed at which they are projected on the screen causes confusion, and the audience cannot appreciate the art and ingenuity of the artists. In fact, it may be safely said that the projection of films in Sao Paulo is an offence to the art.
>
> Sao Paulo is a progressive city, with forty-six moving picture theaters now operating, but most of them are managed with the greatest negligence. Films are not exhibited as they come from the manufacturer, as the impressario or manager of the theater cuts each film into small parts, each lasting not more than five minutes. This utterly ruins the play, as no regard is paid to the continuity or development of the plot. Usually an original film of about five parts becomes ten small parts when friend manager gets through with it.
>
> What I have said is not all that could be told of the art (?) of projection in Brazil. Managers and others interested pay no attention at all to projection or to the care of film. After a new film has been exhibited in a few houses its condition becomes very, very bad. The perforations are strained out of shape, the film smeared with oil and dirt, besides being crumbled in almost its entire length. Films are trusted to any chap who may chance to call himself an operator, no matter if he never before had his hand on a projection machine. This is very largely due to the fact that managers, as a rule, do not themselves know anything about the business and do not realize the damage done through such procedure. But after all the operator is not to be much blamed for the state of affairs, because managers do not understand the responsibility attached to operating and the possibilities of perfect projection. It is enough to say that the average operator receives one dollar per night. This explains why we find little but incompetency in the operating rooms of Brazil.

It really seems incredible that there can be such a general mismanagement of theaters in Brazil as this letter sets forth. However, I do not care to comment. That will be reserved for the Projection Department of Cine Mundial, of which I am also editor. I have merely printed the letter here in order that you may see what conditions are in that far-away country. Our good friends of Brazil will do well to wake up and come to a realization of the splendid possibilities of the modern photoplay. 130 feet per minute certainly is some speed.

Not the Inventor.

I. B. Parker, Galveston, Texas, enters the following kicklet:

> In the account of your trip through Texas, May 26 issue, you say that H. Snow, operator Chrystal No. 1, Galveston, Texas, is the inventor of a first run film lubricator you saw there. This is an error. I invented and patented this device February 29, 1916. I sold one of them to Mr. Snow. Please correct this error. Am very desirous of obtaining copy of World in which you described the device in question.

Very likely the fault is mine, friend Parker. Quite possibly friend Snow showed me the device and I assumed he was its inventor. I cannot say at this late date. The lubricator was never described in the department, and I do not now even remember what it was like. You should have sent the description in when you received your patent papers. Not too late now, though, provided you intend to do anything toward its marketing. I may have said I would describe it, with the best intentions in the world, but things happened pretty fast for the months following and the whole matter slipped a cog in memory's machinery; also Snow may have promised, agreed and swore to send in the description and then gone and went and didn't do it. I don't know.

Told the Facts.

A. D. Hotaling, formerly of De Land, Florida, who has resigned to take charge of projection in a new house soon to be opened in another city, writes:

> With regard to L. D. Lumpkin's letter in answer to my own, published August 18th issue, the same being with reference to condition of Vitagraph films. It seems Lumpkin insinuates that I deal in falsehoods. Permit me to say right at this point that I don't care a badly worn, bent and otherwise decrepit brass gallus button what Lumpkin may think or not think or say or not say in this matter. I merely stated the facts when I said the films were received by me in the condition set forth. Furthermore, I cannot comply with his desire to examine the film faults for the very simple but adequate reason that they have been destroyed. They were neither inspiring (unless to profanity) or decorative, thus I did not retain them. I did not send in the letter in question to start a controversy between brother operators, but to give the thing publicity and thus try to help in protecting other operators from similar outrage. I do not dispute Lumpkin in the least when he says Vitagraph films he has received from the exchange in question have been in good condition, though personally I have found it very decidedly otherwise. I think the operator has plenty to do in doing justice to the productions of today without having films arrive with splices hanging by a quarter of an inch, sprockets out on both sides, immediately following an unevenly made splice; misframes and with splices often clear in two. Your suggestion for keeping tabs on film, while it involves a little more trouble for the time being, should, provided it meets with active co-operation from all (not some) operators, soon locate the trouble, which could then be readily eliminated. I certainly appreciate the interest you have taken in the matter; also that of the gentleman from New Hampshire.

I believe there is no good reason to suspect brother Hotaling told anything but the exact truth in his former communication. That Lumpkin did not find the same condition is no proof to the contrary. It is very necessary that such matters receive publicity. If every exchange had a manager there would be no complaints of film being in bad mechanical condition. Unfortunately, however, many exchanges have mismanagers. Sorry to have to say this, but the truth is the truth. No exchange manager will send out film in any other than good mechanical condition, at least without warning the operator and offering to pay him for inspection and repair if the trouble happens often. Only exchange mismanagers do such things.

From the Architect's Point of View.

A certain architect of Boston, Mass., the general excellence of whose work I at one time praised and at the same time criticised his location of the operating room, promptly took the matter up with me and we have had some correspondence. His last letter reads as follows:

> I believe that, if you and I got together, we might be able to develop some solution of the difficulties in projection which you mention. I am quite aware of the optical difficulties. Both the owners of the theater in question and myself knew there was going to be distortion in the picture with the booth way at the top of the balcony. The angle of the throw is, however, considerably less there than it is in either of their houses in Boston, which is, perhaps, not a degree of merit but rather of imperfection. In connection with the study of this theater three different methods of overcoming this difficulty were taken into consideration, besides one or two others that could not be considered on account of the number of seats affected. You know, of course, that if the balcony were raised enough to put the booth underneath and allow the light ray to pass out from under the front edge, the booth could be placed practically opposite the screen, but would mean that twelve or fifteen steps would be added to the distance necessary to go up to the balcony, and that this same height would be added to the walls of the building. Owners feel that they can get by with somewhat distorted pictures, and will not consider any such inconveniences or expense. I suggested to one of the manufacturers of motion picture machines two schemes for projection apparatus that would, in themselves, take care of the situation. One of these schemes was to locate the apparatus under the balcony and to project the light through a tube, periscope fashion, without diverging rays until the front of the balcony was reached, at which place the dispersion should take place. According to Professor Sabine, of Harvard College, my suggestion revealed a considerable ignorance of optical laws. The other was actually experimented with, but I have heard nothing about it lately. It was to so devise the apparatus itself that, just as in a swing-back camera, the film could be kept parallel to the screen upon which the picture is projected. Both Sabine and the gentlemen who were to experiment with the idea failed to show any reason why it could not be done. But, in any event, it seems to me the solution of this problem is hardly up to the architect.
>
> I have tried a scheme for cutting back a slot in the front of the balcony deep enough and wide enough to permit the rays from an ordinary projection apparatus to reach the screen without raising the balcony. This would not only be extremely ugly, but would cut out some of the best seats in the house. For every reason, except for the picture, the booth in New Bedford seems to me to be ideally located. It is out of the way of the public, easy to ventilate and in case of fire therein the people in the theater would hardly know anything about it. As far as I can see this must remain the natural and normal place of the booth location. It must be true that the angle of projection, in this case, is equaled or exceeded in nine-tenths

of the large motion picture theaters. Under these circumstances it would seem to be the natural course of events for the manufacturers of this apparatus to adapt their machines to prevailing conditions. In your letter you speak with great definiteness of the location which you would choose. I wonder if you can tell me of any places where I can see such installations? I am only too glad to take advantage of every opportunity to learn about the best that can be done in such theaters, as the New Bedford house has persuaded a considerable number of people that I am the man who they can best have to do their next theaters.

Well, friend architect, right in the beginning I want to ask you this: What is the motion picture theater for? Is it not built and designed wholly and entirely for the purpose of displaying motion pictures on the screen to the best possible advantage? Moreover, is it not a fact that it is unfair to the producer who has put many thousands of dollars into a photoplay to project it under conditions which make distortion inevitable? Is it not unfair to the artists and to the director whose reputations depend upon the excellence of the result on the screen to do this thing when it can be avoided, even though at the expense of a number of seats or a slight marring of the symmetry of the design?

Yes, my dear sir, it is up to the architect, because whereas by the swing-back it is entirely possible to correct the focus, it is not possible to correct the distortion. Distortion is due to the fact that the light ray spreads as it travels, and with the lens above the center of the screen it is farther from the lens to the bottom of the screen than it is from the lens to the top of the screen. Yes, your scheme of projecting through a tube, periscope fashion, does not inspire one with a large degree of admiration for your proficiency in the matter of optics. However, since optics is a study within itself, you cannot, as an architect, be so very much blamed for that. You ask for examples of properly placed operating rooms. All right. Go to the Crescent theater, Flatbush avenue near Fulton street, Brooklyn. This is one of the prettiest theaters in Brooklyn, and the operating room is located on the main auditorium floor. Yes, it displaces, I presume, as many as twenty seats, though the number may be less, but it is by no means unsightly, and they get a perfect picture on the screen. I could but smile at your remark that "for every reason, except for the picture, the operating room in the Olympia seems to be ideally located." I don't think I need comment on that, except to say that whereas ventilation, etc., are extremely important, after all, old man, the picture is the thing. That is what the operating room is there for—to project a picture—and a perfect picture at that. Even in vaudeville houses, I take the position that it is distinctly unfair to the producer of a $50,000 photoplay to so place the operating room that justice cannot be done to the picture. You are quite right in saying that in the houses named it is a degree of imperfection, not a degree of merit, though barring this one feature, I repeat the house in question is absolutely the best planned and best equipped I have ever looked at.

In closing let me say that this department is open to architects who desire to discuss this matter. It is not up to the machine manufacturer because it is not a question of machen design, but of machine location.

Use Kalsomine.

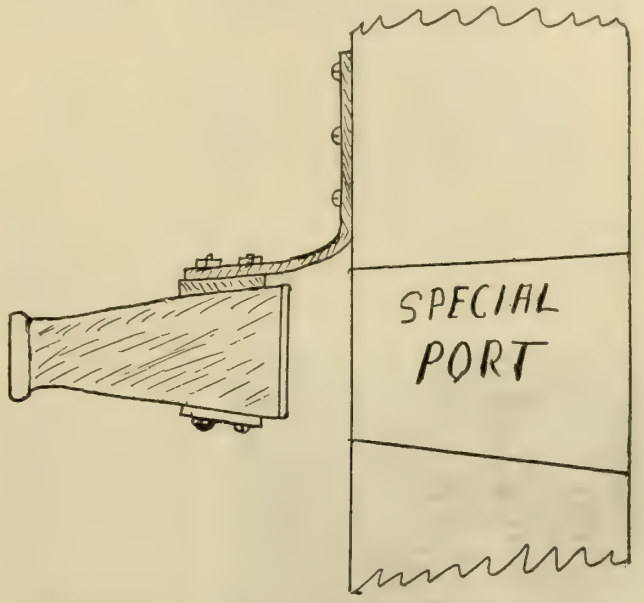
L. N. Savage, Rockport, Indiana, desires information concerning a screen coating. He sets his troubles forth as follows:

> In making alterations in our theater we find it necessary to paint our screen on the wall. We have therefore finished our wall with a smooth surface and now desire information as to what coating to use to get best results. We believe there is a paint made by screen manufacturers which would meet our requirements, but do not know where to secure the name of its vendor, other than through you. Will you kindly offer such suggestions as you think will be of benefit?

In the first place, it is hardly possible that it is "necessary" to use the wall, since a metallic surface screen could be stretched thereon without occupying a depth of more than two or three inches. However, if you propose using a wall, I would advise one of two things, viz.: (A) Coat the wall with one of the patent white kalsomines, which may be procured at any paint store. They come in powder form in paper packages. Better have a painter apply it, but if you employ a painter make him bring the kalsomine on the premises in the original package and mix it in your presence; this because painters can mix a cheap imitation, and usually do have it in the shop already mixed. It is not nearly as good for the purpose. It is well to add just a little ultramarine blue to the kalsomine as it comes, though not much. Just make it a very pale blue in the bucket and it will dry out dead white. (B) Get a good grade of white lead and zinc white, and mix them half and half, using one-third boiled linseed oil and two-thirds turpentine. Add sufficient ultramarine blue to give the paint a very faint bluish tint when in the pot. If you use paint, first give the wall a coat of good, strong glue size or, better still, a coat of thin shellac. If kalsomine is used the size is not necessary, though a shellac coat is a wonderful help in getting an even, unclouded screen. Its drawback is that sometimes the kalsomine evinces a disposition to "crawl" on the shellac, i. e., gather in globules and leave little openings. But, anyhow, you had better have a painter do the job. Either the kalsomine or paint will give you a dead white screen. Now some object to this as giving a too-chalky effect to the picture. I have never agreed with this, but, after all, it is largely a matter for individual taste, and if you desire a softening of the light you can get it by installing amberlux ray filters. In fact, I recommend that you use them. They give a slight softening of light tone, without appreciable loss of brilliancy. You can secure one of the screen paints you mention from the United Theater Corporation, see their advertisement for address of office nearest to you. Be sure to border your screen with black and make the border at least two feet, if you can, allowing the picture to extend over on the black an inch or two. I would strongly recommend to your notice pages 166 to 192 of the handbook for managers and operators (see advertisement at end of department). Better make yourself an advance Christmas present of one.

Why Not?

In looking over some old department drawings, from which cuts have been made, I ran across something which gave me an idea. As you know, I have always advocated the use of opera glasses by the operator, for sharply focusing his picture, especially where the throw is a long one. The principal drawback to the plan is, however, that



it is a lot of bother for the operator to be continually picking up a glass, directing it at the screen and focusing the same. For this reason even operators who have good opera glasses do not use them nearly as often as they should. Well, why not cut a small opening in the operating room wall, in convenient position, and install the glasses permanently in place, held by a suitable bracket, so that they are constantly focused on the screen. Or the bracket could easily be made to hold the glasses before the regular observation port, either at top or bottom. Such a plan, using a glass for each projector, would be ideal. It would only involve a little labor in the mounting and an extra glass, if two were used.

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Chicago News Letter

By JAS. S. McQUADE

Conquest Pictures Ably Represented

Mrs. E. Richey Dessez, Who Has Made a Thorough Study of Them and Moving Pictures Generally, is Much Encouraged Over the Growing Demand for the Conquest Type.

IN GEORGE KLEINE'S executive offices the other day I had the pleasure of meeting Mrs. Elizabeth Richey Dessez, who has charge of the community service department of the Edison Conquest pictures, which are now being released through the George Kleine System. Mrs. Dessez does all the press work for the Edison releases, in addition to propaganda work and publicity for the Conquest product. And so when the latter was added to pictures bearing the Perfection brand it was found that work could be done to greater advantage from the executive offices in Chicago than by working from the branch office of the George Kleine System in New York.

Mrs. E. Richey Dessez.

In the conversation that followed I learned that Mrs. Dessez became first interested in moving pictures because of her children. She knew that they, like all other children, would be smitten with the craze for screen plays, and so she determined to learn all she possibly could about them.

Her first knowledge of pictures was gained by studying not only the pictures, but the people who went to see them, and thus she learned to confirm her own judgment by observing other spectators and the effect of certain pictures on them. In brief, Mrs. Dessez made such a thorough study of moving pictures and their influences that she determined to become connected with the business in a capacity that would enable her to put her knowledge to good service. The Edison Conquest pictures came out, and with them Mrs. Dessez found her opportunity.

It is almost unnecessary to state that Conquest pictures furnish entertainment for the entire family, from the youngest grandson to his octogenarian grandfather, or that diversity, cleanliness, fine photography, direction and acting mark every program. With Conquest pictures Mrs. Dessez has been able to combat successfully the suggestion made by some reformers who hold that the only way to save children from certain films is to keep them away from moving-picture theaters.

"Let them go and see pictures that have been constructed and planned for them, and there you will find the real solution," said Mrs. Dessez. And she has proved it again and again.

Mrs. Dessez has visited most of the eastern cities in connection with her community service department, interviewing editors, clubwomen, educators and others. She is greatly encouraged over the growth in the demand for pictures portraying the happy, healthy side of life, to the gradual displacement of those which deal with the sordid and unhealthy phases. Indeed, she is impressed that the constantly increasing demand for Conquest pictures is convincing proof of the ultimate success of pictures of this type.

"The Conquest pictures have this advantage," said Mrs. Dessez. "They can go any place any time they are called for.

"To illustrate, we feel that the solution of the moving picture problem rests on the theater. But when the exhibitor fails to make the Conquest pictures a success, or doesn't have room for them because his bookings are filled up, they are rented to schools, churches and other institutions—the underlying purpose being not to work **against** the exhibitor, but **for** him."

Mrs. Dessez feels that in creating a demand for this kind of pictures in churches and schools the exhibitor will be benefited in the long run, as he gets new patrons.

I was next told by Mrs. Dessez that the Milwaukee board of education had just booked the entire series of twelve programs, of seven reels each, for their Saturday matinees, each series having been regrouped in programs of five reels each, instead of seven, by the members of the board.

I next learned that in Cleveland there is a very active woman's moving picture organization called the Cinema Club, and that there the Conquest pictures are making fine headway The same can be said of Kansas City, Mo., and of Buffalo.

Mrs. Dessez has not yet had the time to take up the work in Chicago, where she expects to find hearty co-operation, as her entire time since her arrival (about two months ago) has been taken up by the work in her department of the George Kleine System.

Mrs. Dessez left for Pittsburgh on Friday, November 9, to do special publicity work for the revised and elaborated edition of George Kleine's "Quo Vadis," which will be shown there shortly. She will remain there about a week or ten days, but will not confine her work wholly to "Quo Vadis," as she intends visiting and endeavoring to interest several social workers and educators in Conquest pictures. She will also see exhibitors in this connection.

Essanay's "Four-Minute" Men

Taylor Holmes and Jack Gardiner Are Popular Advocates of Food Conservation in Chicago Picture Theaters.

Taylor Holmes, Essanay's popular comedy star in Perfection Pictures, is making a great hit as a "four-minute" speaker in Chicago, both in dramatic and picture houses. He is a valuable assistant to George K. Spoor, chairman for Illinois of the Motion Picture Bureau of Food Administration, who is at present co-operating with State Food Administrator Harry A. Wheeler in a strong campaign in Chicago and throughout the state on food conservation.

Mr. Holmes has already covered most of the leading picture theaters on the North Side, and his short talks on the conservation of food are listened to attentively. He sometimes tells his audience that while it is impossible for him to go out and fight for the flag, as he has a wife and three children to support, he is trying to hold up his end by serving as a "four-minute" man and by subscribing for $25,000 worth of Liberty Bonds.

Mr. Holmes visits theaters only to which he is assigned by the "four-minute" men committee, and to prevent the charge of commercializing his visits, as an advertisement either for himself or the Essanay Company, the managers of the theaters remain ignorant of his coming until he arrives. This plan, of course, prevents any attempt to advertise his presence at any theater beforehand.

Jack Gardiner, another of Essanay's stars in Perfection Pictures, is also a "four-minute" man in the Chicago campaign, and he has successfully visited many Chicago picture theaters, chiefly on the South Side. Mr. Gardiner has subscribed for Liberty Bonds to the amount of $20,000. The

Essanay studio's holdings of Liberty Bonds foots up a total of $150,000.

A banquet was held at the Edgewater Country Club under the auspices of the United States Food Administration and the "four-minute" men Friday evening, November 9, when Mr. Holmes and Mr. Gardiner appeared in special vaudeville sketches.

Chicago Motion Picture Club Meets in Hotel La Salle.

The Motion Picture Club of this city held a meeting at a luncheon in the Hotel La Salle Wednesday, November 7. About thirty-five members were present, prominent among them being John R. Freuler, president of Mutual, and S. M. Fields, vice-president.

Daniel J. Chapin, revenue agent in charge of the Chicago district, and Robert W. Blair, revenue agent on accounts, from Washington, D. C., delivered addresses with reference to the reel tax on film and the war admission tax on theaters, giving the interpretation of the law in different phases as it applies to the manufacturer of raw film, the producer of pictures and the exhibitor. They explained that it was the intention of the law in the matter of the tax on positive films that the producer of the picture, or the importer, should pay the tax.

The meetings of the Motion Picture Club are interesting and entertaining, as well as of an instructive character. There will always be an interesting speaker present to deliver an address on some pertinent subject. At the previous meeting Sergeant Harold Brown, of the Canadian Expeditionary forces, spoke on war conditions and his experiences in and out of the trenches.

Chicago Film Brevities.

Arthur E. Curtis, who has been managing-editor of Motography since March, 1916, resigned that position recently to engage in the distribution of educational films to schools, clubs, churches, etc. Educational films have been a hobby with Mr. Curtis ever since he became connected with the film business, and with his heart in the work he has faith that he will be able to establish connections that will repay him for his time and labor. We wish him all success, but he has a hard row to hoe. Blaine McGrath, formerly on the editorial staff of the Chicago Examiner, has succeeded Mr. Curtis on Motography.

* * *

J. S. Woody, manager of Triangle's Chicago office, reports extensive bookings throughout the city and adjacent territory of "Who Leads the National Army?" This picture, which is of one-reel length, has been widely booked by exhibitors in Chicago, including Nate and Max Ascher, who control a circuit of fourteen theaters; Lubliner & Trinz, who own a circuit of eight theaters, and Jones, Linick & Schaefer, who own the Orpheum. The subject is distributed gratis by the Triangle Corporation.

* * *

George Lewis Roberts, formerly connected with the office staff of the American Film Company in Chicago, and now of the United States Aviation Corps, paid a visit to his numerous friends in North Edgewater last week. Mr. Roberts is now ready to go to France any time he may be called.

* * *

M. S. Johnson, former owner of the Ideal Theater, Crawford avenue and Jackson Boulevard, this city, and also a member of the executive board of Chicago Local, M. P. E. L. of A., has been appointed city salesman and representative of the Laemmle Film Service in Chicago.

* * *

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, was recently appointed a member of the advisory board of the American Cinema Commission, which organization arranges for the circulation of moving pictures in Russia, France and Italy, showing the vast efforts now being made by the United States in war preparations.

* * *

"The Little Princess" (Artcraft), with Mary Pickford in the titular role, began a week's run at the Ziegfeld Sunday, November 11. This picture was produced under the direction of Marshall Neilan.

* * *

Appeal board, District No. 2, this city, on Monday, November 5, affirmed the finding made by Local Board No. 55 some time ago in exempting Bryant Washburn from military service. The appeal was taken by the Government on representations made to the Department of Justice. The Government was represented by Morton Cressy, who represents the provost marshal in Chicago. It was admitted that Mr. Washburn has a wife and child depending upon him, and that under the rules nothing could be done except to affirm the finding of the trial board and exempt him. About twenty other cases of appeal came before the board, and in every case the same ruling was followed where the claimant had dependents.

* * *

At an address delivered before the Irish Fellowship Club in the Hotel Sherman Saturday, November 3, Major Funkhouser placed moving pictures and cabarets in the same class. He stated that next to the cabarets moving pictures are one of the greatest agencies for immorality in Chicago. In the course of his remarks he also pointed out that his enemies have accused him of being anti-Catholic and anti-Jewish, but when it was found out that he had a Catholic son-in-law and that he had stopped three pictures caricaturing Jews the charges were called off. "Lately I have been accused of being pro-German," he said, "and an appeal to that effect was filed in the federal courts." This charge was answered, he said, by producing documentary evidence of his American ancestors, which dates back to the year 1700, and which shows that his ancestors in America have been stoutly patriotic, having fought in every war in the United States since the year mentioned. He also informed his audience that he himself had been in the military service of this country since he was seventeen years old, and that he is still major of the quartermaster's corps, Illinois National Guard, and is subject to call for federal service. Major Funkhouser served with honor in the Spanish war, 1898, for which the Government presented him service medals.

* * *

Chicago exhibitors have been highly complimented by the city press for their patriotism in immediately agreeing to meet the request of the woman's committee of the Council of National Defense to run slides in their theaters, calling the attention of women to the fact that the time has come for them to register. These slides are attractive and have been made from posters designed by the students of the Art Institute.

* * *

Mrs. Carl Mueller, wife of the owner of the Elite theater, Waukegan, has devised a novel method of showing how children may see a moving picture show and at the same time help feed the poor. Two potatoes, two carrots, or two of any kind of fruit or vegetable were accepted as admission to the Elite one day last week, the produce to be given to the poor on Thanksgiving.

* * *

Hiram Abrams, president of Paramount, who has conversed with thousands of exhibitors throughout the country during a special tour made for that purpose, spent a few hours in the city, Wednesday, Nov. 7. He was accompanied by B. P. Schulberg, general manager of Paramount. In an interview by Kitty Kelly, of the Examiner, Mr. Abrams took exception to the attitude of the daily press toward moving picture theaters which have recently raised the admission from 10 to 15 cents, and including in the raise the war admission tax.

He declared that for a long time the photoplay has steadily been increasing in cost of production, and consequently in rental rates; that the exhibitor has borne this without increasing his admissions; that an increase would soon have been necessary without the tax, and that in such instance the exhibitor would have received all of the raise, whereas now he receives only three cents of it, and that on the Pacific Coast no pictures are shown for less than 15 cents. He reiterated his theme that the photoplay is the most expensive means for the least expense in enjoyment in the world.

* * *

C. A. Ziebarth, for seven years the popular superintendent of the American Film Company's plant in North Edgewater, this city, will sever his connections with that company on Nov. 24. As shown in another article elsewhere in this issue, Mr. Ziebarth has been appointed production manager of the reorganized Bell & Howell Company. His new position, Mr. Ziebarth believes, will give him wider scope in his chosen field. During his stay at the American plant Mr. Ziebarth installed a time and temperature developing system, the American being the only plant in this country, so far as known, which uses this system exclusively. He also devised several valuable machines and devices for use in his developing system, among them being a timing device and a film test machine.

* * *

P. A. Powers, treasurer of the Universal Film Manufacturing Co., arrived in the city Thursday, Nov. 8.

* * *

The meeting of Chicago Local, M. P. E. L. of A., held Friday, Nov. 2, was recessed until the following Friday, Nov. 9. Particulars of the meetings will be given in my next letter.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Los Angeles Threatened With Censorship

Exhibitors and Exchangemen Protest Against Proposed Ordinance—Exchangemen-Exhibitors Call on Mayor.

AS mentioned in this department last week Los Angeles exhibitors are again threatened with an obnoxious censorship ordinance similar to that adopted and abandoned a year ago. The provisions of this new ordinance would enforce censorship of all picture productions, prohibiting theaters from showing pictures here without a written permit from an official inspector. A fee of $2 is suggested for each permit.

The censors would eliminate all reference to crime in its commission, forbidding depiction of murders, robberies or assaults. Portrayal of forms of suffering is included in the proposed ordinance, which takes in also all features of "immorality," the city censor being authorized to pass judgment upon the moral worth of each production. The ordinance would allow appeal from the judgment of the censor, but giving the commission full power to pass upon final action. A film censor would be appointed at a salary of $2,100 a year.

Exhibitors, exchangemen and producers are of course up in arms against such an ordinance and are using every effort to prevent it being passed. That determined opposition will be made was revealed in a poll of the council. Six of the councilmen declared they favored the present system of police regulation of films shown here. Two members said they were in favor of regulation of films and some sort of censorship. One member, Criswell, was absent. The six who said they were either outright opposed to appointment of a censor or wer in favor of the present system were Councilmen Conrad, Farmer, Mallard, Olsen, Reeves, and President Conwell. The two in favor of censorship were Cleaveland and Conway.

The appointment of a film censor will be opposed by many of the local commercial organizations. The Chamber of Commerce, Merchants and Manufacturers' Association, Realty Board and other organizations closely identified with the business and civic life in this city have expressed themselves as strongly opposed to a reversion to censorship or any system of harassing the big industry.

A meeting was held at the Paramount offices. Ten prominent exchangemen were present and a committee composed of Myron Lewis, manager of the Paramount Exchange, and Harry Hicks of the Select, was appointed to take up the matter with the Mayor and the City Prosecutor's Department. Several delegations of exhibitors have called this week on Mayor Woodman. A mass meeting of exhibitors and exchangemen will probably be held shortly.

The daily papers have given considerable space to the censorship question, and the Los Angeles Examiner, which valiantly supported the industry last year, has taken strong ground against the proposed ordinance.

Chaplin Breaks Ground for New Studio

Without Frills the Comedian and His Company Start Work on His Big New Hollywood Plant.

CHARLIE CHAPLIN formally started the construction of his motion picture plant last week, when without ceremony and in the presence of a few members of his company he plunged a shovel into the earth of his $30,000 plot of ground in the heart of the beautiful Hollywood district, and later watched a gang of workmen go at things.

Sidney Chaplin, the comedian's brother, also distinguished himself by swinging a pickaxe for several minutes after his brother carted away the initial slice of earth, and then the members of the company took a hand in shoveling the excavation to a greater depth.

There were no speeches, fireworks or brass bands. Everything was done in a very quiet manner, without a barbecue and usual handshaking. A few of the nearby neighbors knew something was happening, but the community as a whole was ignorant of the proceedings.

Within four weeks the one-time estate of towering pepper trees, stately palms, abundance of flowers and unending groves will have taken on a different appearance. It will be even more beautiful than it was to the gazing throng of tourists.

From every outward appearance there will stand a quaint

Charlie Chaplin and His Brother Syd Breaking Ground for the Comedian's Half-Million-Dollar Hollywood Studio.

English village. The architecture of the new Chaplin plant is an innovation in motion picture studio construction, modeled after the suggestions of Chaplin himself.

The site purchased by Chaplin occupies five acres of choice land. It is bounded on three sides by De Longpre and La Brea avenues and Sunset Boulevard. It is more than a mile outside of the studio section and a quarter of a mile distant from any car lines. The section has always been purely residential.

On the site and fronting on the boulevard is the McClelan mansion. Hidden behind a mass of giant palms this gem of Colonial architecture is just visible to passers-by. A tremendous lawn comes down to the sidewalk line, and on either side of the approach flowers of every variety are in evidence. This part of the acreage will not be touched for studio purposes, but will be beautified to even greater degree, and used as the Chaplin house.

There will be no factory appearance in any way. The buildings facing the street will be of old English architecture, adding a quaint and welcome touch to this exclusive section.

Chaplin plans to spend more than a half million dollars improving the property. Everything used in the construction work and all of the equipment will be the very best obtainable, and no expense will be spared in putting in innovations unique in studio construction.

The entire plant will not be completed for at least two months, but there will be enough completed within the next three weeks so as to enable the star to start on his initial production for the First National Exhibitors' Circuit.

Death of Mrs. Desmond.

Mrs. William Desmond, wife of the Triangle star, and sister of Nance O'Neil, died recently at the Desmond home in Hollywood, Cal., after a period of invalidity lasting several years. Mr. Desmond has just returned to Culver City from Santa Barbara, where the funeral was held.

Mrs. Desmond was an actress before her marriage about twelve years ago, and was well-known both as a brilliant woman and a talented stage favorite. She made her stage debut at the old California theater, in San Francisco, her native city, and subsequently played leading roles in "Blue Jeans," "The Ruby" and "Sporting Life."

She met her husband while they were playing in Ella Wheeler Wilcox's play, "Mizpah," at the Burbank theater in Los Angeles several years ago. When Desmond went to Australia, she accompanied him, and it was at the time of his stage debut there that she was injured by falling down a flight of marble steps. At first it was thought that one of her limbs would have to be amputated to prevent blood poisoning.

About three weeks ago she suffered a nervous breakdown brought on by the discouragement which met her efforts to regain health, and friends say that a growing despondency probably hastened her death.

Big Benefit for Defense League.

Sixteen stellar attractions have been indefinitely promised for the all-star vaudeville program to be given at Clune's Auditorium Sunday afternoon, December 11, for the benefit of the National Defense League, and four more features are assured, it was announced this week by Charlie Murray, master of ceremonies. Among the entertainers will be some of the world's best known screen and stage artists. The National Defense league is campaigning for a membership of 50,000 in Southern California. The purpose of the organization is to work for and legislate military training in the public schools of the nation. Society is taking special interest in the program, and large blocks of seats are already being reserved by prominent patronesses.

A feature dance by Dorothy Love Clark and George Hupp will be given. Among some of the celebritieis who have promised to participate are George Beban, Roscoe Arbuckle, Ford Sterling, Hughie Mack, Henry Walthall, Bryant Washburn, Philip Smith, Grace Vance, Baby Lansing and many others.

Hollywood's Community Theater Opens.

The Community Theater of Hollywood opened on Monday, November 5. The theater, which is the only one of its kind in the west, is located at 1742 Ivar street. Four one-act plays marked the advent of the new enterprise. They were directed by Miss Neyle, who originated the Community Theater project.

The first play presented by the Community theater was written by William De Mille of the Lasky Company. It is a satire on the high cost of living and the cast was by permission of Jesse Lasky. Louise Huff, Raymond Hatton and Wally Reid played the leading parts.

Two other playlets were presented during the week. All services are voluntary, profits going to future productions, and the organization is backed by many prominent business firms in Hollywood, $500 being lent by the Carnival Association there.

Griffith Arrives in Los Angeles.

D. W. Griffith has returned to Los Angeles. Mr. Griffith arrived in the city Friday, November 2, and was met at the station by a host of friends and admirers. Griffith brings with him 80,000 feet of marvelous film taken on the battlefields of Europe. The war scenes taken in the trenches are to be woven into a story and the picture completed by scenes filmed in Los Angeles. This picture will be Mr. Griffith's contribution to the big cause and the proceeds will be donated to the charity work of the allied governments. Mr. Griffith has not as yet decided upon studio location, but it is rumored that he is considering the lease of his old Fine Arts studios again, which soon will be vacated by Triangle-Keystone. William Bitzer, Griffith's camera man; Lillian and Dorothy Gish and Robert Harron, who accompanied Griffith in Europe, did not arrive on Friday, but are expected to follow in a few days.

Frederick A. Palmer has been added to the Triangle-Keystone studios this week, bringing the total number of writers for that studio up to eleven. Mr. Palmer is known to be one of the most versatile and capable comedy writers in the business.

Helen Holmes Has Narrow Escape.

"The Lost Express," the Signal-Mutual serial, featuring Helen Holmes, will soon be completed. Director J. P. McGowan has finished the twelfth chapter, which has been named "Daring Death." That it is very well named is freely admitted, for it was while making scenes for this episode that Miss Holmes was nearly burned to death when trapped in a burning Pullman car.

Miss Holmes was the guest of honor at a banquet and ball given by the exhibitors and operators of San Bernardino, Saturday, November 3. Miss Holmes autographed a hundred of her photos, which were sold by the ball committee and the proceeds donated to the local chapter of the Red Cross.

Adolph Zukor Takes a Vacation.

With the avowed determination of enjoying himself for a time in the sunshine of California, Adolph Zukor, president of the Famous Players-Lasky Corporation, arrived recently at Los Angeles.

Mr. Zukor's stay in the west is indeterminate as to duration, and, while he has made a trip to San Francisco, it is understood Los Angeles will be his headquarters while in California.

The trip to San Francisco was for the purpose of attending the opening of the beautiful California theater, in that city, where the Artcraft picture, "The Woman God Forgot," with Geraldine Farrar as star, was the opening attraction.

Los Angeles Film Brevities.

Arthur Shirley has returned from New York and has again joined the Balboa forces. He will be seen as leading man in feature productions.

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H. Sheridan Bickers, well known English playwright and dramatic critic, will write exclusively hereafter for Mae Murray, the Bluebird player. Bickers was formerly known in London and New York under the sobriquet of "Yorick," his dramatic criticisms for years being a feature in the London press. Work has already been started on the first of the Bickers stories for Miss Murray, which will be produced by her director, Robert Leonard. The plot of this is being carefully handled, as it is a novelty in the photo-drama, and will in part mark the screen's incursion into the hitherto unexploited field of classic pantomime.

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The complete cast of the latest William Russell feature, "In Bad," has been selected this week, and includes William Russell and Francelia Billington, supported by Harvey Clark, Bull Montana, Carl Stockdale, Lucille Ward and Fred Smith. Edward Sloman, who has directed ten previous five-reel productions for Mr. Russell, will also direct this production.

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Lois Weber and fifty members of her company have returned after a trip to Arizona, during which the mining scenes for Miss Weber's current production, "The Man Who Dared God," were filmed. Most of the time was spent in Oatman, where the principle scenes were made, many of them being taken in mines at depths of eight hundred and one thousand feet. William Stowell is "The Man" in this Lois Weber feature. Mildred Harris plays the leading feminine part opposite Mr. Stowell, and others in the cast are Clara Whipple, Alfred Paget and Alva Blake.

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Director John Collins started rehearsals this week on the first Metro picture starring Viola Dana to be made at this company's West Coast studios. The story is a western drama of the early mining days, and will present certain historical characters that lived during the period. The scenario has been prepared by H. P. Keeler. Clifford Bruce will again appear in support of Viola Dana. Others in the cast are Haywood Mack and Mabel Van Buren. Western Representative B. A. Rolfe, accompanied by Director Collins and Cameraman Arnold, motored to the Mojave Desert to get a location for one of the large sets to be used in this production. The round trip of two hundred and fifty miles was covered in one day.

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At the Culver City studios of the Triangle Film Corporation Director Raymond Wells has started "shooting" on "Man Above the Law," a story of life with the Navajo Indians. Jack Richardson has been cast for the leading role. He is supported by Josie Sedgwick, Claire McDowell, Olga Grey and Dark Cloud, the latter a full-blooded Indian

with several years' screen experience. One of the most beautiful of the Triangle kiddies will be seen in this picture as the half-breed child of the Navajo king.

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A drama that goes deeply into the life that lies beyond the footlights of New York's theatrical world is "Broadway Love," upon which Director Ida May Park started production this week. It is a picturized version of a magazine story by W. Carey Wonderly, whose tales of the gay White Way are well known to readers of modern magazine fiction. Miss Park herself arranged the story for the screen.

Dorothy Phillips plays the leading role, surrounded by an excellent cast. William Stowell is the leading man and Lon Chaney is playing the principal character role. Others in the cast are Juanita Hansen, Gladys Tennyson, Lule Warrenton, Eve Southern, Harry Von Meter and William Burress.

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The Mary Miles Minter Company, under the direction of Henry King, has completed the fourth production under Miss Minter's new two-year contract with the American, entitled "The Mate of the Sally Ann." The story was written by Henry Albert Phillips. Elizabeth Mahoney adapted the story. Ideal locations were secured for this production, and the company spent considerable time filming the stranded ship scenes in San Francisco harbor. One of the most elaborate and costly ballroom sets ever erected by the American is the outstanding feature of the production.

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One of the most unusual Western stories of the screen has been chosen as the next vehicle for Roy Stewart, the Triangle cowboy star. The screen adaptation was made from "The Law's Outlaw," by Alvin H. Nietz. It is a tense mystery drama with an ambitious young deputy sheriff as the lead. The subject deals with the war between the cattle men and the small farmers, who threatened their range. The cast includes Fritzie Ridgeway and George Hernandez. Cliff Smith is the director.

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Eva May Roth has been engaged by Western Representative B. A. Rolfe to take charge of the wardrobe department at the Metro West Coast studios.

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The duck-shooting season has opened in Southern California, exactly fitting in with Charles Ray's vacation plans. He is now rising before daybreak and sitting patiently behind a blind to bag the limit of birds allowed by the law. Ray's vacation is taking place between pictures, as he recently finished his third Ince feature for Paramount.

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Louise Lovely, the star of "The Wolves of the North," a Bluebird production now being filmed by E. J. Le Saint, was painfully injured last week by being thrown from a horse. Director Le Saint's company was filming woodland scenes at Bear Lake when the accident occurred. Miss Lovely was out of commission for two days.

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Triangle-Keystone Director Reggie Morris has completed his western comedy featuring Ray Griffith, Franklyn Bond and Rose Carter. Harry Gribbon, who has resigned with Triangle-Keystone, will be the featured comedian in the new Morris picture, appearing in the role of a dancing master. The cast included Claire Anderson, Franklyn Bond, Dora Rogers, Mario Bianchi, Lallah Hart and Aileen Allen. All of the players on the Triangle-Keystone "lot" as well as the management are very much elated over the signing of Harry Gribbon, who has been identified with Keystone comedies in the past.

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At the Balboa studios a new five-reel society drama featuring Kathleen Clifford has been started this week. Fred Church has been assigned the role of leading man opposite Miss Clifford, whose support will include Mollie McConnell, Gordon Sackville, Ruth Lackaya, Neil C. Hardin, Jr., Marie Van Tassell, Nell Holman and Ethel Pepperell. The story was written by Harl McInroy and is entitled "The Glad Glory." Edgar Jones will direct this new production.

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Director Jack Ford at Universal City has commenced production on a five-reel western photoplay entitled "Back to the Right Trail." Harry Carey is the featured player in the role of "Cheyenne" Harry and is supported by Molly Malone, who plays opposite; Vesta Pegg, Helen Wright, Martha Mattox and many of the Universal cowboys. The story was written by Frederick R. Bechdolt. George Hively prepared the screen version.

Moving Picture World in New Home

Now Occupies Entire Floor in Building at Corner of Fifth Avenue and Forty-third Street—In Center of Picture District.

COMFORTABLY settled in commodious offices on the sixth floor of the building at 516 Fifth avenue—corner of Forty-third street—the Moving Picture World is prepared to welcome the trade in its new home. We have been a long time getting up town, but now that we are here we're glad of it and are pleased with the location. It is conveniently located as regards most of the big motion picture companies and within two blocks of the Grand Central Terminal, the subway and the elevated transit systems. Many of the leading hotels, also, are within easy reach, so that it may be said that we are fairly in the middle of things.

Moving Picture World Offices, No. 516 Fifth Avenue.

The move was prompted by a desire, first, to get more room, and, second, to get closer to the trade in the matter of communication. Our offices at 17 Madison avenue had become too crowded for comfort. The increased activities of the motion picture business demanded a corresponding increase in the efforts of the leading trade paper to keep at the head of the procession, which meant an enlarged staff and more room. The new offices occupy an entire floor suitably divided for the transaction of business. Members of the trade are cordially invited to pay us a visit of inspection; we are too busy to indulge in formal receptions, but will be pleased to see motion picture men at any time. If you can't come we have four trunk line telephone connections—Murray Hill 1610, 1611, 1612 and 1613—give us a jingle. Then there's Sherry's, Delmonico's and the Biltmore right handy for purposes of entertainment—the latch string is always hanging outside.

Screeners All Set for Annual Ball

Two Bands Will Furnish Music at the Sixth Event, Held Saturday, November 17, at the Astor.

THE Screen Club will hold its sixth annual ball in the Hotel Astor gold room on the evening of Saturday, November 17. This will be the fourth year the Screeners have gathered in the big Broadway hostelry. The three predecessors have been notable in the way of entertainments, probably without exaggeration the most pretentious social gatherings in the history of the industry—surely in the line of trade balls. President Joseph W. Farnham and his associates are bending every energy in an effort to make the coming affair even better than those that have gone before.

Special attention will be paid to the music. As heretofore the hotel orchestra has been engaged, which will play in conjunction with the great organ. Supplementing these will be a marimba band, so that in a musical way there will be something doing every minute.

The sale of boxes under the direction of Max Meyer is proceeding satisfactorily. Augustus Phillips will be chairman of the reception committee at the ball. John Harvey will have charge of the clubhouse at the post-reception. This is the one night of the year when the home of the Screeners is thrown open to the members' women friends, and this feature of the annual affair of the club is always looked forward to by them.

Tickets and boxes may be obtained at the clubhouse, 117 West Forty-fifth street.

Reorganization of Bell & Howell Co.

Increase of Its Capital Stock Will Enable the World-Famous Concern to Engage Still More Extensively in the Manufacture of Standard Cinemachinery.

THE announcement that the Bell & Howell Company, of Chicago, one of the world's largest and foremost manufacturers of high grade standard cinemachinery, effected a complete re-organization in its management last week, following a recent increase in its capital stock, will create great interest throughout the trade everywhere.

Donald J. Bell, formerly president of the company, who, with Albert S. Howell, founded the corporation about eleven years ago, has disposed of a large portion of his holdings to several Chicago business men. He will retire from active participation in the factory management, but will retain the position of vice-president of the company, and will devote his energy and ability to the management of the company's New York offices, where he will assist in developing its export trade, besides attending to the rapidly growing demands of the eastern studios and laboratories.

Donald J. Bell.

The officers of the re-organized company are: R. J. Kittredge, president; Albert S. Howell and Donald J. Bell, vice-presidents; Charles A. Ziebarth, secretary, and J. H. McNabb, treasurer.

Mr. Kittredge, the newly-elected president, is the founder and president of R. J. Kittredge & Company, label manufacturers, Chicago, and is prominently known as one of the city's most successful business men. For over 30 years he has been identified with the printing trade in Chicago. He has a high financial standing in trade circles and will associate himself actively with the executive management of the Bell & Howell Company, giving it the benefit of his mature business judgment and experience.

Mr. Howell, who now becomes one of the vice-presidents of the re-organized company, was secretary and treasurer of the old company. He has been closely identified with the moving picture industry almost from the start. He invented and personally designed, practically, all of Bell & Howell Company's products, the superior construction and dependability of which is closely identified with the rapid progress made in the mechanics of the moving picture business. Mr. Howell will continue in the active management of the company, and will engineer all designs and developments. He expects to complete shortly the design of additional machines and accessories of great importance to both studios and laboratories. Meantime the Bell & Howell Company is bringing through its first lot of film-splicing machines which are conceded, from practical working tests of several months' duration, to be marvels of ingenuity and accuracy. This machine, it is said, will be only one of the Bell & Howell Company's new contributions to greater efficiency in the processing of moving picture films.

Mr. McNabb, the new treasurer, was associated with Bell & Howell Company in the capacity of general manager for a short time previous to the re-organization. He has had wide experience as an organizer and efficiency engineer with some of the largest concerns in this country. He will add to his duties as treasurer the task of co-ordinating the work of the various departments of the business in such fashion as to insure efficient operation.

Mr. Ziebarth, besides being secretary of the re-organized company, becomes production manager and will also act in an advisory capacity in dealing with problems of studio design and construction. Mr. Ziebarth is exceptionally well qualified for this branch of work. He is, without doubt, among the country's best authorities on laboratory construction and operation. He was formerly in the employ of the Bell & Howell Company, but for the past seven years has been associated with the American Film Company, of Chicago, as superintendent. Under his management the Chicago laboratory of the American Film Company has become a model in design and equipment, the operation of which is known throughout the trade for its low production costs and high efficiency.

For several years past the Bell & Howell Company has been able to supply only 50 per cent. of the demand for its products, and has been compelled, practically, to decline all foreign orders. Through the increased facilities, made possible by the recent influx of additional capital, it is expected to double the output and to add an extended line of machines and accessories. These new developments will be announced to the trade from time to time as rapidly as increased factory facilities will permit.

Mr. Bell has been identified with the moving picture business for over twenty years. He has contributed largely to its advancement, both in the work he has carried on in conjunction with Mr. Howell and in his advocacy of new and higher standards of efficiency. He believes that his removal to New York, which was actuated by his desire to make that city his residence, will enable him to identify himself even more closely with the progress of the industry.

MILLHAUSER AIDS SUCCESS OF SERIAL.

Much of the credit for the success of "The Fatal Ring" the Pathe serial starring Pearl White, is due to the very excellent scenarios written by Bertram Millhauser. The original idea, from which "The Fatal Ring" was evolved, is credited to George B. Seitz, author of "The Iron Claw" and director of "The Fatal Ring," and Fred Jackson, well-known playwright and magazine writer.

Beginning to direct the serial with the intention of also writing the scenarios, Mr. Seitz soon found that the labor involved was too much for him. Mr. Millhauser, whose very excellent work on the "Mystery of the Double Cross," another successful Pathe serial, had trained him in serial requirements, was asked to take up "The Fatal Ring." In doing so, while basing his scenarios on the original idea conceived by Messrs. Seitz and Jackson, Mr. Millhauser has really created a great part of the fascinating story. He is looked upon as being among the foremost of the serial scenario writers, and is at present working on another serial for Pathe, which will be released early in 1918.

Mr. Millhauser is a young man who has been connected with Pathe for many years. While working in Pathe's Advertising Department he saw his opportunity in scenario writing and grasped it. He was given a chance and made good. In addition to the serial, Mr. Millhauser has one or two worth-while features to his credit.

PRECISION MACHINE CO. IMPROVES FACTORY.

The additional space secured sometime ago by the Precision Machine Company for its various departments has been found to be inadequate for the amount of work required by the steady increase in sales of the Simplex Projector. Plans and work are now under way to meet the needs of a demand for an increased production.

Work has also been started on plans which call for the installation of the finest offices and salesrooms in the world devoted exclusively to the sale of motion picture projectors. This item alone calls for an expenditure of an amount running into thousands.

The work is all being done under the supervision of the Precision Machine Co.'s own departmental heads and all seem to be trying to out-rival one another with their workmanship and decorative effects from the amount of work already executed.

HICKS BACK WITH GENERAL.

A recent change in General Film's sales organization is the return to this company of J. W. Hicks, Jr., who is now announced as branch manager at the Omaha office. Mr. Hicks was formerly with General Film as branch manager at Kansas City, and made a good sales record. He left to take charge of a Paramount exchange, but now comes back with General.

KANSAS CITY JEWEL OFFICE MOVES.

Milton Feld, active and wide-awake Jewel manager at Kansas City, has been forced to move Jewel headquarters to the Boley building, 12th and Walnut streets, Kansas City, because of the increased Jewel business.

A Flagrant Case of Plagiarism

By F. G. Ortega.

"Babbling Tongues," the Ivan Production, Will Cause Unfavorable Comment Abroad Unless Some Objectionable Claims Are Eliminated.

EDWARD WEITZEL, in his recent review for the Moving Picture World of the seven-reel photodrama entitled "Babbling Tongues," wonders why George E. Hall, "the author of the story," laid the scene in France. Perhaps Mr. Hall was trying his hand at camouflage. He had the choice of quite a few countries: France, Italy, Roumania, Portugal, all the Latin-American republics, etc. If Lombroso and the other students of criminal psychology who followed his lead were right in their conclusions, the selection of France may be accounted for on the theory that the criminal always returns to the scene of his crime—or as near to it as possible.

"Babbling Tongues" should be exhibited in Spanish and Portuguese-speaking countries under its right name: "El Gran Galeoto." Scene by scene, act by act, word by word, it is an adaptation of the famous Spanish drama, which was translated into every modern language. If we remember rightly, the English version was produced here and in Great Britain under the title "The World and His Wife." The fact that George E. Hall has dared to claim its authorship shows the most remarkable case of literary "nerve" that has recently come to our notice. Echegaray was the best known playwright of Spain, and his works have been and still are produced in practically all European and American countries. In 1904 he and Mistral, the Provençal poet, divided the Nobel prize for literature. As this is not a mere case of plagiarism—the original story was kidnapped bodily and even the last verse translated into English and flashed on the screen—how could Mr. Hall expect to "get away" with such a flagrant literary outrage? It seems that he thought it possible and this reveals either ignorance or a great deal of contempt for the intelligence of the cosmopolitan American public.

Coming to the picture itself, it must be admitted that it holds the interest of the spectator from beginning to end. It has something that is very hard to find in other productions: a real plot. For this we should be thankful to Mr. Hall; he has refrained from trying any improvements of his own on Echegaray's work.

The minute we saw Paul getting into trouble on the screen we recognized our old friend Ernesto despite his lack of "bigotes" and offensive "clean-cut" looks. The Therese of "Babbling Tongues" is the selfsame Teodora of "El Grand Galeoto," and Don Julián, the altruistic conception of Echegaray, lives again, although a little changed in his physical make-up, under the the alias of Jose Moreau. And so on down the list of characters; they are all there, God bless them!

By the way, in the synopsis published by the Moving Picture World the husband is alluded to as **Mons. Jose,** the Spanish equivalent for Joseph, which, as everybody knows, is written the same way in English and French. This queer fashion of calling by the first name a gentleman supposed to be highly dignified seems to imply that Mr. Hall's French has been sadly neglected. If this is not the case, then we shall have to believe that he wished to show familiarity with the story by taking all sorts of liberties with the principal character or fall back again on Lombroso's theory, and in this connection it will not be amiss to remind the reader that the Spanish playwright's full name was José Echegaray.

There is no change in the plot. The basic theme is the same: an innocent friendship that gossiping tongues, through innuendo, suggestion and calumny, turn into a double tragedy, leaving two souls with no alternative but love. The first duel of "El Gran Galeoto" is staged again in "Babbling Tongues," and for the same reasons—so is the second duel. There are two deaths in "El Gran Galeoto"; ditto in "Babbling Tongues." The wounded husband finds his wife in the young poet's studio and this thrilling scene as well as the others leading to it are exactly the same in both cases. The situations that rapidly develop inside the once happy home at the end of the play have not been altered in the least. The camera has faithfully reproduced that tense moment in which the husband, mortally wounded, leaves the bed and drags himself along until he reaches the hall—there to confront the poet, his wife and their relatives. He sinks into a chair, and, holding the culprits (now they are really in love) by the hand, makes them kneel in front of him and look into each other's eyes. Then comes the revelation of guilt, the slap in the face and the death of the husband followed closely by the logical climax. The poet, enveloping the wife of his dead protector with one arm and holding the other aloft, proclaims his defiance of "El Gran Galeoto" (the world, society, the "babbling tongues,"—any name will do) in an English translation of that grandiloquent Spanish verse:

"¡Nadie se acerque a esta mujer! ¡Es mía!
¿Lo quiere el mundo así? Su fallo acepto.
¡Ven, Teodora! La sombra de mi madre
Posa en tu frente inmaculada un beso...."

It is needless to mention that the film plays the same trick made famous by the drama on the stage. Just before the curtain drops we are told that the whole thing was a fable and never happened at all. It is simply a tragedy, the first reading of which the young poet has just finished before the family circle.

Audiences familiar with the original play may object that there are too many clean-shaven faces in the film, and it certainly was unfortunate to have Paul Capellani in the cast. He is too good an actor to intrust with a secondary role. He should have played the husband, the poet-dramatist or nothing at all. In this picture, through sheer personality and art, he overshadows the other characters and in many of the scenes appears as the central figure, which is contrary to the general scheme of the story.

"Babbling Tongues," if we know anything of film values, is just the kind of picture that will please everywhere. Its success in the Latin markets of the world is assured—providing, of course, that no antagonism develops against it through the objectionable claims to authorship of Mr. Hall.

Cameramen Hold Delightful Party

Annual Ball Given by the Cinema Camera Club at the Hotel Plaza a Social Success.

THE annual ball of the Cinema Camera Club at the Plaza Hotel on Saturday evening, November 10, was a most delightful occasion. While there was an appreciable falling off in attendance as compared with last year's event, the spirit of fun ran high and everyone present had a good time. Among the notables of screendom who were present were James Kirkwood, Owen Moore, Augustus Phillips, Herbert Brenon, Francis Ford, Alice Brady, Violet Reed, Mignon Anderson, Carl L. Gregory, Eddie Roskam, J. B. French and Carlyle Blackwell.

George Blair and Richard Brady were present as representatives of the Eastman Company and dispensed entertainment with a liberal hand.

The grand march was led by Philip E. Rosen, president of the club, and Jane Murfin, a writer of considerable note in the theatrical world.

Jules Cronjager was floor manager; E. Burton Steene, chairman of the entertainment committee, and Otto Brautigam, chairman of the reception committee.

NEW TRIANGLE ACQUISITION.

Hayden Talbot, well-known journalist, foreign correspondent and playwright, is the most recent addition to the scenario writing forces at the Triangle's Culver City studios. In addition to his newspaper experience, Talbot is well-known in the theatrical world, and has met with considerable success in the motion picture industry. Among Talbot's plays are "The Little Joker" and "The Truth Wagon," both produced by Oliver Morosco. He also wrote "O Joe," produced by Oliver Morosco at the Burbank theater, Los Angeles, with Walter Edwards, now a Triangle director, in the title role.

Miss Hazel MacDonald, formerly on the Photoplay Magazine staff, and a well-known newspaper woman, has been added to the force of readers in the Triangle scenario department. Miss MacDonald is now working on the large number of manuscripts which have come to Triangle as a result of its announcement that all aspirants would get a fair hearing, regardless of previous literary achievements.

DEITRICH LEAVES INTERNATIONAL.

Theodore C. Deitrich, for many years connected with the editorial departments of the Hearst papers, and who during the past two years has been advertising and publicity director of Mr. Hearst's International Film Service, has tendered his resignation. He expects to sever his connection with the International about November 22. Mr. Deitrich, it is understood, will enter the motion picture producing field, as president and general manager of a large film concern, recently incorporated.

San Francisco's Newest Theater Opened

Is Called the California and Claimed to Be the Finest Yet —Distinguished Audience Present.

THE California theater, of San Francisco, Cal., upon whose construction the attention of producers and exhibitors of moving pictures throughout the coast has been focused for the past year, was formally dedicated on the evening of November 1. Complete to the last detail, it was opened on the date set by Manager Eugene Roth more than six months ago. That this theater is regarded as being a national, rather than a local institution, is attested by the flood of telegrams received by the management from all parts of the country from men who rank high in the amusement world. Indeed, the opening took on an international aspect, for there were cablegrams from Java and Japan and representatives of foreign governments were present in person to add dignity to the occasion.

A large part of the house was occupied by guests of the management and but few of the thousands who thronged the street in front of the theater were able to secure admission. The entire lower floor was occupied by exhibitors, film exchange managers, producers, writers and their friends and families, while the loge boxes in the balcony were occupied by city, State and Federal officials.

Following the opening of the doors the guests of the management, whose solicitude for its friends extended even to the federal war tax, spent a short time in inspecting the wonderful house, its beautiful decorative features, its lounge rooms, smoking rooms and other features that serve to make it the leading theater of its kind.

The ceremonies of dedication were very simple. The house darkened, the curtain arose and Miss Ester Mundell, advancing from the folds of an immense American flag which completely covered the rear of the huge stage, sang "The Star Spangled Banner." Eugene Roth, popular among California film men, then appeared, and when order was restored extended the welcome of the Popular Amusement Company to the new house. His talk was brief but inspiring, and in conclusion he presented Mayor James Rolph, Jr.

In part the Mayor said: "I am almost dazzled at the brilliancy of this scene. This is the real San Francisco spirit, the spirit of doing things. There is something about the name that pleases us and there are probably some present who remember when the first theater was opened in this city at the Plaza in 1849." He then mentioned many of the old-time local playhouses and amusement centers and told how the circus had been the first form of public entertainment, followed by the concert, musical comedy, minstrel, drama, and finally moving pictures. The latter were described as being the most entertaining and educational feature of present day life. He eulogized the late Henry Dernham, to whose vision he declared the building of this, "the most beautiful and wonderful theater in the world," was largely due.

The wonderful colored lighting effects of the theater were then displayed, changes of stage settings made and finally the first picture was flashed on the screen, a hand-tinted Pathe, "Japan, the Religious," followed by the California Theater Topical Digest, made up from Pathe and Mutual Weeklies. The console of the great organ then rose from the orchestra pit to the level of the stage and three numbers were offered in masterly style by Dr. Bruce Gordon Kingsley.

One of the interesting features of the screen program that followed was the presentation of the Educational Film Company's "A Flying Trip Through the Hawaiian Islands," showing among others scenes of the volcano at Kilauea, with a cartoon comedy of "Hula Hula and other Native Dances."

The leading offering of the evening, the Artcraft production, "The Woman God Forgot," featuring Geraldine Farrar, was enthusiastically received. This production, photographed in part in the Yosemite National Park, whose nearness to San Francisco tends to make it almost a playground of that city, was unanimously voted an ideal one for the occasion.

The floral offerings were wonderful in their variety and beauty and taxed the facilities of the foyer and the lounges to accommodate them all. Long after the performance was at a close crowds thronged the house to admire these, to compliment the management and to explore further delights planned for comfort and beauty.

The distinguished guests were too numerous to mention, including men high in many walks of life, State and city officials, army officers and visitors from foreign lands. The moving picture producing industry was represented among others by Adolph Zukor and Jesse L. Lasky, who came here especially for this event.

The publicity employed in connection with the opening of the California theater was fully in keeping with the house. The invitations were designed and printed by John Henry Nash, of this city, whose work in the graphic arts is widely known. Full page advertisements were used in all the local papers, these also being the work of this artist, and a twenty-four page art program, ten by fourteen inches in size, was distributed at the opening. Illustrations of this house, with a description of its many unique features, will be presented shortly in the Moving Picture World.

Mary Garden an Unusual Woman

WHEN Mary Garden first sang "Thais" in Paris at the Opera Comique it was an unpopular composition and none of the directors of the Comique liked it. By giving it to Miss Garden they were merely retaining their contract rights to the opera by having it sung once a year. At least that is what they thought. Instantly, through the vitality and power transmitted to it by the singer, it became by all odds the most popular opera of the year and of succeeding years. When Oscar Hammerstein launched his ambitious opera company in New York and soon branched out to include Philadelphia and Chicago in his plans audiences in all three cities clamored for "Thais." It became Mary Garden's staple opera despite her "Louise," her "Manon," her "Salome" and other operas of the French school.

Mary Garden.

Mary Garden is not only the great feminist in her powers of concentration and achievement, but a great masculinist in her intelectuality and the wide range of her activities. She is galvanic, electric, thrilling. She challenges with her voice, with her eyes, with her gestures and thoughts. Miss Garden possesses the newspaper instinct. She knows news and news values. She knows how to do or say the challenging, interpreting, compelling thing. In her interviews she talks about other people and other things than herself, and her interviewers retort by talking about her. She is the high priestess of the unusual, the maker of features, the friend of the front page and the top of the column.

Inevitably a maker of news because of the fact that she has never known how to be dull or conventional, Miss Garden's mind has not been cast in the commonplace mold. She is quizzical and shrewd and discerning. She is Scotch-American by ancestry, which fact is also explanatory of much of her success and her popularity.

JEAN LENOX IN "TWO WOMEN."

A new recruit to the screen is Jean Lenox, who is making her film debut in the adaptation of Rupert Hughes' drama, "Two Women," which Norma Talmadge is making. Miss Lenox was responsible for "I Don't Care," the song which made Eva Tanguay famous and "Isn't It Funny What a Difference Just a Few Hours Make?" which George M. Cohan included in his repertoire. In addition to her activities before the camera Miss Lenox is writing some of the numbers for the new Raymond Hitchcock review.

HENDERSON WRITES WAR SONG.

To Daniel M. Henderson, advertising director of McClure Pictures, and the Petrova Picture Company, has been given the unique honor of hearing a great patriotic crowd wildly applaud his prize war poem, "The Road to France," at the Army and Navy Bazaar on Friday evening last. Mr. Henderson was awarded the $250 prize offered by the National Art Club for the best war poem written.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Antics of Ann"

Real Humor in Abundance Runs Through the Paramount Subject Featuring Ann Pennington.

Reviewed by George Blaisdell.

A RIGHT jolly picture is "The Antics of Ann," if we may be permitted to borrow a word from the English. The title fits the picture, Ann Pennington, the leading player, fits her part. There is running through the whole a fine vein of humor, not of the boisterous but of the "chuckling" sort, what easily may be described as delightful comedy. Ann is a mischievous person, yet in her unconventionalities there is naught of malice or of evil. Indiscretion there is, in chunks;

Scene from "The Antics of Ann" (Paramount).

the turbulent outcroppings of a healthy and a youthful—and a female—nature; but, bless you, there is no real harm in Ann, not a mite.

Edward Dillon makes his debut as a Paramount director—and a most successful introduction it is, too. He brings an individual touch, as those of us who have known him a long time knew he would do. Mr. Dillon has had a long training in picture work—he has had many opportunities to gather first-hand knowledge of what constitutes the psychology of screened mirth. In "The Antics of Ann" he never permits the story to get away from the lighter side. There is just enough of drama in it to provide a leavening.

Miss Pennington is at her best, whether reference be had to the major portion of the picture in which we see her as a dramatic performer or in the minor part in which we see her in her specialty—if such a versatile young woman may be said to have a specialty—as a dancer. Then, too, she appears a la Annette; and as a diver a charming figure she makes.

Opposite Miss Pennington is Harry Ham, as Tom Randall. Mr. Randall, as the student at an institution near the one through which romps Ann, gives a wholesome example of the husky collegian—clean limbed and clean minded. He's an all-round likable chap, and may we see more of him. Ormi Hawley, as the serious-minded sister of Ann, gives a most acceptable portrayal of the young woman who tries to conserve the family honor by properly guiding her lively sister, only in turn to have Ann protect her from making the false step of eloping with a bigamist. Crauford Kent as the heavy, W. T. Carleton as Ann's father and Charlotte Granville as the prim Mrs. Bredwell, the head of the seminary, complete a strong cast.

"The Antics of Ann" is a picture that well might go strongly in any time—surely it should do so in these days of cumulating stress.

Billy Ruge's Latest.

Billy Ruge, the inimitable comedian, who has been featured in the fourth series of Sparkle Comedies, appears this week in "Monkey-Maid-Man," the sixth and last subject in the series being released by General Film Company. Kate Price plays opposite him.

"The Price of a Good Time"

Five-Part Jewel Production of Screen Version of "The Whim" Directed by Lois Weber and Phillips Smalley Has Good Heart Interest and Excellent Moral.

Reviewed by Edward Weitzel.

A LESSON to parents is told with much force in "The Price of a Good Time," a five-part Jewel production of Marion Orth's story, "The Whim," directed by Lois Weber and Phillips Smalley, with Mildred Harris as the unfortunate heroine. The scheme of the story is to show the effect of home influences upon the lives of two young girls employed in the same department store. One girl knows the protection that love and confidence throws around her. She marries a worthy young chap in her own walk of life, and her future happiness is assured. Linnie, the other girl, knows nothing but cross looks and harsh treatment from her mother, a woman whose nature has been soured by misfortune, her husband a hopeless cripple and her son as discontented and unhappy as herself.

In this atmosphere Linnie is forced to live, while she constantly craves the pleasure that is denied her. The son of her employer is engaged to an icy young society girl, the match having been arranged by his mother. When his family goes away on a visit, young Winfield, whose fancy is caught by Linnie's wistful face, introduces himself to the girl and proposes that they have a good time together for a week, he agreeing to furnish the money for a proper wardrobe and to take the girl to any place of entertainment she may choose. Reluctant at first, she consents. Linnie tells her mother that she is going to work nights for a week. The clothes are bought, and it is arranged that she shall put them on in one of the rooms of the Winfield mansion. This plan is carried out for five nights, and the two attend theaters, restaurants and cabarets of the better class, young Winfield always treating Linnie with respect.

The last night of the good time she elects to stay at the Winfield home and pretend that she lives there. She goes upstairs by herself, puts on a lounging robe she finds in a closet, goes into one of the tiled bathrooms and takes a scented bath—this scene not being shown in detail. She then joins young Winfield in the room below. When he warns her that it is time to return home she throws her arms about his neck and

Scene from "The Price of a Good Time" (Jewel).

tells him that she can never go back to the old life; that she loves him and cannot live without him. He takes her in his arms. As he does so her brother climbs in through the window and attacks him. The two men battle fiercely until the police arrive. Preston refuses to press any charge against Linnie's brother and he is released. He takes his sister home with him and informs his mother of what has happened. The family all believe the worst of the girl, and as the only way to end her misery, she throws herself in front of Winfield's auto and is fatally injured, and the young fellow realizes as he stands by her lifeless form what his thoughtless whim has cost the unfortunate girl.

There is a weak "happy ending," in which the icy society lady thaws out, expresses a desire to do something useful in the world and asks the elder Winfield to give her a position as a

clerk. This is arranged and Preston Winfield and the girl are shown, sitting opposite each other, in a dining car bound for Chicago, where both intend to go to work in one of the Winfield stores. The result is easily foreseen.

The Lois Weber custom of teaching a moral in connection with each of the pictures produced under her direction is adhered to in "The Price of a Good Time," and it is this feature of her latest work that makes it worth while. Some of the situations are difficult to accept, but the truth of the story's lesson continually makes itself felt. The direction and acting of the cast have great influence on this result. Lois Weber and Phillips Smalley have done their share of the production wisely and well, and the appealing personality of Mildred Harris makes her an excellent Linnie. She overacted at times, especially when discovered by her brother with young Winfield, but manages to always hold the sympathy of the spectator. Kenneth Harlan forces belief in the character of Preston Winfield, and Ann Schaefer is equally as successful as Molly. The rest of the cast is satisfactory.

"Sylvia of the Secret Service"

Irene Castle Featured in Another Subject in Which She Appears as Beautiful Feminine Sleuth.

Reviewed by Robert C. McElravy.

THIS new five-reel offering, produced by Astra under direction of George Fitzmaurice, and released by Pathe, features Mrs. Castle as a lady secret service agent. The story, while not so strong in construction and suspense as "The Mark of Cain," has numerous moments of intense interest.

The plot concerns the theft of a large diamond, known as "The Kimberley," intrusted to the care of Curtis Prescott. Prescott was given the stone to carry to England, where it was to be placed in the royal crown. Before his departure his employer, Van Brunn, had been murdered, and the band of crooks are on Prescott's trail.

Many of these scenes occur on a vessel in the English channel, where the crooks rifle a safe and steal the famous stone. Prescott meets Sylvia Carrol, a member of the U. S. Secret Service, on the vessel. After the theft of the diamond Prescott is accused of the murder by Hemming, a Scotland Yard detective of the "bonehead" type. Sylvia, who is interested in Prescott and believes him innocent, bends her efforts to clearing up the mystery.

The scenes return to New York, where Sylvia poses first as a wealthy Western millionairess, on the lookout for an enormous diamond, and later as a slum girl. In neither of these instances does Mrs. Castle make any great change in her facial appearance, and there was no particular reason why the gang members should not recognize her. But the observer of the picture will probably excuse this lapse, for in compensation for this levy upon his credulity, Mrs. Castle rewards him with

Scene from "Sylvia of the Secret Service" (Pathe).

glimpses of herself in bewildering gowns and stunning poses, at least when appearing as the millionairess. In the end she succeeds in bringing the gang to justice and clearing Prescott's name.

The various episodes, while not particularly well knit together, are pleasing in action and have a certain gripping quality at times. The personnel of the cast is satisfying. Others who appear are J. H. Gilmour, Elliot Dexter, Suzanne Willa and J. W. Percival.

New "Three C" Comedy.

Three new and well known stars are featured in the current Three C Comedy, "The Hod Carrier's Millions," released by General Film Company, which is one of the funniest and liveliest of the series produced to date. Claude Cooper, Virginia Tracy Clark, and Kenneth Clarendon are the featured "leads" in this subject, which has been staged in a lavish manner.

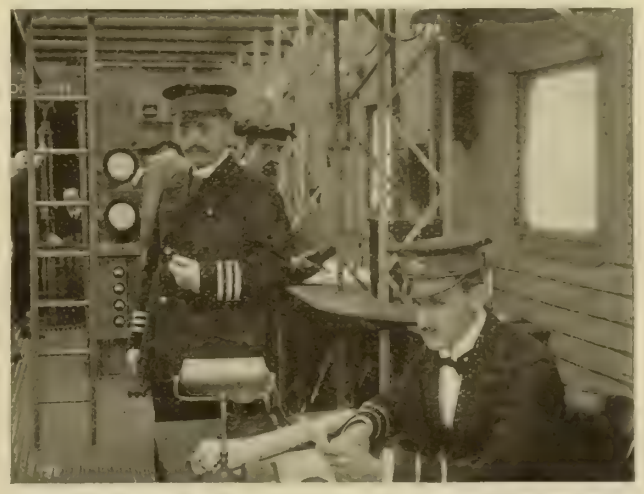
"The Zeppelin's Last Raid"

Novelty and Realistic War Effects in Thomas H. Ince's Five-Part Spectacle, Written by C. Gardner Sullivan and Released by U. S. Exhibitor's Booking Corporation.

Reviewed by Edward Weitzel.

THOMAS H. INCE in his latest screen production, "The Zeppelin's Last Raid," has turned out a five-part moving picture spectacle that has great advertising possibilities. A more sensational and up-to-date title could hardly be conceived, and the story is filled with novel and realistic war effects. For the first time the workings of a German dirigible are shown on the screen, and the details of a raid upon a defenseless village reproduced. This fact alone will serve to reconcile the spectator to the sketchy nature of the story supplied by C. Gardner Sullivan, and also that the war effects take up such a large part of the action.

Although the names of the nations at war are not mentioned, it is, of course, impossible not to understand that England and Germany are the ones pointed at. The hero of the story is



Scene from "The Zeppelin's Last Raid" (U. S. Exhibitors).

the youthful commander of a Zeppelin, whose sweetheart is a member of a society that is pledged to overthrow Kaiserism. The execution of a boy as a spy when he enters the enemies' country in search of his sister, a victim of an inhuman soldier, turns the officer against his ruler, and he takes the oath of allegiance to the revolutionary party. Just at the moment when the airship he commands is about to start launching bombs upon a British coast town a wireless message informs him that the revolution has broken out. He calls upon his crew to join the new order, but they refuse, and try to kill him. He reaches the switch connected with a device for blowing up the Zeppelin and sends them all into eternity. The effect of the airship bursting into flames and falling to the earth is cleverly counterfeited.

"The Zeppelin's Last Raid" is not among the most pretentious of screen spectacles, but it has special merits of its own, and is sufficiently well made and well equipped with novelty to insure its success. The cast is headed by Howard Hickman and Enid Markey. Both are proficient, and the entire cast is in good hands.

"Sunshine Alley"

Goldwyn Presents Mae Marsh in a Character Comedy Well Suited to Her Personality.

AN attractive characterization of a slip of a girl who is the light of her household, a grandfather of tenser humanity and an erring brother under evil influences, is offered by "Sunshine Alley," a Goldwyn production featuring Mae Marsh. The early scenes are laid in a humble store where song birds and pet animals are kept for sale. What is shown of monkeys, dogs, cats and birds is therefore entirely legitimate, and they provide no little amusement. Among them is a remarkable bird, "Adelaide," the young girl's pet and the means of bringing a Prince Charming in the person of Robert Harron to her rescue from oblivion. The motor car of Robert's family injures the aged grandfather and the bird is sought to enliven a fancy dress ball given by Robert's mother. The bird refuses to sing, the young girl is sent for to make it sing, and she goes in the wedding dress of her grandmother, a quaint and picturesque addition to the assemblage.

Thereafter the escape of the bird from his cage and an attempted robbery of the house by the errant brother and his pal bring Cinderella and Prince Charming into an intimacy which develops with astounding rapidity into love. Such are the materials from which the story is constructed, and not always with satisfying consistency, but there is much to redeem this fault in the delightful personality of Miss Marsh and in the opportunity offered her to exhibit her dainty talents. The release is clean, wholesome and, for the most part, well suited to hold the audience's attention throughout.

"The Fringe of Society"

Ruth Roland, with Competent Support, Featured in Seven-Part Hoffman-Foursquare Production.

Reviewed by Margaret I. MacDonald.

THE author of the story, "The Fringe of Society," while he displays ability to conceive a plot of considerable breadth and intricacy, fails in the construction of the scenario. It may be that the confusion of two ideas each of which might have been used alone as the basic idea of the play is the real

Scene from "The Fringe of Society" (Hoffman).

reason why the production fails to impress one as a great one. Throughout the picture one is constantly on the lookout for developments which are naturally expected by right of reason, but which fail to put in an appearance. For instance, when Martin Drake, who is introduced to us as a man whose interest in prohibition is prompted by his own secret battle with an appetite for intoxicants, we are mentally prepared for the development of a tense situation in which "a big man, fighting a man's fight" compels attention and admiration. Instead we find the man dropping from his pedestal because he believes his wife to have yielded too easily to a successful attempt made by a false friend and enemy to the cause of prohibition to kiss her. We also face a mystery when earlier in the story Drake's young wife, who has not taken a drink in ten months, finally accepts an invitation to partake, and wonders if all women feel as she does when they drink.

In spite of the title the big point at issue in the story, as it appears to us, is a fight for mastery between the prohibition party in a certain city headed by Martin Drake, and the opposition headed by the man who envies Drake and his wife. At the point of the story where Drake takes his plunge into the depths with John Barleycorn there is some confusion as to the space of time consumed between that day, the hour when he is kidnapped by the enemy, and the time of his escape with the aid of a newspaper reporter. The building of the climax of the play has been fairly well accomplished, and has succeeded in securing considerable suspense.

The cast, including Milton Sills, J. Herbert Frank, Leah Baird, George Larkin, Tammany Young, Ollie Kirkby, and Jules Cowles, with Ruth Roland as the featured member, is satisfactory.

"I Will Repay"

Vitagraph Blue Ribbon Feature Founded on Story by O. Henry Is Interesting, but Will Never Be Popular Below the Mason and Dixon Line.

Reviewed by Edward Weitzel.

O. HENRY'S stories are always interesting, but "I Will Repay" is not an example of his best work. The five-part Blue Ribbon Feature made from it by the Vitagraph under the direction of William P. S. Earle will probably achieve considerable success so long as it stays north of the Mason and Dixon line. The manner in which a Southern Major and a young chap of good position mingle with a number of worthless colored men and a mulatto woman of loose morals will prevent the picture from being a favorite with the people of the South.

Roger Kendall, connected with a prominent magazine, is sent to Nashville to make a contract with a new writer who signs herself Azalea Adair. She is the wife of Major Caswell, a dissipated old brute, who will not work, and who robs the frail old woman of all her hard earned money. She has a number of stanch friends, however, old Caesar, once her father's slave and now the driver of a broken down hack, and Virginia Rodney, the daughter of a wealthy judge, being among them. Kendall meets Virginia at the home of Mrs. Caswell, and they both fall in love with each other. Steve Bascomb, a wild young Southerner, who keeps the mulatto woman as his mistress, is also in love with Virginia. Beulah, the mulatto woman, is the owner of a "speak easy," and the scenes where the Major and Steve consort with her and drink with the mob of colored loafers in the place may be true to life, but are hardly edifying.

The love affair between Kendall and Virginia comes to a successful end after a sensational situation. Beulah, learning that Steve is going to ask Virginia to marry him, goes to the Rodney grounds and tries to stab the young girl, but is prevented by Kendall. The big motive of the story has to do with the Caswells and Caesar. Kendall signs a contract with the writer at a generous rate of compensation, and gives her fifty dollars to bind the bargain. The Major finds this out, and takes the money away from her after a struggle. Caesar, who has defended his old mistress more than once from her brutal husband, puts a stop to the Major's actions by choking him to death. A coat button in the dead man's grasp would have convicted the negro, but Kendall discovers it in time and keeps the evidence secret.

The best drawn and best played character in the story is the Caesar of Arthur Donaldson. It is a strong piece of work. Corinne Griffith is girlish and attractive as Virginia, and George J. Forth makes Roger Kendall a suitable match for her. Mary Maurice gives Mrs. Caswell a fine touch of sympathetic understanding, and Eulalie Jensen is a realistic Beulah. The direction and Southern atmosphere are of good quality.

"Easy Money"

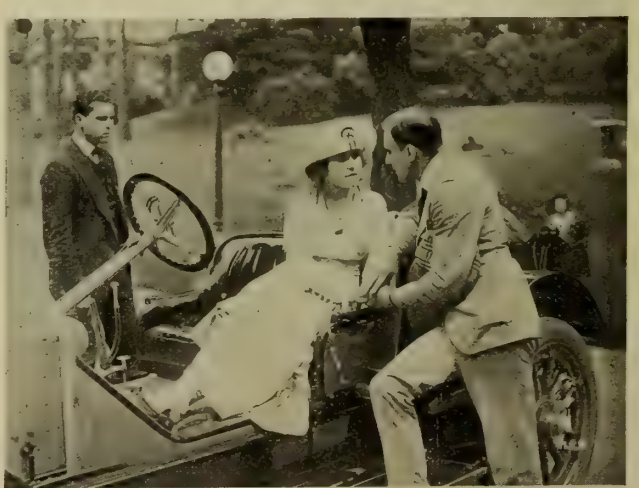
Ethel Clayton in Five-Part World Picture Gives Sympathetic Portrayal of Heroine—Story of Fair Quality.

Reviewed by Edward Weitzel.

THERE are people in this world that have found the secret of getting more than their share of easy money, but the heroine of the five-part World picture of that name is not one of them. Lois Page, the young girl in Gladys E. Johnson's story, "Easy Money," is ambitious to become a sculptor, but her uncle can no longer afford to send her the necessary funds to continue her studies. A wealthy young chap, whose fortune is to be paid over to him by his grandfather when he marries, proposes marriage to a comic opera queen. The old gentleman will not accept the lady as his grandson's wife, and threatens to withhold the money. A chance meeting throws Lois and young Chanslor together. He learns the girl's story and, recognizing that her appearance and character will make her acceptable to the old gentleman, proposes that they go through the marriage ceremony. By this plan, both will secure the money they need and will be able to live their own lives.

Lois consents, but finds that carrying out the scheme is not as easy as it sounds. The actress and an art instructor complicate matters, and her husband's habit of letting liquor get the better of him renders it difficult to keep him at the proper distance. The couple come to an understanding of the true state of their feelings when the art instructor lures Lois to a secluded roadhouse and her husband rescues her from being assaulted. The two men have a desperate fight, and young Chanslor is rewarded by finding that his wife has learned to love him and is overjoyed to find that her love is returned.

While not particularly novel, the story holds the interest, and Ethel Clayton gives a sympathetic portrayal of the heroine.



Scene from "Easy Money" (World).

John Bowers fits neatly into the part of Richard Chanslor, and Frank Mayo is effective as the art instructor. Louise Vale plays the actress after the conventional pattern, and Jack Drumier is excellent as Peter K. Chanslor. Eugenie Woodward and Charles Morgan are useful members of the cast. The production is ably directed by Travers Vale.

"More Truth Than Poetry"

Madame Petrova Appears as a Novelist, Also as the Heroine of the Story She Is Writing.

Reviewed by C. S. Sewell.

IN addition to being the star in "More Truth Than Poetry," a five-reel picture released by Metro Pictures Corporation on October 22, Madame Olga Petrova is also the author of the story. The subject is a society drama based on domestic infidelity presented as a variant of the "dream" idea recently

Scene from "More Truth Than Poetry" (Metro).

prevalent. The opening scenes show a novelist dictating to her stenographer; then the action shifts and the story is visualized. Also, as in many of the dream pictures, just as the climax is reached an interruption occurs, and the story remains unfinished. A satisfactory ending is secured by showing the culmination of the novelist's own romance.

Vera, daughter of Daniel Maitland, the "Steel King," marries Blair, an easy-going young lawyer, and is cut off by her father with only a small allowance. A few months later Blair becomes famous by securing the acquittal of one of his friends who had killed his wife's lover, basing his plea on the unwritten law. He then succumbs to the fascination of another woman. Vera discovers them in a compromising situation, and shoots Blair. At her trial her lawyer is pleading for mercy for her when she exclaims that she does not want mercy, but justice, and asks if there is one law for a woman and another for a man, saying she shot her husband because he betrayed her trust. At this point the "inner" story is broken by the appearance of the novelist's sweetheart who calls to take her to the opera, and the picture ends with the understanding of future happiness for them.

Madame Petrova gives a fine interpretation both of the novelist and of Vera, and is ably assisted by Mahlon Hamilton as Blair and as the novelist's sweetheart. Charles Martin, Violet Reed, Harry Burkhart, Mary Sands, William B. Davidson, and Anthony Merlo are also in the cast, and give satisfactory portrayals of their respective roles. Burton L. King directed the production creditably, although a classical dancing number in the first reel appeared to be a trifle too long.

"Betty and the Buccaneers"

Juliette Day Pleases in Five-Part American Production of Romantic Type, Appearing on the Mutual Program.

Reviewed by Margaret I. MacDonald.

THE difficulty of putting over a narrative in moving picture form is exemplified in "Betty and the Buccaneers," a five-part American production featuring Juliette Day. In spite of the fact that various pleasing tricks of the trade, embodying principally delicately applied double exposure work, have been used to advantage, we are out of sorts with the picture because it falls short in dramatic fitness.

The story is wholesome and not uninteresting as a narrative, and shows in a pleasing way the romantic turn of mind of its heroine, a girl of tender years, whose chief pastime is found in the reading of pirate stories. Her father, who is a collector of old coins and is engaged in writing a book on the subject, one day listens to the persuasions of an old sailor who tells him of an island on which has been buried a box of treasure. Setting sail with three other ruffians besides the old sailor the island, where the old man is knocked over the head and robbed of his money, is reached. Believing that he is the victim of a serious illness upon regaining consciousness, he signs without complaint a paper which entitles the sailor to take over the management of his estate and the care of his daughter.

Returning to the old man's home the crew of the ship proceed to make themselves comfortable, and finally, after committing murder on two of their party in a drunken brawl, the remaining two prepare to assault the girl, and are restrained from so doing by the unexpected return of her father, who has been picked up by a passing ship. A love story of slight interest is cut short with the close of the picture.

Triangle Pictures

"A Case at Law," Five-Part Temperance Tale of Much Force, and "The Fuel of Life," Also in Five Parts, Featuring Belle Bennett.

Reviewed by Edward Weitzel.

"A Case at Law."

NOT since the publication of "Ten Nights in a Barroom" has a more forceful temperance lesson been found in fiction than is contained in "A Case at Law," a five-part Triangle production written by Wm. Dudley Pelly. The leading actors are Dick Rosson, Pauline Curley, and Riley Hatch, and the picture was directed by Arthur Rosson, photographed by Roy Overbaugh, and supervised by Allen Dawn. With such a theme as the regeneration of two of the principal characters who have been the slaves of strong drink the story is not always a pleasant one. The plot is skillfully constructed, however, and is reasonably true to life. The final turn in the story smacks a bit of what is sometimes referred to as a "stage trick," but it serves the author quite effectively in this case, and most spectators will be inclined to forgive its use.

A battle between the "wets" and "dries" for the control of Sago City furnishes the foundation of "A Case at Law," a prosperous saloon-keeper heading one party, and Doctor Saunders, a man who has fought and conquered the liquor habit, the other. The physician, fifteen years before, left his motherless child with her aunt in the East and came to Sago City to get the better of his old enemy. Shortly after the opening of the story the doctor's daughter makes a runaway match with Jimmy Baggs, a young chap who has acquired the drinking habit, but who promises to reform. The couple come to Sago City, and the saloon-keeper tricks Jimmy into breaking his promise. The doctor discovers his relationship to the young man and his wife, and, without revealing his own identity, starts in to save his son-in-law and teach the "wets" a lesson. The manner in which he carries out his plan is highly dramatic, and leaves him in command of the situation.

The production is well handled, and the cast is an able one. Dick Rosson plays Jimmy Baggs with convincing earnestness, and Pauline Curley is natural and winning as the doctor's daughter. The most strongly drawn and best acted character falls to Riley Hatch as Doctor Saunders. Jack Dillon makes the saloon-keeper true to life, and Ed. Sturgis does a neat character bit as the Lob.

"The Fuel of Life."

Loose construction runs all through "The Fuel of Life," a five-part Triangle picture written by Maude Reeves White and directed by Walter Edwards. The story is of Wall street and a western mine, and illustrates what a power woman wielded in the business world even before New York and a number of the other states gave her the ballot. Angela DeHaven, a young married woman who has known nothing of the real struggle for existance, finds that her husband has become interested in another woman—an experienced person who picks up and sells business tips to her male friends. DeHaven tries

Scene from "The Fuel of Life" (Triangle).

to do some crooked work with a mine belonging to an old schoolmate, and is forced to flee the country. He is drowned at sea, and his widow starts in to do a little business "vampiring" on her own account. It is a battle of wits between her and the rival that tempted her husband from the straight path, Bob Spalding, the owner of the mine, being marked as their victim. The to-be-expected happens, and Angela and Bob come to a mutually agreeable understanding at the finish of the story.

The material, while not startlingly new, is of good screen

quality, but is not overly well put together. Belle Bennett leads the cast, and acts with her usual sincerity and skill. F. H. Newton, J. Barney Sherry, and Texas Guinan justify their selection for the three most important supporting roles, and the remaining characters are properly played by Lee Hill, Margaret Shillingford, Alberta Lee, Lee Phelps, Eugene Burr, Edward Hayden, Thos. H. Guise, and Estelle LaCheur.

"Courage of the Commonplace"

Wholesome Story of a College Failure Who Made Good Later—Produced by Edison, Released by George Kleine System.

Reviewed by C. S. Sewell.

A WHOLESOME story of college life, "The Courage of the Commonplace," is the November 12 release of the George Kleine System Perfection Pictures. This subject, made by Edison Company, and presented in five reels, is based on the saying that the courage of the commonplace is greater than the courage of the crisis.

For generations the sons of the McLean family had attended

Scene from "Courage of the Commonplace" (Edison).

Yale, and been chosen members of the Senior societies. John McLean fails to uphold the family tradition. Disappointed, he determines to make good, goes to Boston Tech, and by graduating with honors secures appointment as superintendent of the Oriel mine. Finding conditions deplorable he starts to improve them, when labor troubles develop, and a strike is threatened. A fire starts in the mine, the agitators are trapped, McLean goes down and works with them, while others, following his directions, dig a tunnel from another shaft, and after several days effect their rescue. McLean is injured in a fight with the labor leader, but finally wins him over. He recovers, goes to Yale for the Commencement celebration, is acclaimed a hero, and cited as an example of how the courage of the commonplace fits a man for the courage of the crisis.

There is a pretty love story running through the picture, McLean finally winning the girl who, because she cared too much, did not show her sympathy at his failure, but waited for his return. Interesting views of the Yale campus and reunion of the alumni, together with close-ups of President Hadley, are worked into the story.

Leslie Austin as McLean, and Mildred Haven as the Girl are well cast. The remainder of cast, consisting of William Calhoun, Jessie Stevens, William Wadsworth, Ben LaMar, Charlotte Lambert, Stanley Wheatcroft, and Lima Kaye, are satisfactory. Edward O'Connor as the janitor is good, and furnishes the comedy touches. The story, written by Mary Andrews Shipman, was directed by Ben Curbett. In the development more footage than necessary has been used in showing how McLean won the gratitude and respect of the miners and their wives, with a consequent loss of action.

Film D'Art Shows Two Comedies

"Cousins" and "Auntie's Triumph," on the Farce Order, Fail to Arouse Mirth.

Reviewed by George Blaisdell.

TWO initial Perry Pictures of two reels each, produced by the Film D'Art Corporation, were shown to the trade last week. "Cousins" and "Auntie's Triumph," which were directed by John D. Perry, president of the company are on the farce order, but mirth is not in them—certainly not for the sophisticated; and the majority of photoplay patrons come within that category. There is an absence of the spontaneous, of the natural. There is an artificiality about the characters that robs them of appeal. As there is no question as to the competency of the players—we have Albert Roccardi, Philip Robson, Charles Ascott, Jeanne Hall, and Aurora Wells—it seems to simmer down to a matter of vehicles and of direction.

"Cousins" is a burlesque with a military angle. A genuine note is struck at the ending. A bugler sounds the call to arms. We see the grocer come to the front of his store and stand at salute. The farmer stops his work in the field and his hand goes up. So with the smith at his forge. It is impressive.

"Auntie's Triumph" has for its theme the woman leader of the temperance cause who is possessed of a husband very much one of the "old boys." Besides being a partner in an illicit still, he is strong for poker. There is an approach to fun near the conclusion when the husband, compelled by his wife to deliver a temperance lecture, finds his auditors demoralized following the placing by an unregenerate confrere of a pint of whiskey in the water barrel. Strong stuff, indeed.

"Roaring Lions and Wedding Bells"

Two-Part Henry Lehrman Comedy Production Presented by William Fox—Clean and Screamingly Funny.

Reviewed by Margaret I. MacDonald.

ROARING Lions and Wedding Bells" is just plain farce comedy of the slapstick order, but it is funny enough to bear looking at a second time. William Campbell directed the comedy, and Lloyd Hamilton and Mildred Lee are noticeable in the cast.

The opening of the picture is more or less of a rehash of former comedy tricks, which are made unusually interesting from the fact that they have been enacted in the vicinity of an ostrich farm. The second reel of the production contains the real comedy situation, where, in revenge, a lover of the bride who is to be joined in the holy bonds of matrimony to a person of her father's choosing sends as a wedding gift a huge box containing a lion. A second lover of the girl, ignorant of this fact, proceeds to impersonate the king of beasts, and the result of the meeting of the twain is all that one could imagine. Then there is the moving platform below the chute to the bath, the breaking up of the wedding party, and the wild rush for safety on the part of all concerned.

This comedy is clean and quite worth while in its capacity of farce comedy.

"Miss U. S. A."

Fox Players Make Picture Showing Boys Leaving Home to Fight in France—Latter Scenes Excite Deep Emotions.

Reviewed by Hanford C. Judson.

IF THE whole object of a picture is to excite emotions, the recent Fox release, "Miss U. S. A.," a five-reel offering with June Caprice in the leading role, would rank high; for it certainly wrings the hearts of the spectators. The people are responding to its appeal with both applause and tears. How can we help it! The picture shows us our boys leaving their homes, shows the partings with mother and father and with sweetheart. It is hard to tell just how, say, a mother of one of these brave boys, will like the picture. It is possible that in a smaller community the picture will have too

Scene from "Miss U. S. A." (Fox).

poignant a reminder of things too recently felt. This reviewer frankly fears to guess how such will like it.

The picture doesn't make the message that the cause is worth the sacrifice its chief theme, but plays up the personal side of the experience. We see the stirring of the nation in the background; but the film's chief thing is the feeling of individuals when hearts are sundered. We see why the going-forth must be; but at times the picture lacks dignity and the bigness of the situation seems to fade. There are more or less exciting incidents, but not much of a story. It has the

quality of a serial and shows moments of weak direction. Its biggest moment is when a fine old Southern major thinks his son is a coward. This boy is not quite convincing. He turns out all right in the end and gets a pacifist spy. The girl has cornered the spy, but is now in his power. Her dog brings the boy to the rescue. Then a little later she has another "hair raising" encounter with the spy's accomplice before the gang is killed and dispersed. It will move any audience; but whether many will feel any real affection for the picture, I doubt.

"The Rose of Blood"

Theda Bara Plays a Russian Revolutionist Who Weds the Prime Minister and Makes Him Her Final Victim to Save Russia from Germany.

Reviewed by Hanford C. Judson.

THE upset of the Romanoffs and their bureaucracy is pictured, but not according to history, in a recent Fox picture, "The Rose of Blood," with Theda Bara in the leading role. It has a good plot and holds interest without accomplishing any deeply convincing flight of the imagination that

Scene from "The Rose of Blood" (Fox).

would set it above other pictures that are well written, ably directed and intelligently acted.

The central character, played by Theda Bara, is a young Russian woman, a lover of luxury and ease. She is at first employed as a governess for the child of an aristocrat of high degree and falls in love with the master of the house even before his invalid wife does. After that event, the man is seen making love to her and chases her out of the room. Next day they are very friendly, but he refuses to marry her, as she is only "a servant." From that point she has leanings toward the revolutionists and takes an oath to save Russia from the aristocrats. Her former employer relents and marries her. She is happy with him, but continues true to her oath. She is the means of putting away several rampant bureaucrats, and on each of her victims she leaves a red rose, and from this comes her sobriquet, while her identity is still hidden from the police. Her husband is made prime minister. She loves him, but the revolutionists call on her to blow up him and the royal council to save the country from being turned over to the Germans. It is the picture's big situation. She accomplishes Russia's salvation and her own sorrow.

The parts are well acted, and the tale is made to run smoothly. The costumes, sets are satisfactory, a bit more so than the backgrounds and out-door sets, though the latter serve well enough. There is a certain Russian flavor in the characters rather than in the action. The plot is by Richard Crdynski, who also plays the role of revolutionist lover of the "Red Rose." J. Gordon Edwards directed it. It's a good picture.

"This Is the Life"

George Walsh Comedy—Has Freshly Thought-Up Situations —Sets the Audience Laughing Again and Again.

Reviewed by Hanford C. Judson.

ONE of the most satisfying comedy pictures this reviewer has seen in a long time is, "This Is the Life," with George Walsh in the lead, and directed by R. A. Walsh. As soon as this Fox comedy gets started it takes the audience all the way and rewards it with freshly thought up situations, good bits of humor and wit, puns and all the paraphernalia of a good time. It is no one man picture, but has wide backgrounds and many actors, and it seems as though not one of them could be left out without losing something worth while. Its quality is indescribable. It will thoroughly satisfy any audience, and it can be boosted as something special and depended on anywhere.

Billy Drake (George Walsh), son of "Amunition" Drake, is nutty over getting into the movies to the disgust of his dad who wants him to marry Susie (Wanda Petit). He has a toothache, and as he enters the dentist's he sees a very pretty young Miss going out. He thinks that she must be a movie queen. He takes gas. We see a whirl and the girl's face disappearing. Then follows what seems to be a disconnected, wild kind of story full of the funny side of human nature, and with many unexpected incidents that provoke laughter. In it, Billy thinks he gets a job with a movie company, and we think he has fallen into the hands of a scheming German with designs on Central America. He thinks the girl is the heroine; we think her the daughter of the American counsul. He thinks his being condemned to death as a spy is part of the picture. But he sees his grave dug, and fails to see the camera. Things go from bad to worse for him till just as his throat is being cut. The scene changes again, and we see the dentist pulling the molar. Then he goes to a drug store, and there is the girl again. She calls up his father, and he learns that she is Susie.

R. A. Walsh, the director, has a scenario he could make good use of, and has shown good sharp directorial metal.

"The Cricket"

New Butterfly Offering An Appealing Combination of Pathos and Sentiment—Zoe Rae in Double Role.

Reviewed by Robert C. McElravy.

THE CRICKET" is an offering with a strong juvenile note, and one that will make its particular appeal to the family circle. It tells a story of real heart interest, in which scenes of the tender, pathetic type are frequent, and the happy close is a satisfying one. The cast is a pleasing one, so far as the work of the individual performers is concerned, but there is an unfortunate conflict in types. The small girl is a decided brunette, and appears in her later years as an equally decided blonde. This fault might have been avoided, but is forgotten as the story unfolds.

Zoe Rae appears as "The Cricket" in the beginning. Rena Rogers plays the same role in later years, and when she marries, Zoe Rae again appears as the child. Both performers make the most of their parts.

The story opens with "The Cricket" being asked by her young friend, Pascal, to take part in a juvenile play. Her mother consents, and she goes with the boy to the garret studio of Saveline, Ceasar and Pinglet, three artist friends, who play a prominent part in the narrative. The child makes a great success at her first stage appearance, but this is saddened by the immediate news of her mother's death.

"The Cricket" is then adopted by the three artists, who have learned to love her. All goes well until the problem of choosing a husband for her arises. They select the son of a banker as a man worthy of her hand, but Pascal, now an actor, reappears, and the girl chooses him. The artists protest, and the girl in time runs away and marries Pascal. This leads

Scene from "The Cricket" (Butterfly).

to an estrangement of the three friends, but later there is an all around reconciliation at the old studio.

There is a certain abruptness about the mother's death at the beginning of the story, and the appearance of the child of "The Cricket" and Pascal might also have been handled with more dramatic effect. The tone of the whole production, however, has so much that is genuine and satisfying that it will no doubt prove very successful.

Release Dates of "Mystery Ship" Changed.

The release date for Universal's serial, "The Mystery Ship," has been changed to November 26, a fortnight later than first announced. Ben Wilson and Neva Gerber are the principal adventurers in this new thriller, the direction of the sixteen episodes being in charge of Henry McRae, superintendent of productions at Universal City.

"The Secret of the Storm Country"

Norma Talmadge Appears in Five-Part Sequel to Grace Miller White's "Tess of the Storm Country"—Produced by Joseph M. Schenck for Select Pictures.

Review by Edward Weitzel.

IT IS a matter of screen history that the picture version of Grace Miller White's story, "Tess of the Storm Country," received a hearty welcome from many patrons of the photoplay. The sequel, "The Secret of the Storm Country," will meet with a like reception from the admirers of the little heroine first impersonated by Mary Pickford. The latest of the Grace Miller White stories to be produced in film form has been given the advantages of Norma Talmadge's winning personality and excellent acting ability and has also received expert assistance from Director Charles Miller and the members of the supporting cast.

The scenario was made by Mary Murillo and Courtney Ryley Cooper, and this contribution of Joseph M. Schenck to the Select Pictures program will probably equal, if not surpass, the popularity of any of the earlier Norma Talmadge photoplays. Such being the case, it only remains to give a brief synopsis of the story, and to point out to the author of the subtitles that the character dialogue is not like anything on earth or the waters under the earth. "God air good ter Tessibell!" is one of the inserts.

"The Secret of the Storm Country" consists in the heroine's marriage to a young chap whose social position is much above that of his wife. Tess has promised him not to reveal the secret and keeps her word with a steadfastness of purpose that does more credit to her heart than to her sense of right and wrong. Her husband's mother prevails upon him to propose to a young girl in his own set and he is criminally weak enough to go through a marriage ceremony with the deceived woman. Tess knows of this and holds her tongue.

The discovery that she is to become a mother does not change her determination to shield the man she still loves. The elders of the church of which she is a member discover her condition and demand the name of the man who has ruined her. He is in the room at the time, but gives Tess an imploring look and she permits the elders to make her an outcast from among them. Her child is born, and for three years his mother allows the stain of illegitimacy to be attached to his name. Her duty to her child and the woman who is unknowingly living in sin with the man she is shielding make no impression on her conscience. At the end of the three years the child's excuse for a father has the decency to die, and Tess marries a man who has stood her friend all through her troubles.

It was Touchstone who remarked, "We who are in love do strange things."

"The Adopted Son"

Francis X. Bushman and Beverly Bayne Featured in Mountain Feud Story Abounding in Gunplay.

Reviewed by C. S. Sewell.

LOVERS of gunplay and of stories based on mountain feuds will find "The Adopted Son," released October 29 by Metro Pictures Corporation, in six parts, a thoroughly satisfactory picture. The amount of action and the manner in which the atmosphere of the Tennessee mountains has been maintained make up for the lack of originality in the subject.

Purdue, in a row over cards in a western gambling den, shoots his opponent, makes his getaway and finds himself plunged into the feud between the McLanes and Conovers. When he witnesses a Conover being shot from ambush he joins their clan, as there is no strong man left to avenge the murder. At the county fair he demonstrates that he is a formidable enemy by showing his skill in shooting strings with equal facility with either hand. Henry, the black sheep of the McLane clan, violates the code of the hills by shooting at Purdue, and later proves himself a coward as well. When matters reach a crisis and Purdue is engaged in a gun fight with five of the McLanes, Henry kidnaps Marian Conover. A truce is arranged. Purdue goes after him. Henry drops Marian, his horse runs away and he rides to his death over a cliff. Purdue, bringing the heads of the two clans together, reveals the fact that he himself is a McLane, and the feud is terminated by his marriage to Marian Conover.

Francis X. Bushman, as Purdue, "the adopted son" of the Conovers, has a congenial role, and Beverly Bayne makes a good Marian. The remainder of the cast, including J. W. Johnston as Henry McLane; Leslie Stowe, John Smiley, Gertrude Norman and Pat O'Malloy are satisfactory, and Leslie Stowe is particularly good as the leader of the McLane clan.

Charles Brabin, the director, has provided some striking locations, with impressive mountain views, and has produced a good thrill where Henry McLane and his horse are seen jumping off the mountain cliff. There are also some excellent light effects, especially where Marian goes into Purdue's room to beg him to become a Conover and help them, although the scene itself is unconvincing. The production is based on a magazine story by Max Brand.

Help Yourself Department

Jewel Productions Announces Its Establishment and Explains What It Means.

A "HELP YOURSELF" department has been launched this week by Jewel Productions, Inc., and it is expected to prove one of the most novel and helpful innovations in the entire film industry. Plans have been under way for its establishment since the conception of the Jewel Company in the early Autumn, most of which are announced now for the first time.

Instead of the usual one type of advertising employed for any one production, Jewel officials announce that they will, through "Help Yourself," employ two, three, four or as many mediums and types of copy as necessary for any one production. For example, with the widely successful Jewel-Ince feature, "The Co-Respondent," starring Elaine Hammerstein, there will be put into effect, starting next week, two mediums of advertising, each widely distinctive and different in type, composition, cuts and copy. For some of the higher class mediums or publications, or those whose circulation is manifestly "highbrow," a higher type of advertising, appealing only perhaps to a certain type—perhaps non-movie adepts—will be in vogue. This for certain sections of the country, in certain mediums of circulation for a certain length of time. Second, there will go into effect next week for the same feature one of the cleverest and most effctive series of advertising chapters ever got out and this in addition to the first will spread itself over the entire country in various mediums, daily, trade, Sunday, magazine, weekly and monthly. This copy has been prepared in the New York offices of Jewel Productions, Inc., 1600 Broadway, and has been pronounced by everyone permitted to view it the most compelling, powerful and box-office-ward pulling that has ever been written on any motion picture production. Conversation of the sprightliest and most staccato-like vintage is the medium employed, with all-illuminating stills, covering the situations, with powerful paragraphs skillfully annexed. This type of advertising sounds clearly although not softly or shrilly a brand new note in motion picture advertising for any medium and one which originated this week in the Universal offices. A series of chapters from the first reel to the seventh are employed to tell the story in sympathy-compelling, narrative form, which from a sheer narrative sense alone holds from beginning to end. One follows the advertisements as they now stand as one does the thrilliest serial running in favorite newspaper or motion picture house. This seems to sound the zenith of motion picture advertising achievement.

This is the first form of "Help Yourself" items thus far announced from the Jewel Publicity Department.

"'Help Yourself' is a new idea. One that is sure to help the exhibitor, the public and the motion picture manufacturer," declared a Jewel official. "'Help Yourself' means exactly what it says in so many words," he continued. "It means that the fund of 'Helps' being conceived by diligent investigation and the most sincere idea of co-operation is always at the disposal of the exhibitor to 'Help Yourself.' Two hundred circulars in addition have been sent to each exhibitor on 'The Co-Respondent.' This is a four-page affair printed on sepia, which attracted widespread attention in trade paper mediums. Full information, names of newspapers publishing advertisements, human interest stories, drawings, criticisms on 'The Co-Respondent' are included, together with all the details of the $50,000 advertising campaign for a $50,000 picture." There is being sent out this week to every exhibitor every piece of copy that has been printed in New York on the highly successful feature. Every week additional "Help Yourself" tips will be published and every exhibitor in every section of the country is asked to write to the "Help Yourself" department of Jewel Productions, Inc., 1600 Broadway, asking for any information, any aid or sending any suggestions which will be carefully considered from every possible angle.

"NEVAIRE!" CRIES MAJOR, STERNLY, TO FILM "CAMILLE."

Good morning. We have with us again Major Funkhouser! The Fox Film Company rises to remark, and brings affidavits to explain, that the major is all wrong again. The case comes up this morning at 10 o'clock before Judge Carpenter in the Federal Court.

Y'see, there was a girl named Camille, and she fell in love with a man person and he done her wrong, and she loved him just the same and lived for him and died ingloriously, and people have wept and shivered and laughed over "Camille" for these four generations.

Now it's been filmed and the major has implanted his foot upon the earth and has said it don't go, which is ungrammatical but meaningful. The Fox Film people have dug up Laura Dainty Pelham, who played "Camille" before pictures were filmed, and she swears it's all right. Mrs. Pelham is a social worker now.

Also they've got an affidavit from George Burman Foster, professor of history and theology, and he swears that the play only goes to prove that "the wages of sin is death" and wouldn't hurt nobody. Judge Carpenter may see "Camille" today, and if it doesn't hurt him——

Well, maybe the rest of us can see "Camille."

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Corporation.

FEET OF CLAY (Falcon).—A four-part crime picture based on the futility of attempted revenge. A detective in England is unjustly sent to prison. He makes his escape, comes to America and attempts to cause the downfall of the men responsible for his imprisonment. His scheme is frustrated when he learns that the girl, through whom he hoped to injure the leader, is his own niece. Cast includes Barney Fury, Margaret Landis, Leona Lorraine, Frank Erlanger, Charles Elder and others.

THE GIRL WHO TOOK NOTES AND GOT WISE AND THEN FELL DOWN (Essanay).—A typical George Ade fable, in two parts; hardly as clever as some of his previous efforts, although true to human nature. A girl finds out from her male friends that their ideal is something in the nature of a highbrow; but, upon modeling her conversation accordingly finds that it is the giddy, spicy kind that usually make a hit. She therefore changes her tactics with satisfactory results.

Film D'Art Corporation.

COUSINS.—Produced by John D. Perry, this two-part subject is a farce with a military touch. As pointed out in a review on another page, its mirth is not in evidence.

AUNTIE'S TRIUMPH.—In two reels is this burlesque on temperance, directed by John D. Perry. A review on another page describes the subject as containing not a large amount of fun.

Fox Film Corporation.

THIS IS THE LIFE, October 21.—A Walsh comedy full of good, fresh things and provoking laughter all over the audience. It is a specially good comedy and should not be missed. For a longer notice see elsewhere in this issue.

MISS U. S. A. (Fox), November 4.—A five-reel picture with June Caprice in the leading role. It certainly moved the audience when this reviewer saw it. The plot is rather poor. The action is not always dignified. It makes a very patriotic appeal and shows American soldier boys leaving home to fight for Liberty and France. For a longer notice see elsewhere in this issue.

THE ROSE OF BLOOD (Fox Standard Picture), November 4.—In five reels, it tells a story of modern Russia just before the Czar was dethroned. Theda Bara plays the "Rose of Blood," a sobriquet given to her because, upon every tyrant she kills she places a red rose. The plot is well written and certainly holds interest well. For a longer notice see elsewhere in this issue.

WEDDING BELLS AND ROARING LIONS (Fox Sunshine Comedy), November 11.—Two reels taken in and around a menagerie. The chief things is the rumpus when a couple of lions are turned loose in a big hotel where a wedding party is going on. After the first half reel, it discovers many most amusing situations and laugh follows laugh through all the rest of it. It will pay to book it.

Goldwyn Pictures Corporation.

SUNSHINE ALLEY, November 4.—A character comedy, depicting Mae Marsh as the light of an humble household, from which she rises to wealth and position. Dainty and picturesque, with Miss Marsh in a pleasing characterization.

Greater Vitagraph, Inc.

I WILL REPAY, November 12.—O. Henry story in five parts, this Blue Ribbon Feature has most of its scenes laid in the South. Corinne Griffith is the leading player. A longer review is printed on another page of this issue.

THE SHERIFF, November 12.—Episode 10 of the serial, "The Fighting Trail," keeps up the reputation of the story for exciting situations. This number is lacking in the novelty of some of the preceding ones, but William Duncan and Carol Holloway act with all their old spirit, and the rest of the cast are not far behind. The struggle for the ownership of the mine still goes on.

BOBBY'S COUNTRY ADVENTURE (Vitagraph).—Another of the Bobby Connelly one-part comedy series. The story has the usual appeal to this small, but pleasing, actor's admirers and grades up with the previous releases. Bobby again becomes the champion of the old and weak and is himself befriended by a little girl .

HUSTLE AND HARMONY (Vitagraph).—Henry Kernan is the author and director of this one-reel, knock-about farce. The comic stunts are frequent and are performed with speed and skill and, despite the most frantic efforts, no member of the cast breaks his or her neck. The attempts of two proprietors of a piano installment house to conduct a shady business is the motive of the plot.

Hoffman-Foursquares, Inc.

THE FRINGE OF SOCIETY (Backer).—A seven-part production featuring Ruth Roland, with Martin Sills playing opposite her. A full review of the picture, which is based on a poorly constructed story, will be found elsewhere. The story deals in a clumsy way with the prohibition question.

Jewel Productions, Inc.

THE PRICE OF A GOOD TIME (Jewel).—There is an excellent moral in this five-part picture, directed by Lois Weber and Phillips Smalley. The production is well handled. A longer review is printed on another page of this issue.

George Kleine System.

COURAGE OF THE COMMONPLACE (Edison-Perfection), November 12.—A wholesome story of college life, involving a failure who made good in after life. Contains interesting views of the grounds at Yale. A review of this five-reel picture appears on another page of this issue.

Metro Pictures Corporation.

MORE TRUTH THAN POETRY, October 22.—A five-reel picture of domestic infidelity, presenting Madame Petrova in a role well suited to her talents. Variation of the dream idea; a novelist is shown writing a story, then the story itself is visualized. A longer review appears elsewhere in this issue.

Mutual Film Corporation.

JERRY AND THE VAMPIRE (Cub), November 7.—A comedy number which, as shown to the press, required attention, inasmuch as the vampire's display of her personal charms were both vulgar and improper. The picture presents a dream which Jerry, destitute of money, has. He dreams that he picks up a magic ring that brings him whatever he desires, including plenty of cash and association with the vampire.

BETTY AND THE BUCCANEERS (American), November 12.—A five-part drama of moderately entertaining quality, featuring Juliette Day. It treats of the life of a young girl of romantic ideas whose father was lured away by an unscrupulous old sailor on a pretense of finding buried treasure. The girl falls into the hands of this man and his associates and is only saved from harm by the sudden and unexpected return of her father, whom she has believed dead, and a lover. A full review will be found elsewhere.

HER DOG GONE DOG (Strand), November 13.—Of ordinary entertainment merit is this comedy, in which Billie Rhodes and Jay Belasco play the leading roles. The lover in the case dresses as a dog and attends a masquerade ball where some amusing complications take place. The plot is slight and the picture is not as amusing as some former Strand comedies.

THE LOST EXPRESS NO. 9 (Signal), November 14.—This is one of the most thrilling of the episodes of "The Lost Express." In it an attempt is made by the Baron and his associates to steal the high grade ore from the King Mountain mine and send it by rail to a hiding place. Helen, attired as a man, enters the mine, learns their secret and, boarding an engine, follows the car in which the ore is being transported and succeeds in routing the enemy.

Paramount Pictures Corporation.

THE ANTICS OF ANN (Famous Players), November 12.—A good, wholesome comedy, Ann Pennington is featured under the direction of Edward Dillon. It is reviewed on another page.

Pathe Exchange, Inc.

THE CRYSTAL MAZE (Pathe-Special), November 11.—Episode No. 19 of "The Fatal Ring." This is the next to the last number of this series and brings up one of the most interesting situations yet pictured. The chief participants all clash in the Spider's underground den. There is a three-cornered fight between Pearl and Tom, Carslake and the Priestess with her followers. The latter obtain the diamond and begin a dash for Arabia, with the others in pursuit. The final scenes occur on a vessel preparing to leave the dock.

THE HOLD-UP (Pathe), November 18.—Episode No. 10 of "The Seven Pearls." After saving the life of the mayor, Harry and Ilma get into touch with a banker named Nello Falenti, who is about to buy one of the pearls. The banker is a crook, and Harry, operating in touch with Grady's gang, conducts a fake bank robbery and turns the tables on Falenti. The action is interesting, but the motives are not always well established in certain episodes, leaving the observer to guess the meaning at times. The rifling of the bank makes a good feature.

CLUBS ARE TRUMPS (Rolin-Pathe), November 18.—A two-reel Lonesome Luke comedy, featuring Harold Lloyd, Harry Pollard and others. The two principals start out as hoboes in a park, where they get into some disastrous flirtations. They fall asleep and dream they are living back in the days of cave men. They wear skins and battle with other cave men for possession of the cave ladies. A familiar idea worked up entertainingly, with numerous laughs strung through it.

ARGUS PICTORIAL NO. 1 (Pathe), November 18.—Various subjects of interest are treated in this number of the Pathe Trailer screen magazine. It begins with logging scenes in some great woods and shows a big drive down the river. The star fish is then pictured. Sulphur is shown in liquid and crystallized form and decorative art work by means of "Potato" printing, is pictured. The number is instructive and enjoyable.

OUR NATURAL PARKS (Pathe), November 18.—Exquisite views of Yellowstone Park, its terraces, springs and canyons. This takes the observer through the park, beginning with the station at Gardiner, Wyo. The scenes are in color and are very beautiful.

MAKING SHRAPNEL FOR THE U. S. ARMY (Pathe), November 18. —A half-reel subject, taken in a big munitions works, picturing the process by which shrapnel is manufactured. It gives a very clear idea of what is perhaps the most extensively used projectile in modern warfare.

DER LAST STRAW (Pathe), November 18.—On same reel with above. Animated drawings, featuring the original Katzenjammer Kids, in further exploits. A pet snake and other creatures play an entertaining part in this subject, which is a fine one of its type.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 96 (Universal), October 31.—This number leads off with pictures showing the way deep-sea pilots are trained to avoid U-boats. Other war features are pictured, in both army and navy, and scenes from the recent campaign have a prominent place.

CURRENT EVENTS NO. 26 (Universal), November 10.—A number of diversified interest, beginning with scenes connected with the recent Liberty Loan campaign in Washington, D. C. Features of the New York campaign for recruits with the "tank" performing stunts on Fifth avenue, and other events are included. The number closes with cartoons from various newspapers.

THE JOY RIDERS (L-KO), November 21.—A funny knockabout number, featuring Phil Dunham, Lucille Hutton and Bob MacKenzie. Phil's little runabout brings numerous laughs, being so tractable that it will perform almost any feat. The action in this is free from offense, and the interest is carried along without a break. The plot is of a nonsensical sort and not very much in evidence. The number is a good one of its type.

THE CRICKET (Butterfly), November 22.—A five-reel special, produced by Elsie Jane Wilson, and featuring Zoe Rae, Rena Rogers, Fred Ward, Harry Holden, Winter Hall, George Hupp and Hal Cooley. The story is one of a sentimental, appealing type. It has a strong child interest and develops considerable real pathos. The ending brings a happy solution and is satisfying. There are some minor faults, such as a conflict in types and a certain abruptness in one or two places, but the number is one that will have wide appeal. Reviewed at length elsewhere.

FIGHTING BLOOD (Universal Special).—November 24.—Instalment No. 6 of "The Red Ace." The most exciting number of this serial so far shown. Virginia saves Winthrop from a lynching party, after herself escaping death from the gang. Both Marie Walcamp and Lawrence Peyton are doing good work in the leading roles. This is handled with excellent suspense.

U. S. Exhibitors' Booking Corp.

THE ZEPPELIN'S LAST RAID (U. S. Exhibitor's Booking Corp.).—A spectacular production in five parts, this Thomas H. Ince directed picture is novel and impressive in its use of the Zeppelin. A longer review is printed on another page of this issue.

Triangle Film Corporation.

THE FUEL OF LIFE (Triangle), November 18.—New York and mining life in the west are the scenes of this five-part photoplay, directed by Walter Edwards. Belle Bennett has the leading character. The picture is reviewed at length on another page of this issue.

A CASE AT LAW (Triangle), November 18.—A strong temperance lecture is given in this five-part picture, Dick Rosson, Pauline Curley and Riley Hatch having the leading roles. The production is well done. A longer review is printed in another page of this issue.

World Pictures Corp.

EASY MONEY (World), November 19.—Ethel Clayton is the heroine of this five-part photoplay, which shows a young girl's struggle for an artistic career in an interesting manner. The picture is reviewed at length on another page of this issue.

Hart Has New Horse in "Silent Man."

William S. Hart used his new horse in "The Silent Man," the Artcraft release of November 26, in which he does some sensational riding. Fritz, the famous pinto pony, continues to be his favorite mount, though he does not appear in the films. Hart personally trained the successor of Fritz, who was selected owing to his extraordinary intelligence. Hart takes daring chances in filming stories, and many times his life depends upon the sure-footedness of his horse.

Four Essanay Comedies

Additional Subjects Which Will Soon Be Released by the Kleine System.

FOUR new comedy-dramas are ready for release by Essanay late in November and in December, in addition to the usual weekly releases and other pictures that are released monthly. Little Mary McAlister, the six-year-old actress, is featured in two of the comedy-dramas; Taylor Holmes, the former stage comedian of "Bunker Bean" fame, in another, and Jack Gardner in the fourth.

The first released is "The Kill-Joy," featuring Little Mary. The picture is unusually unique, especially in view of the fact the little actress has the only feminine role. Then the plot itself is unique, dealing as it does with a group of confirmed woman-haters who have founded a village and passed laws making hanging the penalty for bringing a person of the opposite sex into the town. The release date is November 19.

"Gift o' Gab," featuring Gardner, details the side-splitting adventures of an ambitious young man who can talk most anyone into most anything. He invents a tunneling machine, which he claims can be started at one end of a mountain and will bore through to the other side without the aid of man. He sells it to a big manufacturer through smooth conversation. It proves a failure of course, but he has his money. There were just two people on earth Jack couldn't win by his gift o' gab. They were the parents of Helen. He couldn't go near the home. Then one day Helen was taken to the hospital with appendicitis. Jack fell down stone stairs the same day and went to the hospital. Helen and Jack were quick to see their opportunity, and a minister did the rest. The release date is November 26.

Mr. Holmes is featured in the third comedy-drama, "The Small-Town Guy." It was adapted from the Munsey magazine story, "The Picture of Innocence," by Freeman Tilden. This picture carries a stronger dramatic plot than most comedy-dramas, yet humorous situations are not sacrificed in the least. The picture unfolds the story of an unsophisticated village hotel clerk lured to the city by a gang of crooks who wish to use him as a tool. They send him among the wealthy to collect funds for an imaginary workingmen's club. The villager is arrested, but the police see his innocence, and tell him to go back to his village. He arrives just in time to collect an unexpected legacy left by an aunt who has just died. It includes the village general store, which he manages successfully. Then one day two of the city crooks come in and try to blackmail him. He is just finishing thrashing them when a U. S. Marshall arrives to arrest them. Helen Ferguson is "the girl," and the picture ends with a wedding march touch.

Another picture featuring Little Mary is released on December 24. It is entitled "Sadie Goes to Heaven," adapted from the Good Housekeeping magazine story of the same name by Dana Burnet. Little Mary is in the role of a child of the slums.

These features are all Perfection Pictures released through the George Kleine System. They have a screen time of approximately 65 minutes.

Mutual Corporations Pay Well

President Freuler Announces Liberal Dividends and Gives Chaplin Pictures Much Credit.

THREE of the Mutual Film Corporation's subsidiary and allied corporations have declared important dividends and stock redemptions involving large sums in profits paid over to stockholders in these Freuler enterprises.

The Lone Star Corporation, the concern which produced the Mutual-Chaplin comedies through the offices of John R. Freuler, president, announces for November 10 the redemption of ten per cent. of the preferred stock outstanding at 110 plus the preferred stock dividends at seven per cent. accured to date. This means that approximately two-thirds of the preferred stock has been redeemed by the corporation, including the payment of the 10 per cent. redemption premium and the payment of the 7 per cent. dividends. Meanwhile the Mutual-Chaplin comedies have a long period in which to work and take profits.

"The marked success of the Mutual-Chaplin project has contributed largely to the present sound position of the Mutual Film Corporation," observed Mr. Freuler.

Another Mutual subsidiary, the Lincoln Film Corporation, the corporation financing the production of the Helen Holmes serial entitled "A Lass of the Lumberlands," has redeemed ten per cent. of the outstanding preferred stock at 110 plus the accured 7 per cent dividends. The serial continues booking at a satisfactory rate.

The States Film Corporation, the Mutual subsidiary concerned with the Helen Holmes serial, "The Girl and the Game," first of her Mutual efforts, announces the payment of a two per cent. dividend on the common stock, all of the preferred issue having long since been redeemed.

"Knutty Knitters" Features Victor Moore.

The knitting fever which has swept the land is parodied in the forthcoming Klever Komedy "Knutty Knitters," which features Victor Moore, and will be a Paramount release November 19. The comedy is said to be fast and full of funny kinks. It is timely, and promises to be popular.

State Rights Department

Conducted by A. K. GREENLAND

State Right Distributors, Inc., Convening

Independent Film Concern Members to Hold Meeting at Claridge Hotel, November 20—Sol. L. Lesser Will Preside.

SOL L. LESSER has arranged to arrive in New York this coming Thursday, November 15. He will put up at the Claridge. Much of his busy time, for the little Pacific exchangeman is certainly one of the film game's livest wires, will be devoted to the furthering of the State Rights Distributors, Inc., of which body Mr. Lesser is president, Louis Haas, vice-president; Louis B. Mayer, treasurer, and Leon D. Netter, secretary, as well as the membership of this buying and distributing organization will also arrive in town about the same time, for Lesser has called a meeting of the body for November 20, at the Claridge Hotel, at 11 A. M.

In addition to finally settling such details as were left unsettled at the last meeting, owing to Lesser's recent attack of illness, the organization will probably do much buying of film features that measure up to the standard required by the interests of the men who comprise this important business body. All in all, the week will be a very significant one in the annals of the independent market. Quite a few out-of-town state right manufacturers are expected to make their appearance at the headquarters of the State Right Distributors, Inc., on the fifth floor of the Longacre Building.

Just at this juncture, it might be interesting to enumerate some of the membership that has arranged to meet in New York in answer to President Lesser's call: J. J. Allen, of the Famous Players Film Service, Toronto, Canada (Canada and Alaska); Nathan Hirsh, of the Civilization Pioneer Film Company, New York (Greater New York and New York State); M. Rosenberg, of the De Luxe Feature Film Company, Seattle, Wash. (Washington, Oregon, Idaho and Montana); Louis B. Mayer, of the Select Pictures Corporation, Boston, Mass. (New England States); L. D. Netter, of the Masterpiece Film Attractions, Cleveland, Ohio (Ohio and Kentucky); D. M. Vandawalker and Henry L. Dollman, of the Doll-Van Film Corporation, Indianapolis (Illinois and Indiana); Sol L. Lesser, of the All Star Features Distributors, Inc., San Francisco, Cal. (California, Nevada and Arizona); Sydney B. Lust, of Washington, D. C. (Delaware, Maryland, Virginia and District of Columbia); F. Falkner, of the Master Photoplays Company, Newark, N. J. (State of New Jersey); L. Goldstein, of the Supreme Photoplays Corporation, Denver, Colo. (Colorado, Wyoming, Utah and New Mexico), and H. Grelle, of the Supreme Feature Film Company, Pittsburgh, Pa. (Western Pennsylvania and West Virginia).

NEW PRODUCER LOCATES IN BUFFALO.

Buffalo is to have its first and only producer soon. In fact, according to the current issue of "The Theatrical News" of Buffalo, the Buffalo Motion Picture Corporation is already engaged in the taking of its first production, an eight-reel drama of motherly love entitled, "The Brink of Eternity," in which Stella K. Talbot, heretofore a legitimate actress, is portraying the leading role. In her support will appear Stephen Grattan, formerly with the Fox players. Charles De Vonde is adapting the scenario from the well-known book, "A Social Sin."

Frank Talbot, at one time a well-known film and vaudeville magnate of the Middle West, with headquarters in St. Louis, is at the head of the new manufacturing concern, which has engaged offices in the Ellicott Square.

To quote our Bison City contemporary: "The new producing firm will take all its outside pictures in or near Buffalo in the first production, but will have the indoor scenes taken in a New York studio. The Buffalo studio will be erected before spring, when all the work will be done here."

MORGAN JOINS AERIAL CORPS.

Another addition to the Hoffman-Foursquare "service flag" occurred last week when H. P. Morgan, of the Chicago exchange, joined the aviation corps and left for his training station. While Branch Manager Flaherty regretted losing Morgan, who was doing splendid work in his territory, he expressed his gratification that his salesman should have been willing to respond to what he considered his duty.

RAPF COMFORTS SICK BROTHER.

Harry Rapf, president of the High Art Film Corp., spent the latter half of last week at the bedside of his brother, Miff, who at present lies ill at Saranac Lake, New York. The producer was accompanied by some of his family on the trip. Rapf, himself, however, returned to his desk in the Palace Theatre building on Monday morning past.

OLCOTT MAY SUBMIT TO OPERATION.

Before entering upon the production of his next offering to succeed "The Belgian," Sidney Olcott may submit to a minor operation on his feet. For years this able director has suffered from a painful condition which he has only recently found to be the result of fallen arches. He will very likely place himself under the care of an orthopedic surgeon soon and is promised relief after three weeks' rest immediately following the operation. Olcott will be able to conduct his business during this period from his home. It is even likely that he may spend his period of convalescence in Florida, picking locations for the next production, in which Valentine Grant is again to be featured.

AS FLYNN—SO WHARTONS.

Just as Chief Flynn is experienced in the story of what Germany did in its efforts to cripple America, so are the Wharton brothers experienced in the making of serials. It was they who put on "Exploits of Elaine," "Patria," and many other features, and as for their experience in other fields of the motion picture business—they were there when the doors opened.

It was in 1907 that Theodore Wharton directed his first picture for the Edison Company. After that he went to the Vitagraph, then to Kalem, where he built their first indoor studio. Following this, he became a director for Pathe, where his brother Leopold came from the dramatic field to join him. Leopold stayed with Pathe while Theodore went to the Essanay Company in Chicago, where he directed "The Wars of the West," with Buffalo Bill, General Miles and many other famous men in the cast. Following this, the brothers formed Wharton, Inc., at Ithaca, N. Y., where their studios now are located. Incidentally, the facilities of those studios now are being doubled, to make way for the increased work attendant with the new serial.

The serial is to be released through the Hoffman Foursquare exchanges. The release date is to be announced soon. The New York business office of the Wharton Co. will be located at 315 Longacre Bldg.

PRAISE FOR "SOULS REDEEMED."

Edward Warren, director-general of the Edward Warren Productions, journeyed to Ossining, N. Y., last Monday evening for the express purpose of exhibiting his "Souls Redeemed" to the hapless inmates of Sing Sing prison. It was, indeed, a befitting film to assist in the upbuilding of character that is the object of the Mutual Welfare League there. That the Warren production hit the bulls-eye, can be confirmed by the letter received later in the week from E. J. Meagher, the League's entertainment committee chairman, which reads as follows: "I want you to know we all appreciate your courtesy and kindness of Monday last and the trouble you undertook to bring your feature, 'Souls Redeemed,' to the men of Sing Sing Prison. No doubt you observed that the picture went over big, and that fact speaks for itself, as a production to merit the approval of the men, here, must be above the average run of pictures.

"The applause at the conclusion of the projection was simply the outward manifestation of what the men felt, as they seldom show their approval in this way, unless a picture pleases them much.

"Your prompt, generous response to our request for a loan of your production is highly gratifying to us, and in behalf of the men I here extend to you their hearty thanks. . . ."

MEYER AND O'NEILL ENGAGED.

With the engagement of P. E. Meyer and A. J. O'Neill, the sales force of the U. S. Exhibitors' Booking Corporation for the metropolitan district is practically completed. Mr. Meyer will serve as resident manager of the New York exchange, which will be located in the Hoffman Foursquare Headquarters at 729 Seventh avenue.

Mr. O'Neill, who will be in charge of the Brooklyn distribution, will also make his headquarters in the Hoffman exchange. Both will be under the supervision of Lynn S. Card, general sales manager of the corporation.

J. M. DUSKIN WITH WOLFBERG.

The eleventh consecutive addition to the sales force of the Harris P. Wolfberg Attractions is J. M. Duskin, who will handle the western half of the Pennsylvania territory. Though hailing from the Hoosier State, Duskin has spent most of his time in the Pittsburgh territory and West Virginia, where he has a large host of friends among exhibitors. He will devote his time exclusively to "The Mad Lover," "The Deemster," "To-Day," "The Crisis" and "Persuasive Peggy."

Scowcroft Reaches New York

President of the Ogden Pictures Corporation Journies Eastward from Utah Headquarters on Important Mission.

ALBERT SCOWCROFT, president of the Ogden Pictures Corp., arrived at his Manhattan offices in the Times building Monday evening, November 5, almost simultaneous with the completion of the Ogden company's second production, "The Grain of Dust," featuring the company's favorite star, Lillian Walker. Director Harry Revier had arranged an exhibit for the corporation's president at the Flushing studios, where the interiors of the spectacle were filmed, on the same evening, so that Mr. Scowcroft, accompanied by Lester Park, vice president, and Jesse P. Goldburg, sales manager, headed at once to the Long Island studios.

In an interview with a representative of the Moving Picture World, Mr. Scowcroft delivered himself as follows: "You can say for me that I am very much pleased indeed with the outcome of our second production, 'The Grain of Dust.' The work of our director, Mr. Harry Revier, surpasses anything which he has accomplished in the past, and when I say that, I am not unmindful of his success with the 'Lust of the Ages.' As for Lillian Walker, she has once again justified the confidence that I and my associates in the Ogden Picture Corp. have placed in her as an actress of feature calibre. Then, too, as to her supporting cast no production ever has been more perfectly balanced than our new one. Yes, indeed, I am certainly satisfied in every particular.

Albert Scowcroft.

"Our sales department, under the aggressive leadership of Jesse J. Goldburg, set a record in the disposal to the rights of 'The Lust of the Ages,' and I look for a repetition of this same experience as soon as we announce our coming offering ready for the trade. This event should transpire about the twentieth of this month, allowing the interim for the necessary cutting. The prompt selling success we encountered on our first picture proved beyond peradventure of a doubt that a well-made, carefully produced, and capably enacted feature belongs on the state rights market, and will be speedily purchased. Watch for 'The Grain of Dust' to duplicate the record of its predecessor. Of course we will accord it a befitting trade showing in about ten days more.

"One of my chief reasons for coming East at this time is to lay the foundation plan for organizing a second Ogden company to work in the East, while the Lillian Walker company is using our Ogden studios, and conversely to work on our premises in Utah, while Miss Walker and her support are engaged in the East. This will double our output and allow us to exercise our ideas of economy by keeping our forces busy at all times. Then, too, certain of our forthcoming productions require an eastern setting, while still others make it essential that they breathe the atmosphere of luxuriance of nature, which abounds out in Utah and its adjoining states. In this connection, I might add that Mr. Parks will shortly be in a position to announce the name of one or more new additions to our directorial staff, and also reveal the identity of one of the country's most popular stars whom we expect to add to our roster for the purpose of placing at the head of our second producing company."

It will probably be the first of December before Mr. Scowcroft returns to his home town, wherefore much of interest to the trade can be expected to emanate from his sanctum in the Times building before he bids Broadway good-bye. Many folks are not familiar with the fact that this financier is by no means a recent acquisition to the ranks of the motion picture. It was he who was the associate of W. W. Hodkinson many years ago, when this now mighty distributor first started the Progressive Film Exchange in Salt Lake City. It was Scowcroft who built and owned the Liberty and Palace theaters in Salt Lake only to sell them to William Swanson some years ago. At the present time Mr. Scowcroft owns and operates the new and palatial Alhambra theater in Ogden. This playhouse has a seating capacity of 3,000, and contains an organ, screen, and other fixtures that excel those of almost any cinema theater in the country.

RAPF DEPLORES DAILIES' ATTITUDE.

Producer of "The Struggle Everlasting" Cites Unfairness of Daily Press Toward Film Productions.

HARRY RAPF has the following to say on the attitude taken by newspapers and newspaper critics in reference to the motion picture:

"Dramatic critics of the big dailies do not give the motion picture play the attention that its popularity and importance warrants.

"I have often wondered if the newspapers and the critics realize what it means to put a production on the screen. There are very few outputs today in pictures that represent less than $40,000, and many of them upward to one hundred and one hundred and fifty thousand dollars. The author, the director, the actor, and the manager of photoplays today represent a standard that is hardly surpassed in the personnel of the spoken drama.

"Yet, in the face of these compelling facts and the universal popularity of motion pictures, very few photoplays, outside of the most spectacular productions, are given an eye by the critic. Nearly all of the important motion picture producers advertise generously in the papers, but picture reviews must give way to the columns of space devoted to the stage pieces.

"In my forthcoming production of 'The Struggle Everlasting,' in which Florence Reed is the star, Edwin Milton Royle, the author, gives all his time and ingenunity to the completion of the piece, working along with Directer James Kirkwood. If a man like Royle, who is one of the foremost authors of the spoken drama, will devote all his time to the completion of his play on the screen, and if a stage star like Florence Reed will give her all to the pictures, when the legitimate stage constantly calls for her, I can't understand why pictures should have secondary consideration from the newspapers.

"Hugh Ward, the Australian theatrical magnate, recently paid $100,000 for the rights to twelve Broadway successful stage plays, while A. H. Woods paid $125,000 for a half interest in one photoplay. What more powerful argument in favor of the importance of the photoplay could be offered"?

FIRST NATIONAL COMPLIMENTS BRENON.

The representative screen showmen of the First National Exhibitors' Circuit have just paid a remarkable tribute to Herbert Brenon. This followed last week's announcement that the circuit had acquired the distribution rights to Mr. Brenon's production of Rupert Hughes' "Empty Pockets." It was then officially announced that the entire purchasing board of the circuit had unanimously endorsed the transaction, in itself a most unusual tribute. The announcement, however, stirred the members of the circuit to such a degree of enthusiasm that they individually wired their hearty endorsement to the New York headquarters.

The purchasing board numbers such foremost exhibitors as S. L. Rothapfel, of New York; T. L. Tally, of Los Angeles; H. S. Schwalbe, of Philadelphia; Fred Dahnken, of San Francisco; Aaron Jones, of Chicago; Robert Lieber, of Indianapolis; E. H. Hulsey, of Dallas; and J. D. Williams, of New York.

JULIUS SINGER JOINS BEE-HIVE.

Julius Singer, one of the best known exchange men in New York, as well as elsewhere throughout this country, is in charge of the Bee-Hive exchange in the Godfrey building. The Bee-Hive are handling King-Bee Billy West comedies for the states of New York and New Jersey.

Mr. Singer took active charge Monday, November 5, and reported to Nat. H. Spitzer, sales manager of Billy West comedies, that he contracted with New York exhibitors for seventy-two releases starting next Sunday. Singer harks back to the early days of the business and spent many years as a Universal exchangeman.

RANKIN BACK; LEE GONE.

Now that Charlie Rankin has returned to Manhattan from a trip to Chicago and the Middle West, where he has spent two or more weeks in the interest of his feature production, "A Modern Lorelei," in which Tyrone Power and Frances Burnham are co-starred, Joe Lee, associated with Mr. Rankin in the state righting of this beauteous six-reel drama, has departed on a hurried selling trip to Dallas, Texas, via Kansas City. Considerable territory has already been sold by these two enterprising partners, and a complete record of their sales is promised just as soon as Mr. Lee gets back from his jaunt.

NOBLE BACK AGAIN.

Jack Noble, recently engaged by William L. Sherrill, president of the Frohman Amusement Corporation, as supervising director on the forthcoming $250,000 spectacle which the Sherrill concern made its first statement about in the last issue of the Moving Picture World, arrived back in the Times building offices of the firm Thursday night last. He and a corps of assistants had been in Florida selecting locations for thé promised spectacle, concerning which its manufacturer will shortly make comprehensive announcement. From all indications this quarter million dollar production will mark an era in the state rights domain.

U. S. Will Obtain Special Subjects

New Booking Corporation Negotiates with Prominent Directors for Productions for Its Own Distribution.

TO FORTIFY themselves against any possible lack of suitable productions—pictures which may be rated above the ordinary program level—the U. S. Exhibitors' Booking Corporation is negotiating with prominent motion picture directors to produce special subjects on a large scale for distribution through its various branches throughout the country.

Conferences have been held recently between Frank G. Hall and William Oldknow, representing the corporation, and several of the leading directors who have been specializing in the production of meritorious subjects designed for the state rights market. Only pictures of that type will meet the requirements of the U. S. Booking Corporation. Contracts will be closed in the near future with at least three prominent directors to make a number of big features. At present it is planned to distribute about twelve a year, all of which will be purchased outright for cash and a majority of the subjects will feature a noted star and will be adaptations, either from a well-advertised book or a successful play. Only pictures that possess exceptional exploitation possibilities will be selected.

"We do not fear any possible shortage of suitable production," declared Mr. Hall, president and general manager of the new concern, when interviewed in his office in the Times Building, "but in order to safeguard ourselves against such a contingency we have decided to have a series of special productions made for us. Just what they shall be and who will make them we are not yet in a position to divulge.

ORO REVEALS ITS ROSTER OF STARS.

In "Loyalty," the first release of Oro Pictures, Inc., Betty Brice is starred. Her name is linked with many feature successes of the past. In her first picture under the Oro banner she is most ably supported by Murdock McQuarrie and Jay Morley. The former is known from coast to coast as a foremost character actor. He was formerly connected with the Universal Film Mfg. Co. for a number of years, and won a host of admirers because of his typical characterizations in pictures of a demanding nature. Jay Morley, who plays opposite Betty Brice, is a recent addition of the type of players who have foresaken the stage for the screen. He has worked in a number of pictures, and in "Loyalty" he gives evidence of marked ability.

"Humility," the second Oro release, stars Betty Brice, Murdock McQuarrie, Jay Morley, and Charles Arling. The last name is familiar to many movie fans. Film folk will remember him as a player of the old days, when motion pictures were considered as a mere novelty. In "Humility," Charles Arling has a prominent part, and his work is expected to provoke favorable comment.

The third Oro release is entitled "When Destiny Wills." Melbourne MacDowell plays the leading role in this picture. Melbourne MacDowell is a film favorite who has won a niche in the hall of fame of motion picture players because of his master interpretations of character studies. In "When Destiny Wills" he has a part that offers him opportunities to his advantage. In the supporting cast are Joseph King and Grace Davison.

Another luminary to be added to the host of Oro stars is Dolly Dare, who left for the Coast recently to appear in Bernstein Productions on the Oro program.

THOMAS STARTS WORK ON RAVER PRODUCTION.

Augustus Thomas, who, as announced several weeks ago, has entered into a new picture producing combination in association with Harry Raver, has started work on the story of the initial production to be released by the concern sometime after the first of January.

The playwright has not determined on a title for the photodrama, which he is now busily engaged in writing, but has several under consideration, and will make a decision shortly. While the primary object of his latest contribution to the screen will be one of entertainment, it will be founded on a subject that is calculated to hold the attention of those inclined to serious thought.

Augustus Thomas' ability as a playwright of creative genius has been evidenced in the numerous stage successes he has to his credit. "As a Man Thinks" and "The Witching Hour," both of which exceptionally successful plays he wrote, being, according to eminent authorities, the finest examples of dramatic psychology ever turned out by a native dramatist.

The productions of the Thomas-Raver combination will be made in the East in order that Mr. Thomas may supervise matters of casting, staging, etc. Details relative to the directorship, marketing, and stars of the new organization will be announced later.

PARTRIDGE ON THE WING.

Joseph Partridge, division manager of the U. S. Exhibitors' Booking Corporation, is touring the West in the interest of the new company. He has been entrusted with the assembling of its western sales forces. Mr. Partridge, who formerly was general manager of the V. L. S. E. headquarters in New York, was selected for this assignment because of his knowledge of the territory beyond the Alleghenies. His headquarters will be in New York.

W. H. CO. BOOSTS HART PRODUCTION.

William S. Hart featured as the "Two-Gun Man" in "The Bargain," one of the pictures which will be distributed by the W. H. Productions Co., contains, according to its exploiters, some very remarkable scenes. This picture was directed by Thomas Ince, who has created an atmosphere that fairly breathes the life of the old West.

Perhaps the most remarkable piece of work is the complete Western town, which is far and above the sets usually made for such scenes. It contains the entire street of the town, with its stores, houses, and hotel. There are several hundred people used, consequently giving the impression of being really populated and busy and not just set up for theatrical purposes. The feature of the set is the great gambling and dance hall, where a large part of the action takes place. Everything is historically perfect, and exactly as it was in the days of "49." It is one of the finest achievements in modern photography.

Another feature of this picture is the leap on horseback which Mr. Hart accomplishes from the top of a high cliff. With the posse at his heels and cut off from every other avenue of escape, Stokes, the outlaw, takes without hesitation, the one chance which is offered him, and rides his horse off the top of the precipice only to go rolling over and over into the canyon below.

Scene from the W. H. Co.'s Offering, "The Bargain."

The W. H. Productions Co. has devised a press book which will prove of unique value to the exhibitor, also one, three, and six sheet posters each in three different styles. There has been designed also a special twenty-four sheet of a striking nature. This, combined with a lobby display designed by a prominent artist, cannot fail to be a decided benefit to the exhibitor.

BLUMENTHAL IN WASHINGTON.

Ben Blumenthal, president and general manager of the Export and Import Film Co., left his headquarters in New York, Thursday, November 8, for Washington, D. C., to see what he could do toward ameliorating the conditions arising from the present war tax on exported positive celluloid. He does not expect to return to Broadway much before the end of this week.

Prior to his departure this enterprising film man had engaged in considerable correspondence with the authorities concerning this particular situation, and found it necessary to carry on his further arguments in person. This phase of the war tax is meeting with remonstrance from all exporters, and the outcome of Mr. Blumenthal's labors is being keenly watched by those engaged in this branch of the film business. Only last week the Export and Import Film Company made a single shipment of over four hundred thousand feet of film to Europe.

BESSIE BARRISCALE FEATURE NEXT.

The U. S. Exhibitors' Booking Corporation announces as its second release Thomas H. Ince's powerful drama of romance and political intrigue, "Those Who Pay," in which Bessie Barriscale portrays the leading role.

It will be given to exhibitors not later than December 15th, and will be available simultaneously in all parts of the country, both on the "franchise-fixed-price" and open booking plans. Trade showings will take place in the near future in New York and other cities throughout the country in which branches of the Booking Corporation are located.

The scenario for "Those Who Pay" was written by C. Gardner Sullivan, from whose facile pen has come such photoproductions as "Civilization," "The Zeppelin's Last Raid," and a long list of Ince triumphs.

Sales of the Week.

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

SAMUEL KRELLBERG, president of the Overland Film Company, announces deals consummated with some of the biggest exchange men in the West for his latest production, "The Russian Revolution." With A. H. Blank Enterprises, members of the First National Exhibitors' Circuit, he closed Kansas, Missouri, Iowa, Nebraska, and the picture opens in the largest theater in Omaha in about two weeks. With the Supreme Feature Film Company he closed Minneapolis, North and South Dakota, and southern Wisconsin. A trade showing of the "Russian Revolution" was held at the Lyric theater, Minneapolis, last week, which was attended by the Russian consul, the mayor, and several other notables. The showing was a great success. Arrangements have been made for the "Russian Revolution" to open at the Tremont Temple, Boston, for a two week's run in about ten days. Two road companies are now touring the New England States with the picture.

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Acting through Chas. Rosenthal, of San Francisco, Peter C. Crown, of Dallas, Texas, purchased the rights to the Ogden Pictures Corporation's production, "The Lust of the Ages,' for the territory of Texas, Oklahoma, Louisiana, and Arkansas. Mr. Crown was moved to taking over this attraction solely on the reports which had been made by other state rights buyers.

* * *

The Mayfair Film Corporation advises that the entire foreign rights of the six-part Mayfair Production, "Persuasive Peggy," has been disposed of. This is a record in celerity of foreign rights sales.

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Shallenberger and Priest, Times building, New York, advise that the Michigan rights of the Mayfair six-part production have been acquired by Arthur S. Hyman and I. M. Frieberg, of the Dawn Masterpiece Company, Detroit.

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E. W. Hammons, general manager of the Educational Films Corp., announces the sale of the firm's complete catalogue of "Ditmar's Living Book of Nature" and their educational series of motion picture subjects to T. H. Carey, proprietor of T. H. Carey Film Corporation, of Minneapolis. The territory involved comprises Minnesota, North Dakota, South Dakota, and Wisconsin. Carey until recently was general manager of the Zenith Feature Film Co.

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Mayfair's six-part production, "Persuasive Peggy," has been acquired for New Jersey by the Civilization Feature Film Company, Newark, N. J. The transaction was completed by Shallenberger and Priest, Times building, New York City.

* * *

The Special Features Company, of Knoxville, Tenn., has purchased the first block of territory, namely Georgia, Florida, Alabama and Tennessee, for the open market production "Raffles, the Amateur Cracksman," in which John Barrymore is starred. This is the first time in the experience of the selling agents, Hiller & Wilk, that the Southern territory of any production was sold before any other part of the country.

E. J. FLYNN, YOUNG BUT EFFICIENT.

To be entrusted with the responsibility of producing a big state rights feature at the age of twenty-five is the honor that has befallen Emmett J. Flynn, the young director who staged "Alimony," the sensational divorce drama by Hayden Talbot, which has just been purchased by the First National Exhibitor's Circuit for release December 3. Flynn has the distinction of being one of the youngest yet most experienced directors in the industry.

Born in Denver, Colo., he was educated at the Denver Jesuit College, and immediately upon graduation adopted the stage for his profession. His first engagement was with Willard Mack in Salt Lake City. Then he decided to transfer his allegiance to the studio.

His first screen work was under the supervision of D. W. Griffith, playing leads opposite Francelia Billington and Irene Hunt in old Majestic and Reliance pictures. Then he appeared opposite Myrtle Steadman in her first Paramount play, and later joined John B. O'Brien as assistant. When O'Brien took up the task of directing Mary Pickford about a year and a half ago, Flynn accompanied him, and had much to do with the production of several of Miss Pickford's best subjects.

BRENON WORKS ON BENEDICT ESTATE.

Herbert Brenon and the principal members of his company, together with a quota of Red Cross nurses and doctors specially assembled for the occasion, spent the greater part of last week on the estate of Commodore Benedict at Greenwich, Conn., for the purpose of putting the finishing touches on Mr. Brenon's forthcoming production, "Empty Pockets."

Four days were spent in taking scenes in the grounds of what, it is generally considered, is one of the most beautiful estates in the country. But the greater part of the time was spent on board the "Adalante," the Commodore's famous yacht, which has sailed the ocean blue from Hatteras to Trinidad many times over, and has covered as many miles and more, as the distance to the moon, a matter of some 240,000 miles or more, as the Commodore himself explained.

The Commodore put his grounds at the disposal of his guests, and throughout the four days that they were there shots were taken of the beautiful exteriors with which the place abounds.

BURSTEIN WILL CHANGE TITLE.

As a result of a cablegram received this week from E. C. Wertheimer, the London manufacturer and film buyer, by Sidney J. Garrett, president of Frank Brockliss, Inc., the forthcoming contemplated five-reel comedy production that was to present Billy West in the title role of "King Solomon" will be changed in all likelihood to "Old King Sol." Upon receipt of the aforementioned cable, in which Mr. Wertheimer set forth his exclusive rights to that title in both England and the United States, Mr. Garrett presented the matter to the attention of Mr. Burstein, president of the King-Bee Film Corporation, sponsors for all Billy West fun creations, who immediately acknowledged the European film man's rights in the matter, and assured that he would take pleasure in selecting a different title for the future King-Bee offering. At present it looks as though "Old King Sol" will be the final selection for its name.

King-Bees Buzzing in the Hollywood Studio.

Incidentally, "The Bandmaster" is soon to be exhibited to the trade, and "The Musician" is soon to follow. Three future Billy West comedies will represent the brain-dreamings of Budd Ross, one of the West satellites. These scenarios now bear the titles "Peaches and ———?" "Rum and Poker," and "The Diplomat."

"THE PUBLIC DEFENDER" SHOWN PROGRESS CLUB.

"The Public Defender," Harry Raver's screen production of Mayer C. Goldman's book of the same name, was shown at the Progress Club last Sunday evening. The Progress Club is one of the foremost social bodies of New York City, containing among its membership of over three thousand many of the leading lights of the legal fraternity of the metropolis.

Among those present were: Judge David Weil, of the Municipal Court; Supreme Court Justice Warley Platzek, Judge Leo Prince, Max D. Steuer, the attorney; Saul Rogers, a lawyer well known to picture people through his representation of Wm. Fox in the Patents Company litigation, and many others of equal prominence.

BENJAMIN FRIEDMAN IN NEW YORK.

Benjamin Friedman, head of the Friedman Enterprises, Inc., of Minneapolis, has spent the past week in New York City. His visit concerns itself with certain purchases in the state rights market, which will be announced in due course of time. The independent field knows Friedman best because of his exclusive proprietorship of "A Mormon Maid," featuring Mae Murray, for its world's rights. According to Mr. Friedman the only territory still remaining open on this production is Ohio, Pennsylvania, and the federal district of Washington.

FARNHAM DELIVERS STATE RIGHT TALK.

At the meeting of the Motion Picture Directors' Association on Thursday evening, November 8, an interesting address on "The Handling of a State Rights Picture" was delivered to the assembled membership by Joseph Farnham, president of the Screen Club and general manager of the Frohman Amusement Corporation. Having been associated with the independent market practically since its inception, Farnham is in possession of facts that make him an ideal lecturer on the subject. His delivery was roundly applauded and enjoyed.

RUBENSTEIN RETURNS.

Leon J. Rubenstein is back once again in New York after an absence of three weeks, most of which time was spent in the city of Washington. "Ruby" is hard at work on a brand new film proposition that he is going to launch in the very near future. He has engaged temporary offices in the Godfrey building, but is withholding details at present for reasons which will be clarified as soon as he is ready to spring his whole story.

Manufacturers' Advance Notes

Paramount Opens Up Older Subjects

Three Hundred Pictures Released Prior to August 5 Available to All Exhibitors.

THE announcement of Paramount Pictures Corporation that a list of approximately three hundred notable five-reel features, in many cases with the greatest stars such as Mary Pickford, Marguerite Clark, Pauline Frederick, etc., and embracing some of the most successful films that have ever been released, is now available without territorial restrictions upon the open booking market should be welcome news to thousands of exhibitors throughout the country.

These films are those which were released on the program system prior to the adoption on August 5 last of the star series selective booking plan, and represented the best examples of motion pictures. There are numerous plays, for example, in which Mary Pickford starred before the advent of the Artcraft Picture Corporation, which is now distributing her productions. Among these are "Such a Little Queen," "Cinderella," "Mistress Nell," "Fanchon the Cricket," "The Dawn of a Tomorrow," "Little Pal," "Rags," "Esmeralda," "The Girl of Yesterday," "Madame Butterfly," "The Foundling," "Poor Little Pepina," "Hulda from Holland," and "The Eternal Grind."

The Marguerite Clark features embrace among others "Wildflower," "The Crucible," "The Goose Girl," "Gretna Green," and many others. Pauline Frederick is represented by such famous plays as "Sold," "Zaza," "Bella Dona," "Lydia Gilmore," and a host of other well known subjects.

Aside from these there are dozens of other productions with stars of such calibre as Marie Doro, Fritzi Scheff, Victor Moore, Hazel Dawn, Elsie Janis, Blanche Sweet, Myrtle Stedman, John Barrymore, Violet Heming, Laura Hope Crews, Lenore Ulrich, Charlotte Walker, Geraldine Farrar in "Carmen," Sessue Hayakawa, Edna Goodrich, Fannie Ward, Lou-Tellegen, Theodore Roberts, Anna Held, Constance Collier, Donald Brian, Vivian Martin, Dustin Farnum, Irene Fenwick, George Beban, Mae Murray, Kathlyn Williams, Mme. Petrova, Ann Pennington, Wallace Reid, Anita King, Louise Huff, Max Figman, May Irwin, Bessie Barriscale, Florence Reed, Macklyn Arbuckle, Rita Jolivet, Ina Claire, John Mason, and Peggy Hyland.

There are doubtless hundreds of the smaller exhibitors who had not regarded it as within the range of their possibilities to exhibit such pictures as these owing to the prices at which they were sold. This is altered now.

"HUBBY'S HOLIDAY" (General Film).

Neal Burns and Gertrude Selby set a fast pace for themselves in "Hubby's Holiday," the first of the new Selburn Comedies to be released by General Film Company for the Piedmont

Scene from "Hubby's Holiday" (General Film).

Pictures Corporation. Some of the cleanest and best light comedy found in many months is presented in this two-reel production. Two husbands start a domestic riot when they decide to enjoy a holiday by themselves and pretend to have enlisted in the army. They have a lot of fun until they run afoul of a detective who arrests them as deserters, and then the action speeds up to a mile-a-minute clip. By this time their wives decide to volunteer for Red Cross work. On one of their first assignments they find their husbands in the hospital ward. Thoroughly cured and much chastened, the latter return home for the quiet life of domestic routine. The future Selburn Comedies will appear in one-reel form. Four have been announced to date, in all of which Neal Burns and Gertrude Selby, the noted light comedy stars, will appear.

"ALL FOR A HUSBAND" (Fox).

A play with a startling ending—a Carl Harbaugh punch—is the description given of "All For a Husband," the Fox Special Feature to be released November 18, and in which Virginia

Scene from "All for a Husband" (Fox).

Pearson is starred. The action centers about a beautiful lunatic, a woman hater, the woman hater's sister and a friend of the latter. The sister picks her friend to wed her brother, but the latter objects, and it is the outcome of this objection with which the picture deals. In order to teach the brother a lesson, the sister and her friend arrange for the latter to impersonate the lunatic, but the lunatic herself gets into the action and upsets the plans. The ending seems perfectly obvious as the play proceeds, but it is here that Director Harbaugh has overturned calculations.

Besides Miss Pearson the cast includes Herbert Evans, Dorothy Quincy, Gladys Kelly, Carl Moody and William W. Crimans. Mr. Evans has the role of the woman hater, who also is mayor of the town, and in the midst of an election campaign almost as hotly contested as the recent affair in New York City. Miss Pearson, of course, plays the role of the woman the sister has chosen for her brother's wife. The story is by George M. Scarborough.

Where New York City Gets Its Water

New Ashokan Water System Illustrated in Universal Screen Magazine.

A WONDERFUL collection of views, many of them hitherto unpublished in any form, of New York's new $175,000,000 waterworks system, which carries a half billion gallons of water a day to five million people, comprises the leading article in Issue No. 45 of the Universal Screen Magazine, and will instil a feeling of pride in every New Yorker and wonder wherever shown. The pictures of the giant aerators, which throw 500,000,000 gallons high in the air every day, are marvels of beauty in photography.

The preparedness section is devoted to the new style of army automobile field kitchen which promises to revolutionize methods of feeding armies here and abroad. Two cooks in this unit are shown doing the work of forty men under the present army system, one unit replacing twenty company kitchen units requiring forty horses and seventy men.

A monster magnet, with a lifting capacity of a ton of iron at a single effort, is the new invention illustrated, while the child education section depicts a system of training whereby a child of two and a half years can easily be taught to spell simple words. Willie Hopkins' miracles in mud, the title of this subject being "Under the Eagle's Wings," completes the reel.

STORM DAMAGES "THAIS" SETTING.

The same icy blasts and downpour of rain that struck Manhattan Island one morning recently, as the first real indication that Winter was on its way, not only destroyed property there, but over on the Jersey side blew down an entire Grecian city that had been erected at the Goldwyn studio atop the Palisades for Mary Garden's forthcoming production of "Thais."

This "city" had been built by the Goldwyn technical department at considerable expense on a plot of ground measuring nearly half an acre. At one end was a temple with six

Scene from "Thais" (Goldwyn).

sixty-foot columns surmounted by an elaborately ornamented pediment constituting the front elevation, and a wide and deep portico, which formed a splendid pocket for the wind. At the left was the public market, with room for five or six booths of merchants doing business there. At the right was the dwelling of Thais herself. And in the foreground was the well.

What the storm did not do to this amazing structure of stucco and lath is better left unsaid. But what it did do was cordially appreciated when, at the first cessation of the storm, a veritable army of workmen appeared to repair the damage. The entire "city" had to be rebuilt, although, of course, the outlay for materials was much below that necessary the first time. The wooden part was virtually all intact, and this was speedily "shored up" to its original position. But fresh stucco was required in many places, and not a little brushing up with paint in others.

Miss Garden, who has become thoroughly imbued with the spirit of motion picture work, felt as keenly disappointed when she heard of the destruction of the set as the director himself, and could scarcely control her impatience to begin work again.

Everything is running smoothly now, however, and exhibitors may rest assured that the production of "Thais" will be ready on schedule time.

BLUEBIRD CHANGES ITS DECEMBER SCHEDULE.

For the purpose of giving exhibitors a Mae Murray feature for Christmas Week the release dates on that program have been slightly changed for the last month of the year. It had been intended to present Ella Hall in "My Little Boy" at Yuletide, but in the rearrangement Miss Hall takes the week earlier. Here is the detailed announcement for the month:

Dec. 3.—Violet Mersereau in "The Raggedy Queen." This feature was directed by Theodore Marston from John C. Brownell's scenario of Nell B. Bronson's story. The supporting company includes Grace Barton, Donald Hall, Robert F. Hill, Charles Slattery, James O'Neill, and Frank Otto.

Dec. 10.—Ruth Clifford in "The Door Between," a Rupert Julian production made from Samuel Merwin's story, "Anthony the Absolute." Monroe Salisbury will be featured in Miss Clifford's support, playing the role of the eccentric Anthony. Special stress is laid upon the scenic mounting of this production, the atmosphere of Japan and China having been carefully translated to the screen in especially contrived settings.

Dec. 17.—Ella Hall in "My Little Boy," created from Elliott J. Clawson's story and scenario, originally titled "Uncle Oliver's Christmas." The Bluebird will carry exceptional opportunities for advertising a peculier "heart interest"—for it is Miss Hall's honeymoon picture, in which her husband, Emory Johnson, and her bridal flower girl, Little Zoe Rae, are featured along with Gretchen Lederer, who as her bridesmaid, are essential members of the support.

Dec. 24.—Mae Murray in "Face Value," entirely created by her director, Robert Z. Leonard, who wrote the story, fixed up the scenario and directed Bluebird's newest star in what will be her second release. Bluebird intends this production to constitute a special Christmas bill for exhibitors.

SUPERIOR CAST SUPPORTS EMILY STEVENS.

A superior cast of prominent players has been engaged to support wonderful Emily Stevens in "Daybreak," a coming Metro production picturized from the play of Jane Cowl and Jane Murfin by June Mathis and Albert Capellani. The production is being directed by Mr. Capellani, being his first picture since his association with Metro.

Julian L'Estrange will play the leading masculine role of Arthur Frome, the husband of Edith Frome (Emily Stevens). Augustus Phillips will be seen as Dr. David Brett. Evelyn Brent is cast as Alma P. Peterson. Herman Lieb will be seen as the attorney, Herbert Rankin. Joe Dailey will be Ordway, the butler, and Mrs. Evelyn Axzell will appear as Meta Thompson, the maid.

"Daybreak" will be produced in five acts, and will be personally supervised by Maxwell Karger, general manager of Metro's 61st Street studio.

SHERIDAN BICKERS TO WRITE FOR MAE MURRAY.

After purchasing two plays written especially for Mae Murray, Carl Laemmle has entered into an agreement with H. Sheridan Bickers by which this well known English playwright and dramatic critic will write exclusively hereafter for Bluebird's newest star. Mr. Bickers has previously been engaged as staff writer and title editor for Paralta, and latterly has been acting as scenario and publicity director for Lois Weber.

In "The Eternal Columbine," as this story is called, Miss Murray will for the first time in motion pictures return to the sphere of her many former triumphs as a dancer. Mr. Bickes was secured by Bluebird Photoplays for a scenario writer at the special request of Director Leonard, who believes that in this versatile writer he has found a collaborator as energetic as himself.

ROUNDING OUT ADE SERIES.

The last of the George Ade-Essanay Fables in Slang, "The Fable of the Back Tracker from the Hot Sidewalks," has been released by General Film Company. This completes the second series of twelve Ade Fables, which has proved one of the most successful comedy series in many months. The sensational run enjoyed by these pictures is indicated by the fact that many exhibitors are booking the entire series for their theaters. One of the best of the last six Fables in Slang is "The Fable of the Toilsome Ascent and the Shining Table Land," which is the eleventh release in the series.

"THE SQUARE DECEIVER" (Yorke-Metro).

Harold Lockwood's next appearance as a Metro star will be made in the role of the pseudo chauffeur in the comedy-drama, "The Square Deceiver," a five act adaptation of Francis Perry Elliott's novel, "Love Me for Myself Alone." The production was made by the Yorke Film Corporation under the direction of Fred J. Balshofer, and is scheduled for release as a Metro wonder play on December 3.

It would be a difficult matter to find a more congenial role for Mr. Lockwood than that of Billy Van Dyke in this picture. As the likable young millionaire who poses as a chauffeur and in this guise wins his "dream girl," while the latter's aunt is plotting against him in her daughter's behalf, Mr. Lockwod appears to the very best advantage. His perform-

Scene from "The Square Deceiver" (Metro).

ance is sure to add considerably to his already large number of followers.

The usual care in staging characteristic of Mr. Lockwood's pictures is evident in this release. The story lends itself to pleasing brackgrounds, and there are many lavish settings and pretty location scenes, which Antonio Gaudio has photographed with his recognized skill. The cast supporting Mr. Lockwood is a well balanced one, and includes Pauline Curley, William Clifford, Dick L'Estrange, Dora Mills Adams, Betty Marvin, and Kathryn Hutchison.

Triangle Attacks Liquor Evil

In November 18 Release, Showing Weakness of Existing Statutes—"The Fuel of Life," with Belle Bennett, Also on Week's Program.

TRIANGLE'S "A Case at Law," featuring the youthful character actor Dick Rosson, and "The Fuel of Life," with Belle Bennett in the leading role, are the offerings for the week of November 18. In "A Case at Law," Triangle has visualized one of the strongest pleas ever made for the suppression of the liquor evil. Dealing as it does with the most vital problem confronting people of all nations today, it will outrank in importance of subject the pleas for social purity, ethical justice, and the endless number of propagandist subjects which periodically clamor for the attention of thinking people. William Dudley Pelly, the author of the story, has achieved a brilliant piece of writing which points its moral without any tiresome moralizing. His plea is presented through the personalities of a Doctor Saunders (Riley Hatch), who has fought a winning battle against the rum demon, and Jimmy Baggs (Dick Rosson), a youth whose weakness proves both his undoing and his salvation. Pauline Curley, who did commendable work with Mr. Rosson in "Cassidy," plays the leading feminine role. The picture was supervised by Allan Dwan and directed by Arthur Rosson.

"The Fuel of Life," a romance of modern business, promises something new in the early winter crop of vampires. The plot is based on the eternal triangle, the action originating with an attractive woman who is employed to further certain promotion schemes. The wife resents the intrusion on her comfortable domestic happiness, and, when she finds that her husband has been completely alienated from her, she sets about to make all men pay dearly for his perfidy. Prominent men of affairs are drawn to her salon by the score, and, like Dumas' famous character of the French courts, she gets much and gives little. Among her admirers is one who, momentarily, makes her waver in her business of wrecking fortunes. Meanwhile, of course, her husband has quietly died. But she goes through with her stock-manipulating plan, and almost gets control of the Bob-Cat Mine. The tense situations provide many opportunities for Belle Bennett, who was recently seen in "Bond of Fear" and "Ashes of Hope." Texas Guinan, well known as a Winter Garden favorite; J. Barney Sherry, and Thomas Guise are members of the supporting cast. The picture was directed by Walter Edwards.

Bathing Girls in New Picture.

"Her Busted Debut," the Keystone release for November 18, provides another opportunity for the famous Keystone beauty crew to frolic in the water and as nymphs of a traveling burlesque chorus. The picture has enough of a plot to hold the interest between the peak loads of comedy. It deals with the adventures of a stage-struck country lass (Dale Fuller) whose prize hog wins a bank-roll large enough to bring forth rash promises from a Wallingford theatrical manager. The farm-hand (George Binns), who is first introduced in company with a litter of porcine bed-fellows, follows her and the bank-roll to the city, and succeeds in rescuing both from the hands of the grafter. Maude Wayne is the comely manager of the swimming school.

Triangle Komedies.

"War and Matrimony" and "An Innocent Vampire" will be released on the regular program as one-reel Triangle Komedies. Both of these pictures measured over two thousand feet before the cutter received them, insuring the same rapidity of action which has popularized these laugh-makers.

MADGE EVANS IN "THE VOLUNTEER."

Perhaps the most distinguished cast that has ever been assembled for a motion picture is the one assisting Madge Evans, "the World's kiddie star," in "The Volunteer," a new World Picture Brady-Made, in which little Miss Evans and Henry Hull are the featured players.

This list includes Kity Gordon, Ethel Clayton, June Elvidge, Evelyn Greeley, Carlyle Blackwell, Montagu Love, Harley Knoles, and William A. Brady, and if anyone doubts that the assemblage is an all-star cast let him (or her) ask any of the members.

It is true that each of the eminent screen players, directors, and magnates whose name occurs in this enumeration appears for not more than a minute or two with little Madge, and thus for the occasion becomes a "bit" actor or actress. But it is a fact nevertheless that every one of these prominent artists of the film has a separate scene with the diminutive star, and plays it moreover with a serious fervor that would make the reputation of a new arrival in screenland.

It all happens like this: In "The Volunteer," which is a play about the war, but not of it in a battlefield sense, little Madge is Madge Evans, a movie star of infantile years, whose father goes to France with his regiment, while her mother joins the Red Cross at the front. In this exigency Madge Evans is sent to relatives out West to remain until the conflict is over.

But before she goes the little star bids good-bye to all the notables in the World studio at Fort Lee, and to most of those who are not notables, but vastly important factors in the making of motion pictures—such as electricians, grips, property men, scene painters and the like.

MANY INTERESTING SUBJECTS IN GAUMONT WEEKLY.

A wonderfully interesting letter from an American soldier boy in France to his mother, illustrated by a dozen beautiful pictures, is the most attractive subject in No. 150 of the Gaumont-Mutual Weekly, which was released Sunday, November 11. This illustrated letter will do more to show the actual life of our boys who are training in France than any picture which has been screened.

One of the very few motion pictures which have been made of the Rev. "Billy" Sunday shows the famous evangelist starting his $30,000,000 drive for the Army Y. M. C. A. "Billy" says he is going to France to preach to the boys in the trenches.

Among the other war subjects in this issue of the Mutual Weekly are the dedication of the "Liberty" Shipyard, at Squantum, Mass. This new shipyard, which cost $28,000,000, will be devoted to the construction of destroyers for the navy.

Coming from Hawaii, one of our most famous infantry regiments pauses at San Francisco for its first stop on the way to Germany. On the hills which overlook the Golden Gate the boys get rid of their "sea-legs," and exercise their muscles in a preliminary 30-mile hike.

At Fort Sam Houston, Texas, the trial of the sixty-three negro soldiers of the 24th Infantry begins. If convicted these soldiers may meet the death penalty for murder and mutiny.

At Quantico, Va., the Secretary of the Navy reviews marines in training. In Chicago girls have written their soldier boys a letter 473 feet long. Dr. Wm. J. Manning has invented an army stretcher which can be used in the trenches, being adjustable to sharp turns.

Among other subjects shown are thousands of turkeys in the Imperial Valley, Cal., which are being fattened for Thanksgiving Day and Christmas; the winning of the inaugural handicap at the racing track at Del Monte, Cal., and the 17th Annual Chrysanthemum Show, at Washington, D. C., Each year the expert florists of the Agricultural Department originate new specimens of chrysanthemums, and this year the two finest are named after Marshal Joffre and General Pershing. The latter is the most brilliant bloom yet produced.

"JOAN OF PLATTSBURG" HAS TIMELINESS.

If there is one thing which the art of the moving picture capitalizes above another in its stories it is timeliness. For this reason Goldwyn, which is bringing Mabel Normand back to the films after a year's absence, is rather proud of the fact that it has scored a "scoop" in the case of Miss Normand's first vehicle, Porter Emerson Browne's "Joan of Plattsburg," which will be released December 2. It is not alone the first film to utilize that much talked of camp of the student officers. It is also the first to show the life of our new army in training, and the first to handle the stirring theme of America's part in the war in a way that is both inspiriting and yet untouched by powder, guns, and death.

"TREASURE ISLAND" (Fox).

William Fox announces that "Treasure Island," the third of the new series of pictures featuring Francis Carpenter and Virginia Lee Corbin, will be released November 18.

The picture is based on the Robert Louis Stevenson classic which has endeared itself to millions of people in all parts of

Scene from "Treasure Island" (Fox).

the world, and is reported to be the same sort of elaborate production as "Jack and the Beanstalk" and Aladdin and the Wonderful Lamp." The directors, C. M. and S. A. Franklin, however, here have laid considerable more emphasis on humor than in the previous pictures. Ample opportunity for this is offered by the situations developing from Jim Hawkin's experiences on the island where Flint's treasure is buried.

"FEAR NOT" (Butterfly).

The Universal schedules as its Butterfly release for November 26 a vigorous drama dealing with hereditary tendencies entitled "Fear Not," having Brownie Vernon and Murdock MacQuarrie advertised in the feature position. In the first announcements of this subject it was referred to as "The Twisted Soul," and before the title was definitely changed there was an amount of advertising given to the feature under its original name.

Supporting Miss Vernon and Mr. MacQuarrie in J. Grubb

Scene from "Fear Not" (Butterfly).

Alexander and Fred Myton's play Joseph Girard and Frank Borzage will be featured. Allen Holubar directed the production at Universal City. Brownie Vernon has established herself in favor as co-star with Franklin Farnum and Herbert Rawlinson in several Bluebirds issued during the past year, and this fact will give exhibitors an opportunity for advertising and benefiting accordingly.

Director Holubar's name, in connection with advertising, will likewise add to the potency of "Fear Not" for the exhibitor, as Mr. Holubar has achieved success in a marked measure both as an actor and director in Universal's attractions. His previous Bluebird production was "Treason," and he also has just finished "Barter," a production in which his wife, Dorothy Phillips, is to be featured in a state right offering.

GIVE FREE TICKETS TO ALL "NUMBER ONES."

The Avenue and the Royal theaters in Cincinnati report that they used with great success an unusual advertising plan in connection with "Who Is 'Number One'?" the Paramount serial starring Kathleen Clifford. These theaters advertised that they would present a pass for "Who Is 'Number One'?" to the "Number one employee" in all of Cincinnati's largest stores and to the "Number ones" in the police and fire departments and to conductors and motormen. The "Number ones"—that is, the persons who were so designated on the payrolls or time clocks—applied at the theaters and were given their tickets.

The plan worked out splendidly and caused a great amount of discussion over "Who Is 'Number One'?" and a large majority of the "Number ones" took advantage of the free ticket and brought their families and friend along.

NEWMAN EQUIPS DAYTON THEATERS.

The Newman Manufacturing Company, with factories located at Cincinnati, Ohio, and 68 West Washington street, Chicago, manufacturers of brass poster and photo frames, easels, railings, grilles, and ornamental work, are equipping the Apollo and Columbia theaters, of Dayton, Ohio, with the latest style of special hinged poster and photo frames to fit the front corners of the lobby.

The Newman Company were selected to do this work by Mr. Gross, of the Columbia theater, and Mr. Chifos, of the Apollo, because of the fact that they enjoy the reputation of turning out only high grade work.

The New Adams theater in Detroit is also being equipped by this concern with special brass photo and poster frames and brass railing work.

"THE WIDOW'S MIGHT" IS THIRD ELTINGE.

Following "The Clever Mrs. Carfax," just released, Julian Eltinge will be seen in "The Widow's Might," written especially for him by Marion Fairfax and directed by William C. De Mille.

This production, while it enables Mr. Eltinge to make use of his almost startling ability to mimic the peculiarities of the gentler sex, has a plot that is said to be entirely different than either of the preceding Paramount pictures in which he has appeared. It has as its locale a western ranch, which provides opportunities for scenes and situations totally different from those in "The Clever Mrs. Carfax."

A HEART INTEREST "FALCON."

Mollie McConnell and Daniel Gilfether, leads in "His Old Fashioned Dad," a powerful drama of sacrifice and heart interest, are new stars in the Falcon Features. The drama is the fourteenth of the features released by General Film.

Heart interest and dramatic force are well combined in the story. It deals with the sacrifices made by an old doctor and his wife to enable their ambitious son to finish his education at a medical college. Finding his own ideas a handicap to his son, the doctor determines to purposely disappear so that his life insurance becomes available for the selfish young man's benefit. Complications that ensue rise to a great climax that ends the story. It is supervsied by H. M. and E. D. Horkheimer. The next subject in the Falcon series will be "Zollenstein," a drama of romance and intrigue featuring Vola Vale and Monroe Salisbury.

STRONG CAST IN "THE SECRET GAME."

A cast of more than ordinary excellence has been chosen to support Sessue Hayakawa in his forthcoming Paramount picture, "The Secret Game," which was written by Marion Fairfax, author of many well known Paramount pictures, as well as a large number of successful dramatic productions for the legitimate stage. William C. DeMille directed "The Secret Game" with his accustomed skill and ability to stage highly dramatic incidents in the most effective manner.

Mr. Hayakawa portrays Nara-Nara, a great Japanese detective, and it is said that he has created a character which contains the very essence of the Oriental qualities, which though repressed are no less potent than in the case of the Occidental. Some remarkable camera effects have been secured for "The Secret Game" by Cameraman Charles Rosher.

THEDA BARA IN "DU BARRY."

The last release of the present year from the William Fox offices will be a Theda Bara super-picture, "Du Barry," which has been announced for initial showing on December 30. This will be the third of the Standard Pictures featuring Miss Bara, which has been released since September 30. Fox's "Du Barry" production, which very closely follows the original stage version, deals with the high lights in the career of a French adventuress, who became the power behind the throne in the court of Louis XV, but who eventually was guilotined.

ROLIN OFFICIAL IN NEW YORK.

Dwight Whiting, treasurer and general manager of the Rolin Co., makers of the "Lonesome Luke," "Rolin," and "Toto" comedies for Pathe, is in New York for a few days visiting the Pathe exchange main office. Mrs. Whiting is accompanying him.

Mr. Whiting reports a large expansion of the Rolin Co. during the past year and many improvements in the company's studios.

ELSIE FERGUSON FILM HAS FOREIGN SCENES.

Elsie Ferguson's latest photoplay, "The Rise of Jennie Cushing," released by Artcraft, takes the principals on a trip

Scene from "The Rise of Jennie Cushing" (Artcraft).

which nearly circles the globe, including France, Egypt, and America. These settings were all specially built in the Artcraft studios, and are realistic. The play is adapted from the book by Mary S. Watts. Many children take part in the picture, as the theme of the story deals with the duty of society toward orphans, and shows what one girl accomplished in her battle with the world by the exercise of courage and perseverance.

Triangle Sets New Production Record

Work Progressing Rapidly on Manuscript and Mechanics for Early 1918 Plays—Six Directors Resting for Renewed Attack.

WITH two new stories cast during the present week, three films completed and two pictures, "The Ship of Doom" and "The Sudden Gentleman," starring William Desmond, shipped, Triangle's Culver City studio is easily keeping pace with the exceptional production schedule set some weeks ago. Things are humming, especially in the scenario department, where stories are being prepared for the six directors who have recently completed their last assignments and are awaiting new subjects.

Director Raymond Wells has started shooting on "Man Above the Law," a story of life with the Navajo Indians on the painted desert. In this thrilling tale of the southwest, in which a squaw man rules an entire Indian nation, Jack Richardson, one of the most experienced heavies in filmdom, has the leading role. He is supported by Josie Sedgwick, Claire McDowell, Olga Grey and Dark Cloud, a full-blooded Indian with several years' screen experience. One of Triangle's most beautiful child performers will be seen in this picture as the half-breed child of the "Navajo king."

An unusual western story has been chosen as the next vehicle for Roy Stewart, Triangle cowboy star. Director Cliff Smith will work with such well-known favorites as Fritzie Ridgeway and George Hernandez, in support of his popular western star. The screen adaptation for the picture was made from the magazine story, "The Law's Outlaw," by Alvin H. Nietz. It is a tense mystery drama, dealing with the war between the cattle men and the nesters, or small farmers, who threatened their range, with an ambitious young deputy sheriff as the lead, and a tense love theme throughout.

Director Wyndham Gittens has just completed a maritime drama, "The Ship of Doom," which is said to be full of tense action and death-defying situations, and is preparing the continuity for another original story, the working title of which has as yet not been decided. This story deals with the thrilling experiences of a Central Office man on the trail of a band of river pirates and counterfeiters. Gittens expects to take his company to San Francisco for the water-front locations. Included in the cast will probaby be many of the same people who worked with Gittens in his last picture. It is likely that Monte Blue and Claire McDowell will have the leads.

Director Jack Dillon is nearing the completion of his latest Triangle offering, "Betty Takes a Hand," in which Olive Thomas, Triangle's joy-of-living star, is supported by Charles. The exterior settings used include one of the handsomest homes in Los Angeles' most fashionable district. The story tells how the breach which grew up between two old miners was spanned by the romance between their only children, one the son of wealth and the other a dainty little miss seeking to make a living by running a boarding house.

An elaborate setting is being directed for Director Walter Edwards' picture, "The Passion Flower," in which Alma Rubens and Wheeler Oakman have the leads. A bit of Venice is being transplanted to the Triangle lot at considerable expense and gondolas will soon be plying on the canal surrounded by quaint Venetian homes. A full force of carpenters is rushing work on this beautiful set and it will be in use by the end of the week.

Lynn Reynolds, renowned for his feats of photography, is making rapid strides on the story, "The Gown of Destiny," on which he is handling the megaphone. Some of the costumes to be worn in this picture are said to be marvelous creations, while the wardrobe department is working overtime preparing the uniforms for the allied and German soldiers called for in this script. Alma Rubens is cast in the leading role.

Stories completed this week at the Triangle's Culver City studio include "Without Honor," featuring Margery Wilson, under the direction of E. Mason Hopper; Director Jack Conway's picture, "Because of the Woman," featuring Belle Bennett, and in which she is supported by Jack Livingston, George Chesebro and other favorites, and "Until They Get Me," a story of the Canadian Northwest, directed by Frank Borzage and including Jack Curtis, Pauline Starke and Joe King in the cast.

In addition to Conway, Hopper and Borzage, the other directors who are waiting for stories are Ferris Hartman, Thomas N. Heffron and G. P. Hamilton.

ADVERTISING FOR PHYSICAL CULTURE PICTURE.

Unique advertising helps have been prepared for "The Physical Culture Screen Magazine," the new screen novelty being distributed by General Film for the Physical Culture Photo Plays, as a part of a wide publicity campaign which is expected to add tremendously to the value of this feature to exhibitors. In addition to an attractive one sheet and the usual slides, Physical Culture Photo Plays is distributing miniature cutouts of Bernarr Macfadden, the editor of the screen magazine. In addition to the trade paper advertisements an extensive advertising program will be conducted through the medium of the Physical Culture Magazine, of which Mr. Macfadden is the editor. The appearance of many celebrities in the world of athletics and physical culture on the screen also will ad to the drawing power of the film, which will be issued monthly in one reel form.

"THE LAND OF PROMISE" (Paramount).

For the cast of "The Land of Promise," in which Billie Burke will be starred by Paramount shortly, a number of excellent screen players will appear, including Thomas Meighan, who in the leading male role appears opposite Miss Burke. Helen T. Tracy, J. W. Johnson, Mary Alden, Margaret Seddon, Walter McEwen, Grace Studdiford and John Raymond complete the cast,

Scene from "The Land of Promise" (Paramount).

and in each instance they have been chosen because of their peculiar fitness to the roles.

"The Land of Promise," written for Miss Burke's starring vehicle on the speaking stage, several seasons ago, is the work of W. Somerset Maugham. The screen production was directed by Joseph Kaufman, who also directed "Arms and the Girl," Miss Burke's most recent Paramount picture.

By her two recent Paramount plays, "The Mysterious Miss Terry" and "Arms and the Girl," the star has established herself in the hearts of screen playgoers. Miss Burke has declared that "The Land of Promise" is one of the "realest" pictures in which she has appeared. It portrays the inner heartlife of a little affection-starved English girl and affords her a role that is exactly suited to her abilities and her girlish charm.

BUTTERFLY DECEMBER SCHEDULE CHANGED.

To admit into its schedule a subject particularly applying to Christmastide the Butterfly arrangements for December have been revised. Harry Carter and Priscilla Dean will be stars of "Beloved Jim," the feature that caused the shift in details. In other respects the December Butterflys will conform with previous arrangements as now fully detailed in the following specifications:

Dec. 3.—"Fighting Mad," depicting the state of mind in which a minister of the gospel (portrayed by William Stowell) found himself when he submitted to weakened faith. Helen Gibson and Betty Schade will have essential roles in this story by J. Grubb Alexander and Fred Myton, translated to the screen by Edward J. LeSaint.

Dec. 10.—Little Zoe Rae in "The Silent Lady," with stately Gretchen Lederer her featured associate. Elliott J. Clawson furnished the story and scenario, and Elsie Jane Wilson directed the production.

Dec. 17.—"Beloved Jim," a Christmas attraction, comes in time to contest for attention with Christmas shopping. Harry Carter, Priscilla Dean, and Joseph Girard will lead the presenting company. Mr. Girard furnished the story, and Fred Myton arranged the scenario, Stuart Paton directing. In the supporting company J. Morris Foster, Charles Hill Mailes, Frank Dachio, Sydney Dean, Edward Brown, and Mrs. A. E. Witting will appear.

Dec. 24.—Harry Carey, with Molly Malone his featured leading lady, will present "Bucking Broadway" in approved "rowdy west" fashion. George Hively turned in the story, and Jack Ford directed the production. Universal believes that exhibitors will admit at the end of the month that December will have furnished agreeable entertainment for every "Butterfly Day."

BILLY RUGE IN SIX NEW ONES.

Billy Ruge, one of the most popular screen eccentrics, is again featured in the fifth series of Sparkle comedies now scheduled for release by General Film Company. "On the Love Line," the first of the six new subjects, will be available December 13. The new series represents the best work yet done by this comedian. The other subjects in which Ruge will appear are "The Detective," "Smashing the Plot," "After the Matinee," "Double Cross," and "The Best of a Bad Bargain." This last release will carry the series far into January, insuring that the early winter demand for clean, high grade comedy subjects will be well cared for.

Blackton Talks of Parker's Works

Paramount Producer Says Their Most Notable Quality Is Humanness.

DISCUSSING the peculier quality of Sir Gilbert Parker's widely read works of fiction, Commodore J. Stuart Blackton, who is producing for the screen some of the best known novels by that writer for release by Paramount, said recently:

"It is not so difficult to put one's finger upon the element in

J. Stuart Blackton and Sir Gilbert Parker.

Sir Gilbert Parker's books that renders them so signally successful and so universally popular. It is the quality of humanness. Perhaps I have had a better opportunity than most persons who have read Sir Gilbert's books to judge, because. in addition to having read them, I have talked long with the author while I was producing 'The Judgment House,' which will be released November 19, and have discovered that he puts something of himself into all his works. He is a man who commands respect and at the same time endears himself to his friends by his sympathetic qualities, his belief in the innate fineness of life, and his faith in his work. One likes to encounter a man who has the courage of his convictions, particularly when these convictions are ennobling.

"Sir Gilbert Parker is a student of human character also. He reads the natures of men and women with a discriminating eye and a retentive mind. He has a charity for the foibles, frailties, and follies of men and women that is as wide as the sea, and an appreciation of their efforts that is generous in the extreme. Add to this the fact that he is an artist in letters, with remarkable powers in the way of characterization and descriptive writing, to say nothing of ingenuity of plot construction, and you have the ideal combination for an author of books that will be read and remembered by everyone who cares at all for fiction that embodies strength and historical accuracy coupled with a human interest that makes the characters and their doings realistic and compelling.

"I count it as a great privilage to have been associated with Sir Gilbert Parker for even a brief time while filming some of his works. I count it also a privilege to have had the task of translating these to the screen. And I know instinctively that when 'The Judgment House' is released it will do justice to the author. With me it has largely been a labor of love. I have never worked harder to put into a picture the real essence of the writer's original thought. And I feel that I have succeeded."

"ARE WAITRESSES SAFE?" (Paramount-Sennett).

Victor Heerman, who directed "Are Waitresses Safe?" a Paramount-Mack Sennet Comedy to be released November 18, the entire production being suprvised by Mack Sennet, has outdone himself in filming a laugh-provoking story with Louise Fazenda as the featured feminine character.

Ben Turpin, Slim Summerville and Teddy, the dog, help along the riot of fun, and according to all reports this picture will prove the greatest destroyer of the blues that has ever emanated from the Mack Sennet studios.

"Are Waitresses Safe?" abounds in examples of girlish beauty and a corps of "comedy cuteys" which takes part in the ensemble scenes.

Louise Fazenda is gifted beyond the average with the ability to create laughs, both by her originality as a comedienne and her remarkable skill at make up. It is confidently asserted "Are Waitresses Safe?" will take a first position as a gloom dispeller.

Paralta Plays Now Ready

Will Be Released Through the Hodkinson Corporation Beginning the Middle of November.

FOLLOWING the recent announcement that Paralta Plays would be released through the newly formed W. W. Hodkinson Corporation comes the announcement that Paralta Plays would start releasing through this new organization beginning the middle of November.

The first production to be released will be the visualization of Peter B. Kyne's romantic story of adventure, "A Man's Man," in which J. Warren Kerrigan will be seen as the star. This production will be shown in seven parts. The early part of the story takes place in the western part of the United States, while the locale of the remainder of the story is in the imaginary Republic of Sobrante, Central America. Those who have seen the picture speak very laudably of the production, and proclaim it the most finished piece of work in which Mr. Kerrigan has appeared.

About the 1st of December is the time set for the release of Bessie Barriscale's initial Paralta Play, "Madam Who," a secret service classic laid in the period of the Civil War. This production is a thrilling story of romance and mystery founded on Harold McGrath's story of the same name. The subject is very timely. The story is fast-moving and punchful, and carries with it an element of romance and mystery which is not cleared up until the last few feet of the production. While the time of this story is set during a war period, it is not a military play, the battle scenes but forming a background for the story. Miss Barriscale is supported by Ed. Coxen as John Armitage, Howard Hickman as Henry Morgan, Joseph J. Dowling as Parson John Kennedy, and David M. Hartford as Allan Crandall.

Henry B. Walthall, th t great dramatic u..ineator of the screen, has recently completed his initial Paralta Play. "His Robe of Honor," written by Ethel and James Dorrance, which will be ready for release about the middle of December. When this story appeared in book form it was commented upon by the judiciary and political reformers throughout the country as a moral preachment asking the uplift of political conditions in America. The story is that of a shyster lawyer who becomes an upright judge under the refining influence of a noble woman of high social rank. Mr. Walthall appears in the role of the shyster lawyer who is assisted in his underhanded methods by Roxana Frisbee, an adventuress, which part will be played by Miss Mary Charleson, who won a host of friends while playing opposite to Mr. Walthall in productions of the Essanay Company. Miss Lois Wilson will interpret the role of Lora Nelson, the young woman whose innate forces awakened the spirit of manhood in the crafty lawyer. who later becomes an upright judge of the Supreme Court of New York.

Following "His Robe of Honor," J. Warren Kerrigan will appear in his second Paralta Play, "Turn of a Card," written by Frederick Chapin, after which will come Bessie Barriscale in "Rose o' Paradise," written by Grace Miller White, authoress of "Tess of the Storm Country."

The foregoing productions are now all completed, and six companies are at work at the Paralta studios, Los Angeles, California.

BLUMENTHAL MAKES LARGE SHIPMENT.

One of the largest exporting shipments to Europe has just been completed by the Export and Import Film Company, of 729 Seventh avenue, of which Ben Blumenthal is president. It is a very significant fact that this concern should place in transit over 400,000 feet of film for release in Europe. It is pointed out in film circles that the only time that this record has been equalled is in the shipment of second-hand films, but it must be remembered that this shipment includes eight complete multiple reel subjects of the Ivan Film Company's productions, and eleven comedies hitherto unreleased in the European territory covered by Mr. Blumenthal's activities.

The Export and Import Film Company has come into the limelight in a very short while by virtue of a number of startling trade deals, one of the most important of which was the contract for the entire Metro output for Continental Europe. They also own the rights for the entire foreign market on "Man's Law," in which Irving Cummings is featured, and the most recently exploited Bernstein productions, "Loyalty" and "Humility," of six reels each. The famous "Twede Dan" comedies featuring Perez, the eccentric comedian, have also been contracted for, the company now owning the rights to all foreign markets on them.

The Export and Import Film Company has just sent a representative to develop the Orient and the Far East generally. A policy of Mr. Blumenthal's in this connection is that of the personal interviewing of their customers no matter what part of the world they might be located in.

GOLDWYN TO MAKE "OH! MARY, BE CAREFUL."

Madge Kennedy's next picture will be based on "Oh! Mary, Be Careful," the novel by George Weston, a writer whose popular stories have never yet been put into scenario form.

Miss Kennedy has chosen all her costumes for her new piece, the first settings have been erected at the Goldwyn studio, and work has already begun on a few of the episodes involving Miss Kennedy alone.

Essanay Offers Novelty

An Animated Doll Comedy, Entitled "The Dream Doll," Is the Invention of Howard S. Moss.

A BRAND new idea in the novelty picture line will be given exhibitors by Essanay December 17, when "The Dream Doll" will be released on the Perfection Pictures program through the George Kleine System. The novelty is the invention of Howard S. Moss, an expert in the work of making and handling dolls. His collection of midgets, many imported, are worth thousands of dollars. When a picture calls for dolls of a type he can't find in stock he promptly makes the proper type.

Scene from "The Dream Doll" (Perfection).

Mr. Moss' invention is patented, and the many little secrets of the trade are closely guarded. But he does tell this much—how he animates the dolls. On the screen the dolls apparently move about without the aid of human hands as naturally as humans would move. Here is how it is done. If Mr. Moss wants the cook to walk to the kitchen door he moves one foot probably an eight of an inch, and the cameraman takes a tiny bit of film. This process is repeated until the cook reaches the door. It is tedious work, and takes weeks and weeks to make a picture.

In "The Dream Doll" both living characters and dolls are used. Marguerite Clayton plays the role of Ruby, the daughter of the Toy King, John Cossar; Bobby Bolder appears as A. Knutt, a crack-brain chemist. Rod LaRocque is Buby's fiance.

The chemist, working in the Toy King's factory, claims the discovery of a mixture that will bring dolls to life. Ruby enters the laboratory while the chemist is out. A doll the chemist has given life pours the mixture on her, and she shrinks into a living doll. The dolls next bring to life a doll justice of the peace, and are married. Meanwhile Ruby's father, fiance, and friends are frantically searching the city. Then Ruby awakes to discover it was a dream.

VIOLA DANA BEGINS HER FIRST WEST COAST PICTURE.

Viola Dana has begun work on "The Winding Trail," her first picture to be produced at the Metro West coast studios under the direction of John H. Collins. "The Winding Trail" has been written by June Mathis and Katherine Kavanaugh in collaboration. "The Winding Trail" is a Western drama of the early mining days, and will present historical characters who actually lived in the period depicted in the Metro picture. A strong cast is being engaged to support Miss Dana, including Clifford Bruce, Haywood Mack, and Mabel Van Buren. Miss Van Buren has appeared in many Universal pictures both in the East and West. Clifford Bruce supported the star in the forthcoming production, "Blue Jeans," produced at the Metro studios in New York.

In her new Metro picture Miss Dana will appear as an entertainer who poses as a girl of the Western dance halls in order to wreak vengeance on the man who has ruined her sister's life.

"LOVE LETTERS" IS DOROTHY DALTON'S NEXT.

The title of the next Paramount picture starring Dorothy Dalton has been changed to "Love Letters." The story is by Shannon Fife, and will be released in December. The entire production will be made under the personal supervision of Thomas H. Ince, and it is said that for interest and dramatic intensity it will be one of the most effective pictures in which the talented star has yet appeared.

MUCH PUBLICITY FOR NEW PICTOGRAPHS.

Through the fact that arrangements have been completed, as recently announced, whereby the editors of Leslie's, Every Week, Popular Science Monthly, the Metropolitan, the Woman's Home Companion and Field and Stream are to prepare and edit subjects used in the Paramount-Bray Pictographs, "The-Magazino-on-the-Screen," ten million readers of these periodicals will be educated to look for Paramount-Bray Pictographs in the motion picture theaters. The direct reason for this is that the subjects which appear in the Paramount-Bray Pictographs will also appear in article form in the magazines noted and will be illustrated by still pictures therefrom, full credit being given to Paramount-Bray Pictographs.

Extensive publicity is to be accorded these short productions, not only through the magazines in the United States, but through the daily press. Rotogravure sections in a score of Sunday newspapers, in as many cities, will run pictures of these subjects with proper credit.

"THE RAGGEDY QUEEN" (Bluebird).

Violet Mersereau reappears on the Bluebird program December 3 to present "The Raggedy Queen," a characterization that gives her opportunity to develop her individual style of screen characterization to the fullest degree. The photoplay was created from Nell B. Bronson's story by Theodore Marston as the third Bluebird that skillful director has turned out with Miss Mersereau the star. John C. Brownell, of Bluebird's eastern scenario staff, provided the script.

Sensational episodes are the logical outcome of scenes in a coal mining district during labor troubles, with the situation always being saved by the girl heroine. To get the proper "atmosphere," Director Marston took his company into the Pennsylvania coal fields, and there worked out the mining scenes. The supporting company names Grace Barton, Donald Hall, Robert F. Hill, Charles Slattery, James O'Neill, and Frank Otto.

"NEARLY MARRIED" FOUNDED ON LIFE.

It is not always possible for an author to name the sources of his ideas, and not necessarily because he is ashamed of them either, but just because some of them are flashes of inspiration—out of the nowhere, so to speak. However, Edgar Selwyn, author of "Nearly Married," the famous stage success from which the new Goldwyn starring vehicle for Madge Kennedy was made, and which will be released November 18, declares that he has no trouble to assign the origin of each and everything used in his play, for he evolved it through a process of hard labor. What seems now like the most spontaneous wit and play of fancy was often the drudgery of hours.

One may take the professional co-respondent who constitutes a remarkable figure in the play. This woman is called in by a young couple who are planning a divorce about ten minutes after their wedding ceremony has been performed, but who have no reasonable grounds for legal action. She specializes, it seems, on compromising husbands as far as necessary, retiring conveniently into the background later on payment of a stipulated sum.

This figure, according to Mr. Selwyn, is not a fantastic creation in the ordinary sense of the word, but has an original in

Scene from "Nearly Married" (Goldwyn).

real life. Only instead of being a woman it is a man. Of course, it has been exaggerated somewhat for play purposes, but in the main it is the same person. It seems that Mr. Selwyn, in glancing idly over the files of a scandalmongering society journal, had noted the recurrence of the name of a well known New York clubman as co-respondent in a number of divorce cases, and quite as idly had thought what a success this fellow might be as a professional instead of an amateur. This notion, subsequently developed, became the professional co-respondent, Hattie King, in "Nearly Married."

Pathe Program

Irene Castle, Doris Kenyon and Mollie King Lead in Three Serials—Comedy and News Reel Complete Schedule for Week of November 25.

IRENE CASTLE in a fast action photoplay produced under the direction of George Fitzmaurice, the first episodes of "The Hidden Hand" serial, another chapter of "The Seven Pearls," and a Harold Lloyd comedy are among the many features of Pathe's strong lineup for November 25.

Irene Castle appears in "Sylvia of the Secret Service," a Pathe Play special in five reels, produced by Astra, directed by George Fitzmaurice, scenario by Philip Bartholomae; from the story by Joseph Trant.

"Sylvia of the Secret Service" is a detective play characterized by more thrills and fast action than any yet of the Irene Castle-Pathe Plays. In it the star has a part that gives her greater opportunity than any she has had before, either in "Stranded in Arcady" or "The Mark of Cain." The supporting cast includes Elliot Dexter, Macey Harlan, Susanne Willa, and T. Wigney Percival. "Sylvia" deals in a timely manner with the activities of the United States Secret Service. The star wears the most beautiful clothes she has yet had on the screen.

The first chapter of "The Hidden Hand" is entitled "The Gauntlet of Death." It stars Doris Kenyon, Sheldon Lewis, Arline Pretty, and Mahlon Hamilton. This is the first episode of the big new serial thriller with four stars.

Mollie King is starred in "The Seven Pearls," No. 11, entitled "Gems of Jeopardy," with Creighton Hale and Leon Bary. The mystery as to Ilma's disappearance is solved in the beginning of this episode, when it is learned that Perry Mason, at the point of a revolver, forced her to leave Falenti's home at the end of No. 10.

"All Aboard" is the title of the Harold Lloyd comedy produced by Rolin in one reel. This mile-a-minute comedy takes the company aboard a steamer bound for Bermuda, and practically all of the farce is staged on the water. Lloyd tries, with success, to steal the Lady Fair from the "Barren" to whom she has been promised by her unyielding parents. As he is dead-heading his way, he makes much use of an empty trunk, and his adventures with that trunk will keep audiences in a roar.

"Around Central Auvergne" and "Tonic Towns of England" are the split reel Pathe colored scenic release. The first half shows the picturesque wooded heights of the highest mountains in the interior of France, and the second shows the popular watering place of Harrogate, with the Royal Baths, Fontaine, and the beautiful scenes in the quaint town of Karnesborough.

An International Cartoon and scenic split reel and Hearst-Pathe News No. 96 and No. 97 complete this program.

NOTABLE CAST TO SUPPORT ETHEL BARRYMORE.

A superb cast has been engaged to support Ethel Barrymore in her next Metro wonderplay, "An American Widow." Heading the list is the favorite screen player, Irving Cummings, who will have the role opposite Miss Barrymore in this five-act production directed by Frank Reicher, and adapted by Albert Shelby LeVino from the play by Kellett Chambers.

H. Dudley Hawley, a well known actor of the speaking stage, will make his screen debut playing the Earl of Dexminster. Earnest Stallard will have the role of Tutwiler. An old Metro favorite, George A. Wright, will play a county judge in the new production. Pearl Browne will have the role of Mme. Albani, an actress. The entire production of "An American Widow" will be in keeping with the excellence of the cast.

JUNE CAPRICE ON ELEVENTH FOX PHOTOPLAY.

The cast has been nearly completed and work has been commenced at Fort Lee on June Caprice's eleventh photoplay under the management of William Fox. The company of the young star, whose last release was "Miss U. S. A.," will include players who have nearly all worked together previously in Fox productions.

The role of the leading character, Dola Belton, is divided, Kittens Reichert portraying Dola's childhood period and Miss Caprice carrying her on through later years. Other women in the company are Florence Ashbrook and Inex Marcel. Dan Mason, Richard R. Neill and Tom Burrough have also been chosen for the new picture. The scenario of the production is by Adrian Johnson and the director is Harry Millarde.

RED CROSS SCENES IN "GOD'S MESSAGE."

Vivid scenes of Red Cross rescue work in desolate "No Man's Land" after a battle are shown in "God's Message," the great Nazimova's first Metro picture. This picturization of Mabel Wagnalls' novel, "A Rose Bush of a Thousand Years," is being directed by George D. Baker.

The rescue scenes were staged at Fox Hills, Staten Island, where the topography closely resembles the wastes of "No Man's Land" in France. Modern first line trenches were constructed, and a host of "French," "American," and "German" soldiers, and "Red Cross" nurses worked in these gripping scenes. Nazimova, who plays the role of Joline, the Paris artists' model, is seen as a Red Cross nurse on her errands of mercy on the battlefield.

"PLEASE HELP EMILY" (Empire All-Star)

Ann Murdock, the famous Frohman star, comes to the screen on November 19 in the third of her Empire productions for Mutual release, "Please Help Emily," a picturization of the comedy-drama of the same title in which she scored a distinct success at the Lyceum theater, New York, last spring.

The production is presented with practically the entire original cast intact. Director Dell Henderson has perfected every

Scene from "Please Help Emily" (Mutual).

detail, and the result is a tribute to the efforts of the players to excel the stage version.

The story is exceptionally adapted to the screen, possessing consistency of plot and action. Emily has two ardent admirers, one she likes, one she detests. Threadgold, the unfavored, is spurned, and seeks solace in pursuing Emily with the police, when she takes refuge in Trotter's room after eluding the guardianship of hennish friends. Emily finds herself in need of a protector, and decides Trotter is "it."

Sharing honors with Miss Murdock are other Frohman players, including Ferdinand Gottschalk, who fought with the Belgians and was wounded; Herbert Druce, Amy Veness, Grace Carlyle, Jules Raucourt, and other brilliant stage lights who have been largely instrumental in making the Frohman productions successful.

Dell Henderson, who directed the picture, has been responsible for several of the Empire-Mutual successes, and has directed Miss Edna Goodrich in her recent Mutual pictures. He is a veteran stage and motion picture director.

CAST FOR "THE GIRL AND THE JUDGE."

The cast of "The Girl and the Judge," the Clyde Fitch play that the Empire All-Star Corporation are now busily engaged in filming, is to be as distinguished as the other Charles Frohman's plays that have recently been picturized by the same company.

Olive Tell is again being starred, while David Powell, who has the leading male role, is to be featured. Eric Main has an important part—that of Mr. Stanton, the father.

Charlotte Granville and Charles Stanton are also with "The Girl and the Judge."

The rest of the cast is equally notable, and combined with lavish expenditure for the set promises to make this a splendid picture. The Mutual Film Corporation will release this Empire offering.

VIVIAN MARTIN IN IRISH STORY.

"Molly Entangled" is announced for release by Paramount November 19. It offers Vivian Martin in the role of an Irish colleen, something of a departure from her accustomed roles. This will be followed, the first part of the year, by "The Fair Barbarian," an English story, again differing in character from Miss Martin's recent productions.

There is no doubt, according to those who have seen the advance showing of "Molly Entangled," that it will serve still further to endear the star to the photoplay public. For it is a romance of Ireland, with Miss Martin as a daughter of Erin. Edith Kennedy wrote it, and Robert Thornby was the director.

AMERICAN WAR AND NEWS WEEKLY NO. 28.

The first chapter of the American War and News Weekly, under its new name, is by far the best issue of the twenty-eight issued so far. Not only does it contain up-to-the-minute war news in pictorial form, but also the cream of the week's news, according to a General Film announcement. Among the subjects pictured are the spectacular drives for the second Liberty Loan, the dry-docking of a huge battleship, the American expeditionary force in France preparing for its first baptism of fire, a scene in the American oil fields engaged in supplying fuel for the navy, the woman suffrage parade in New York City, a thrilling ride above the clouds in a French plane bound on a bombing expedition, and Terry's animated war cartoons.

Mutual Features Murdock and Russell

"Please Help Emily" with Original Cast and "Snap Judgment" Are the Leading Productions for Week of November 19.

THE demand on the part of the American public for good sized doses of comedy in their entertainment is met in the Mutual schedule for the week of November 19, when "Snap Judgment," starring William Russell, and "Please Help Emily," featuring Ann Murdock, will be released. The schedule carries also a one-reel Strand comedy, a one-reel Cub comedy, a two-reel serial, and a one-reel topical. "Snap Judgment" is one of the most exceptional things William Russell has ever done. It is a fast action drama—snappy, red-blooded—and jamed full of laughs. "Please Help Emily" is a picturization of the Frohman comedy success in which Miss Murdock played at the Lyceum theater, Broadway, last spring, and which scored a long run in Chicago and other large cities.

"Please Help Emily" gave Miss Murdock a role which endeared her to the American public. The dramatic production has been picturized under the direction of Dell Henderson, well known stage manager and motion picture director, who selected most of the members of the original "Please Help Emily" cast, all Frohman players, for parts in the screen adaptation.

As a wilful girl eluding the guardianship of prudish friends she takes refuge in the apartment of an admirer in the wee hours of the morning. She defies gossip, and cleverly gets out of the compromising net she has woven about her. The story is brisque, but will not offend.

Supporting Miss Murdock are Jules Raucourt, who has seen service in the present war; Ferdinand Gottschalk, long associated with the Frohman productions; Amy Verness, and Grace Carlyle.

In "Snap Judgment," William Russell is given an opportunity to display his versatility in a comedy role, as well as his prowess as a fighter, and he makes the most of it. The story begins with the ending of Jimmie's romance, when he fails to arrive for his own wedding. He accompanies a new friend to Arizona, where roams his physical mate, "Arizona Pete." Jimmie is mistaken for Pete, who has abducted a child, is arrested, assisted to escape, and after a series of thrilling fights eludes the posse. His sweetheart, learning that Jimmie was not at fault, takes dad with her to find Jimmie, and succeeds as only a good true American girl can. Jimmie fights his way to victory, and the postponed nuptials are staged with an extra couple, Cupid having found a soft spot in Pete's heart.

In the supporting cast are Francelia Billington, Harvey Clark, Adda Gleason, Charles Newton, Clarence Burton, Little Ruth Everdale, and other well known American-Mutual stars. Edward Sloman both wrote and directed the story.

Since the first release of the Strand-Mutual comedies the exhibitors and public have shown their approval of these clever one-reel features, and in "A Maid to Order" charming little Billie Rhodes and laughable Jay Belasco present as merry a mix-up as can be conceived, yet retain consistency. Jay gets initiated into a lodge, and Billie puts the finishing touches to the job. This laugh promoter will be available November 20. On November 22, George Ovey in "Jerry's Victory," a one-reel Cub comedy, will be released.

The mystery of the "Lost Express" grows deeper in the tenth episode of this rapid-fire Mutual-Signal chapter play. In attempting to solve "The Secret of the Mine," Helen is imprisoned by the gang, escapes through an underground passage, obtains the aid of detectives, but when they follow up the clue find that the rail has been destroyed by a terrific explosion. Helen is lost, as well as the express.

BRENON OPENS CANADIAN OFFICE.

The Herbert Brenon Film Corporation is opening a Canadian Branch of the organization in Canada, of which Chandos Brenon, of Montreal, will be in charge. Mr. Brenon will have his headquarters at Montreal, and will have complete charge of the exploitation of Brenon pictures in Canada.

Chandos Brenon is the brother of the director and producer, and is widely known in the film world of Canada, having been the Canadian representative of several big American moving picture concerns in that territory. He is thoroughly familiar with every angle of the film business, and is responsible for many big deals that have been accomplished between producers and exhibitors in Canada. He is also very well known in newspaper circles, having devoted many years of his life to newspaper work both in Eastern and Western Canada.

ARBUCKLE BUILDS A JAZZVILLE TO ORDER.

Jazzville has been created in California—Jazzville, wherein the scenes of the stressful comedy, "A Country Hero," which will be a vehicle for Roscoe "Fatty" Arbuckle, are being staged. The heavyweight comedian, whose recent Paramount comedy was "Fatty at Coney Island," later hied himself west to do pictures for Paramount, and spent much of his spare time motoring about in search of a site for Jazzville. Finally it was found necessary to erect the hamlet in the rear of the Arbuckle Long Beach studio.

Alice Lake has rejoined Arbuckle as leading woman. She is an ingenue of charm and will add to the attractiveness of the new productions.

"KID SNATCHERS" (L-Ko).

The L-Ko release through Universal's distribution facilities for November 28 will be "Kid Snatchers," a ridiculous undertaking in which the "kids" that are kidnapped for comedy purposes are bigger than their kidnappers. Gladys Varden and Eddie Barry are the featured ones in a large and active company, and there is a promise from Universal's publicity department that "Kid Snatchers" will put audiences in good humor for Thanksgiving.

The daring stunts of the comedians in some of the scenes

Scene from "Kid Snatchers" (L-Ko).

take on the recklessness of the most hair-lifting serial episodes, a scene on a railroad bridge, with steam cars adding to the hazard of a bunch of desperate kidnappers who are operating in automobiles, being promised as an unusual complication of adventure. Archie Mayo produced "Kid Snatchers" under the general direction of J. G. Blystone, who creates all L-Kos.

POKES AND JABS "BREAK IN."

Pokes and Jabs become burglars with the most laughable results in the current Jaxon comedy, "Breaking In," a General Film release. This is the sixth and last picture of the fourth series of Jaxon comedies released through General, and will be followed by a fifth series of six subjects, according to present plans.

"WATER ON THE BRAIN" (Nestor).

When Universal decided to comply with the request of exchange managers and continue Nestor comedies for four more issues, "Water on the Brain" was one of the subjects selected as the pick of the negatives on hand. Gail Henry and William Franey are the featured ones. Screen comedies seldom burdened with complicated plots get their best laughter re-

Scene from "Water on the Brain" (Nestor).

sults from the unexpected or "surprise" element that takes the place of a sustained story—in "Water on the Brain" there is said to be the maximum of surprise and invented comedy.

What plot there is centers around an invention that has long puzzled scientists. Wm. Franey is the man who has solved the problem, and the modern inventor proves that a rain making machine is both practical and ridiculously funny in its successful operation. Gail Henry has a role that is especially suited to her peculiar and individual style of mirth-provoking.

Sherry Secures Large Contracts

Vice-President of Paramount Pictures Corporation Closes Long Open Territory.

THE towns of Schenectady and Albany, N. Y., were definitely won over to Artcraft and Paramount when Mr. Wm. L. Sherry visited them last week. Five houses were signed for the star series services offered by the two big distributing companies. Mr. Sherry returned to New York City Monday, November 5, with the contracts, aggregating $100,000. The total will be $150,000 worth of business when contracts still pending are finally closed.

In Albany, where the star series services had never been placed, although offered to the exhibitors of that town since August 5, four houses were signed by Mr. Sherry, with arrangements for the taking on of two others if bookings could be planned. The houses are, in the order of their run on the productions, the Regent on South Pearl street, managed by S. Suckno; the Leland on South Pearl street, a Proctor house, managed by E. Hart; the Colonial on Central avenue, managed by Walter Powers, and the Pine Hill on West Lawrence street, under the management of George Wright. The Orpheum and the Hudson theaters have deals pending, which Mr. Sherry has neither accepted or rejected as yet.

In Schenectady, the Lincoln theater, under the management of J. G. Walker, was taken on by Mr. Sherry in addition to the Albany, which had been previously signed for the Sherry service. Seven houses are to use or are already using Paramount's Serial production, "Who Is Number One?" with Kathleen Clifford.

Mr. Sherry's trip to Albany and Schenectady, from which he has just returned, lasted for but a week and a half. The $100,000 worth of business he secured, aside from the $50,000 worth of contracts pending, is probably the greatest volume of booking contracts ever closed by one man in so short a space of time.

ENID MARKEY IN NEW COMPANY.

Enid Markey, well known Ince star, and the girl who played the leading role in "Civilization," has been engaged by President William Parsons of the National Film Corporation for the part of Jane Porter in that company's big production of "Tarzan of the Apes." This picture now boasts of a remarkable cast and includes in addition to Miss Markey such other well known players as Elmo Lincoln, True Boardman, Kathleen Kirkham, Gordon Griffith, Bessie Toner, Thomas Jefferson, George French and Colin Kenny.

Director Scott Sidney last week produced some remarkable wild animal scenes in Griffith Park, where a log cabin had been erected in a wooded portion of the grounds. Elmo Lincoln performed his hilarious stunt of pulling a lion from the cabin window by its tail and killing it with a knife. This furnished a thrill for the spectators which is seldom equalled.

Director Sidney has been busy on numerous scenes in Topanga Canon for the past week. One day was given over to the productions of some big ballroom scenes at the studio in which one hundred and twenty people took part. Practically all scenes produced during the past week were those in which Miss Markey appeared prominently.

MYSTERY IN "NUMBER ONE" AROUSES CURIOSITY.

They're writing letters by the score to Kathleen Clifford asking for inside information. The fans want to know "Who Is 'Number One'?", which is the title of the Paramount serial in which she is starring. They're also writing to Anna Katherine Green, author of the story. But neither Kathleen Clifford nor Anna Katherine Green will tell the answer.

"Number One" is the mysterious leader of the band that is seeking revenge upon Graham Hale, a millionaire inventor, Kathleen Clifford portrays the girl who leads the fight against the band.

The exposure of "Number One" is not held until the last episode. It comes some time before the end, but in exposing the identity of "Number One" the complications, instead of being cleared, become stronger than ever and the interest increases as the story progresses.

STORY WITHIN STORY IN "THE LITTLE PRINCESS."

In "The Little Princess," Mary Pickford's latest production for Artcraft, the film has an added attraction in that it tells the story of Ali Baba and the Forty Thieves in an elaborate manner without taking much film. As the girls, clad in their night clothes, sneak into Mary's room she tells them stories of the Orient, and the romance of Ali Baba is picturized, and, though briefly told, it is sumptuously dressed and magnificently set, Mary playing the part of Morgiana. Ludicrous characters are presented, including fierce giants and droll dwarfs, and much humor is extracted from this famous fable.

ADVANCE IN PRICES.

The Universal Motor Company announce an advance in price, owing to increased cost of manufacture. The price on their electric generating set is now $450.00 f. o. b. factory, or $462.00 f. o. b. New York, boxed ready for shipment. New price lists are in the printer's hands and will be gladly furnished on request.

Ogden Reveals Cast

A Galaxy of Luminaries Have Just Finished Work on Second Ogden Offering, "The Grain of Dust."

THE Ogden Pictures Corporation have heretofore withheld an announcement of its cast in the production, "The Grain of Dust," adapted from the novel of the same name, but now that the production has been completed a complete list of the cast and their former affiliations is being published.

Opposite Miss Lillian Walker, the star of the production, Ramsey Wallace is cast for the part of Frederick Norman. Miss Corene Uzzell, who plays the part of Ursula, Frederick Norman's sister, has had a varied experience on the legitimate stage and in pictures, graduating from light comedy to light opera, then to comedy-drama, and finally to heavy dramatic work. Miss Edith Day, who is cast for the part of Josephine, the fiancee of Frederick Norman, is also a graduate of the legitimate stage, having been engaged by almost every leading theatrical producer in America, and immediately upon the completion of this engagement will be starred in a legitimate Broadway attraction to open up in January. Miss Day is noted for her beauty and vivacity.

The balance of the cast in "The Grain of Dust" includes George Henry, Jacques Tyroll, Redfield Clark, Cecil Fletcher, Marjorie Vonnegut, Chas. Eldridge, R. Wangerman, and Lawrence Evart.

NEW TRIANGLES AND KEYSTONES STARTED.

Work has been started this week on five new comedies at the Triangle Culver City Studios, with Directors Reggie Morris, Harry Williams, William Beaudine, H. Raymaker and Charles Avery. Triangle-Keystone Director Reggie Morris returned from Hartville, the Triangle Film Company's 1,800 acre ranch, where he spent the entire week filming exteriors for a new comedy featuring Ray Griffith. The story is a burlesque of the West and of western life, and promises to be an exceptionally good one. Griffith is seen in the character of a gun-man with little or no regard for human life.

Director Harry Williams is at work on a new Triangle-Keystone comedy, with an all-star cast containing Mal St. Claire, Eddie Gribbon, Max Asher, Atalia M rton, Dora Rogers, Willim Irving, Marianna de le Torre, and Alice Davenport. Director William Beaudine has also started work on a new comedy, and has been out on "location" the past week. The cast includes Peggy Pearce, Baldy Belmont, Paddy McGuire, Ward Caulfield, Andy Anderson, and Fred Bertram.

H. Raymaker, Triangle-Keystone director, has been hindered the past week by the uncertain light. He is at work on a new comedy, with Dale Fuller, Maude Wayne, Milton Sims, James Donnelly, Lloyd Bacon, and Dorothy Hagar.

Director Charles Avery, who recently turned out a one-reel comedy in two days, is again at work on a new production. His cast includes Harry Depp, Fritz Schade, Myrtle Lind, Jack Henderson, Ruth Langston, and Lee Forbes. Director Avery attributes his speed in turning out pictures to the fact that he insists on having all sets and locations ready before he starts work on his productions.

NEW STORIES FOR BLUEBIRD.

The Manuscript Department of the Bluebird West Coast studios has purchased for production by Director Joseph De Grasse "The Scarlet Car," by Richard Harding Davis. It will be made into a comedy-drama for Franklin Farnum.

"Heart's Blood," a drama which has been written by Miss Elaine Sterne, one of the best known scenarioists in screenland, has been bought as a vehicle for the splendid dramatic talents of Miss Dorothy Phillips, the popular Bluebird star.

Two stories—"The Old-Fashioned Gentleman" and "Anthony the Absolute," the former by Hopkinson Smith and the latter by Sam Merwin—have become the property of Bluebird and will be adapted for the screen shortly. Director Rupert Julian will produce them, featuring Ruth Clifford and with himself and Monroe Salisbury in the cast. "Donna Perfecta," a beautiful Spanish romance, is another story which is scheduled for production by Director Julian in the near future.

"One Clear Call" is the title of a strong story bought for Director Harry Solter of the Bluebird staff. This is by Larry Evans and was published in Hearst's Magazine. Carmel Myers will be starred in this production.

GODS KIND TO RUBYE DE REMER.

The gods have been kind to Rubye De Remer. They endowed her with the beauty that has won her fame and the talent without which not even her beauty could have attained for her the success that is here.

Two years ago this girl came out of the West to conquer Broadway. She litle dreamed that her features alone would enable her to do this, but she found herself instantly accepted at the value her beauty set. Her grit and ambition as rapidly lifted her out of the mere "famous beauty" class, and her first real opportunity came when Rex Beach insisted that she play the part of Lorelei Knight, the leading feminine role in "The Auction Block," despite her comparative inexperience.

AMUSEMENT SUPPLY CO., OF CHICAGO, GETS LARGE ORDERS.

What is said to be the largest order for projection equipment ever given out in Chicago was that recently secured by the Amusement Supply Company from Balaban & Katz for their new Central Park theater, which had its formal opening on Saturday, Oct. 27. Every modern appliance for the operator's booth has been installed in this theater, including two latest model motor-driven Simplex projectors and a Martin rotary converter. Mr. Plummer, general manager of the company, also reports the sale of the complete projection apparatus to the Marshfield Amusement Company for its new Broadway Strand theater, which opened Saturday night, Nov. 10. Simplex machines and a Martin rotary converter were also installed in the Broadway Strand.

Picture Theaters Projected

KEY WEST, FLA.—Cuban Club will remodel two-story building, construct corridors and balconies and convert first floor into theater and billiard room.

ATLANTA, GA.—Forsyth theater has been reopened by Jake Wells and John Evins. It will be devoted to high-class moving pictures.

CLEVELAND, O.—Thoroughly renovated and redecorated, the Alhambra theater at Euclid avenue and East 105th street, has reopened.

SANDUSKY, O.—John A. Himmelein, owner of the Sandusky theater, has taken over the Plaza theater, and will convert it into a modern moving picture house.

AFTON, OKLA.—G. E. Branham has disposed of the Electric theater to R. O. Lewis.

QUAY, OKLA.—New Empress theater has opened under the management of A. T. Cook and Edward Scott.

QUAY, OKLA.—Strand theater has been opened.

RALSTON, OKLA.—Harry Hodge has purchased building occupied by Ford garage, and will convert it into a moving picture theater.

YUKON, OKLA.—W. S. Jones of Dallas, Texas., has taken over the Majestic theater, and reopened it under the name of the Star.

ELK CITY, OKLA.—Quality theater has been leased by W. G. Yoder, and will be remodeled. Mr. Yoder also plans to erect a modern theater in the near future.

HEALDTON, OKLA.—Kozy theater is now being conducted under the management of Arthur Perry.

QUINTON, OKLA.—E. K. Armistead has purchased the Majestic theater from C. Clyde Rowton.

JUNCTION CITY, ORE.—William S. Frites will reopen the Crescent theater and lease the Harrisburg theater. He will conduct both houses.

ONTARIO, ORE.—S. B. Dorman has disposed of the Dreamland theater to A. Jaquish.

BURNS, ORE.—New Cozy theater, formerly owned by Thompson & Clingan, has opened under the management of Chester B. Smith.

BETHLEHEM, PA.—Moving picture and vaudeville theater will be erected here. It will be conducted under the management of E. H. Schwab.

WILKES-BARRE, PA.—Wilmer & Vincent, owners of the Orpheum theater at Allentown, will demolish Hotel Hamilton at Harrison street and erect a theater on the site.

ALLENTOWN, PA.—Two new theaters have been completed and opened. The Strand on North Eighth street and the Hippodrome at Sixth and Hamilton streets.

CLAYSVILLE, PA.—Rex is the name of a new moving picture theater opened here.

ELLWOOD CITY, PA.—Work is progressing on the Barnes theater on Laurence avenue. Will have seating capacity for 800 people. A pipe organ costing $7,500 will be installed.

JOHNSTOWN, PA.—W. J. Ross & Sons and the Thiel Construction Company are remodeling the theater in the Pythian Temple. Will be conducted by Scherer & Kelly under the name of the Temple theater.

PENNSBURG, PA.—Moving picture theater in the new East Greenville lodge building, has been leased by William J. Snyder, proprietor and manager of the Aurora theater.

PHILADELPHIA, PA.—Norden Electric Company has the contract to erect an electric sign for the Allegheny theater at 3141 Allegheny avenue, to cost $2,000.

PITTSBURGH, PA.—Henry Busse & Company, West End Bank building, have the contract to make alterations to a moving picture theater for the Pittsburg Opera House Company, Davis Theater building, to cost $9,000.

SALISBURY, PA.—Moving picture equipment of the Dreamland theater has been purchased by Dale Miller.

PARIS, S. C.—Paris Amusement Company has been incorporated with a capital of $10,000 by W. C. Cleveland, C. O. Hobbs, S. A. Quinnerly and others. They propose to erect a moving picture and vaudeville theater with seating capacity for 2,500.

POLLOCK, S. D.—Extensive improvements are being made to the Grand theater.

HOUSTON, TEXAS.—Isis theater is now being managed by Maurice F. Barr.

AMARILLO, TEXAS.—Control of Mission theater has been assumed by Ford, Dye & Rogers.

DALLAS, TEXAS.—J. A. Creesey and others have plans for a $50,000 moving picture theatre on Pacific avenue, with seating capacity for 3,000 people. There will be an eighteen-foot arcade entrance on Elm street.

BERKLEY, VA.—J. C. Johnson & Brother will expend $2,000 in converting store building into a moving picture theater.

LYNCHBURG, VA.—Elmer D. Heins of Roanoke, has leased the Trenton theatre from the Trent Corporation.

PETERSBURG, VA.—Columbia Amusement Company have plans by Richard Munden, Mechanics building, for alterations and improvements to a theater on Sycamore street to cost $15,000.

KELSO, WASH.—Hancock building has been leased by C. G. Vaughan. Will convert it into a moving picture house.

CAMERON, W. VA.—Nichelodeon located in the Crawford building, owned by W. V. Smith, will move to the Hotel Creed building.

GREEN BAY, WIS.—Colonial theater has been reopened.

HUSTESFORD, WIS.—Felix and Albert Rosseler have disposed of their interest in a local moving picture theater to George Roethke and William A. Krueger.

NEENAH, WIS.—Vaudeville and moving picture theater will be erected on North Commercial street. It will be managed by A. A. Green.

RANDOM LAKE, WIS.—Jack Anton, proprietor of the Princess theater, has arranged to show moving pictures one night a week at the village hall.

SUPERIOR, WIS.—New Diamond theater has been opened at 707 Tower avenue, formerly occupied by the Rex. Blackmore Brothers, of Duluth, are the owners.

WEYERHAUSER, WIS.—Edward Hugna has been placed in charge of a moving picture house here.

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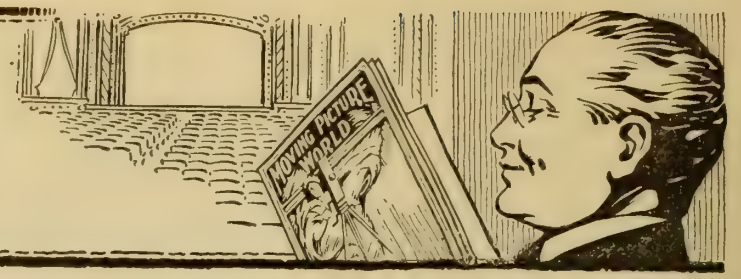
Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

Buffalo Patrons Take Tax Good Naturedly

Exhibitors Look at Situation Optimistically and See That the Tax May Take Away from $3 Seats and Add to the Cheaper Shows.

By Joseph A. McGuire, 152 North Elmwood Ave., Buffalo, N. Y.

BUFFALO, N. Y.—Everywhere comes the report that many people are taking the war tax good naturedly and cheerfully, without question or criticism. When the war tax first affected the theaters there was an occasional show goer who growled because four pennies or three pennies were returned him in change. Some of these demanded their silver back and denied themselves the show rather than take the pennies in change. No manager worries about these folks. It is expected that the tax may hurt the legitimate houses and draw many of their patrons to the picture theaters. If a man pays $3 for a pair of tickets to a legitimate show, he then has to expend 30 cents extra on the tax. It is therefore believed that the next time he wants to see a show he will be inclined to spend only 30 cents with a 3 cent tax, which will admit him to a first-class film performance.

Hippodrome Raises on Sundays to Save Time.

Buffalo, N. Y.—A slight raise in prices only for Sunday went into effect at Shea's Hippodrome, Buffalo. In order to facilitate the handling of the line at the box office and simplify the collection of the war tax, and avoid confusion, new prices took care of the tax, and patrons were not put to the inconvenience of waiting until change was made in pennies. Fifteen cent seats in the balcony were twenty cents, twenty-five cent seats in the orchestra were thirty cents and the thirty-five cent box seats were forty cents. This new schedule of prices for Sunday did not affect the week-day prices.

Picture Theaters Take Packages for Red Cross.

Buffalo, N. Y.—At the box offices of the moving picture theaters of Buffalo Christmas gifts for American soldiers are being deposited. The Buffalo branch of the American Red Cross has agreed to pack and forward 17,004 packets which will be sent to France, to our ships at sea, to cantonments and camps. The theaters are cooperating in the handling of many of these contributions.

Association's Bond Selling Committee.

Buffalo, N. Y.—The following committee represented the Buffalo Theatrical Managers' Association, which collected $200,000 for the second Liberty Loan campaign: John R. Oishei, chairman; Dr. Peter C. Cornell, treasurer; William F. Graham, Earl L. Crass, Ira M. Mosher, Harold B. Franklin, Henry J. Carr, Jules H. Michael and Valentine E. O'Grady, who acted as secretary. Harold B. Franklin was a member of the publicity committee, which used many novel features in screen advertising to boom the campaign. In future campaigns that the government may promote the theater managers will lend further cooperation and carry out many original ideas in publicity.

Buffalo Film Studio in Spring.

Buffalo, N. Y.—"We are going to make only the better class films," said Frank Talbot, one of the directors of the Buffalo Motion Picture Corporation, recently organized here. The company announces that it will construct a studio in this city in the spring, but that its first picture will be begun in almost a month. For the present the indoor scenes will be filmed in New York and the outdoor scenes will be taken in Buffalo and vicinity. Stella K. Talbot and Stephen Gratton have been engaged by the company as stars.

Maritime Provinces News

From Alice Fairweather, "The Standard," St. John, N. B.

New Theater at Amherst, N. S.

AMHERST, N. S.—The patriotic opening of the new Empress theater at Amherst, N. S., on Monday, October 22, was a most successful affair. The theater, owned by Fred. G. Spencer of St. John, is built upon the site of one burned some time ago.

The Tantramar Chapter, Daughters of the Empire, put on the college play "Brown of Harvard" and some very finely staged and costumed specialties. The entire house was sold out and with the excellent music rendered by the special orchestra the performance was a very fine one. Mr. and Mrs. Spencer, accompanied by Miss Alice Fairweather, came up from St. John to be present.

The theater has been in running order for two weeks. Charles E. Allen is manager and it is now one of the finest theaters in the Maritime Provinces. Its capacity is a thousand people, who can be seated on fine opera chairs arranged so that four aisles make it convenient for the accommodation of the audience. The decorations are carried out in a color scheme of deep rose and buff. The walls are tinted rose with a narrow artistic border at the cornices done in gray leaves. The hangings are rose plush depending from brass rails on the boxes and in front of the orchestra pit and from the doorways.

The electric fixtures are large white bowls for the ceiling lights. Under the balcony the lights are covered with smaller white bowls with a design of roses and on the walls are candle lights with dainty rose satin shades.

A particularly noticeable feature is the well planned balcony sloping down to form the boxes, from every seat in which a good view of the stage can be obtained. The general effect of the balcony from the house is pleasing.

Attired in the picturesque costume of Red Cross nurses, the members of the Amherst Junior Red Cross Society do the ushering, and do it very well.

The stage, which is 33 feet deep, is well equipped for the production of stage plays, and downstairs are a number of well-lighted and fitted dressing rooms.

Mr. Spencer has two other theaters in Amherst. The people of the town are very proud of their new Empress, as they might well be. The price charged for admission at this theater is twenty cents.

Correspondent Drops in on Fred Winter.

Moncton, N. B.—Your correspondent visited the Empress theater at Moncton, calling on Fred Winter. A Bluebird picture was on the screen. Mr. Winter tells me he is putting on, for the last three days of the week, five acts of vaudeville, charging 25 cents all over the house. The other days he will show pictures, charging the same prices.

S. Starfield Managing Exchange.

St. John.—There is a change in the management of the Independent Theater and Film Supply Company in St. John. Allan Christie, who has been manager, leaves today for the Montreal office and S. Starfield will take over the St. John exchange.

Globe Film Exchange Expected.

St. John.—There are plenty of rumors that the Globe Films are about to open an office in St. John. This would make the tenth film exchange in the city.

Universal Manager Back on Job.

St. John.—By an error G. A. Margetts was named as manager of the Metro exchange in St. John. Mr. Margetts is the popular manager of the Canadian Universal and is quite recovered from his recent illness. He tells me he has the first episodes of "The Mystery Ship" for exhibition and is enthusiastic over this new serial.

MARITIME PROVINCES NOTES.

"Polly of the Circus" had a most successful showing in Halifax at the Casino and played to the largest houses which R. D. McAdam has ever had. The newspapers sent special reporters to review the picture, which is unusual in Halifax.

Charles Berman of the Regal, Goldwyn and Triangle has returned from Halifax, and leaves St. John shortly for Montreal and Toronto.

A. H. Fielding, manager of the Princess theater, Truro, was a visitor in St. John recently.

St. John, N. B.—The Imperial theater has signed for Goldwyn pictures, thus making their program of Paramount and Goldwyn a very strong one. This coming week the Imperial has on Monday and Tuesday, Mary Pickford in "The Little American"; on Wednesday and Thursday, "The Brat," and on Friday and Saturday, Madam Petrova in "The Law of the Land"—certainly a very fine bill for St. John, N. B. Besides these pictures three acts of Keith's vaudeville will be shown, so that gives variety as well as quality.

K. Keltie has sufficiently recovered to move to Truro and is superintending the decorating of the Strand Theater there. The outside of the house is painted white.

Newark Film Letter.

By Jacob J. Kalter, 25 Branford Place Newark, N. J.

Morris Rabanus at General Film.

NEWARK, N. J.—Morris Rabanus has been sent by the General Film Company from its New York office to assume charge of all New Jersey business. Mr. Rabanus, although comparatively young in years, has had sufficient experience to warrant his promotion to the managership of the Newark branch. Mr. Rabanus joined the General Film's New York office in 1900, and enjoys the distinction of having served seven continuous years with the same firm.

New Amusement Corporation.

Newark, N. J.—The Washington Amusement Company has been formed here for the purpose of opening up the Orpheum theater, at Washington and Court streets. The Orpheum, formerly devoted to moving pictures, will open Nov. 10 as the home of Newark's only stock company. Former City Counsel James R. Nugent is listed as registered agent, with registered offices at 772 Broad street. Former City Treasurer Elmer A. Day is one of the incorporators, while Henry P. Nelson will be the active manager of the house. The other incorporator is Samuel Katz.

Improve Projection Machine.

West Orange, N. J.—Adolph F. Curtiss and N. A. Curtiss have secured a patent on an improvement on a moving picture projection machine.

"Intolerance" Coming Back.

Newark, N. J.—The attraction booked at the Terminal theater, 84 Park place, for the week of Nov. 12, is Griffith's spectacle, "Intolerance." This is the second appearance in Newark of this picture, it having appeared earlier in the year at the Strand theater, 118 Market street. During the week of Nov. 5 the food picture, "The Public Be Damned," played to big business. Moe Kridell, the manager, has secured some excellent pictures as coming attractions at the Terminal, and the box office results seem to commensurate the quality of the features shown.

W. A. Lesser at Cranford.

Cranford, N. J.—W. A. Lesser is the enterprising manager of the Cranford theater here and has met with encouraging results in attempting to introduce "big town" pictures into a small town. The Cranford is a neat showhouse located at Union avenue and Alden street. Mr. Lesser has booked some of the largest features at his house, but the major portion of his program is made up of Paramount features. Moe Coleman is in charge of the projection booth.

War Movies at Church.

Newark, N. J.—Moving pictures of the war sent by the French War Office and Navy Department were shown Monday evening at the Third Presbyterian Church. The pictures, because of their authenticity, proved very interesting and instructive

Mr. Exhibitor:—You will get more helpful information by carefully *reading* one trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Filmdom Notes of Week from Philadelphia

Changes Among Exhibitors and Distributors—Dinner Given in Honor of General Manager M. W. Taylor of the Zimmerman Interests—Other Notes.

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

PHILADELPHIA, PA.—The new Germantown home of M. W. Taylor, general manager of the J. F. Zimmerman enterprises, was the scene of a house warming recently when a birthday dinner was given to Mr. Taylor by the Zimmerman staff. Mr. Taylor's birthday fell on Wednesday, but in order that all the members of the staff might attend, it was decided to hold the dinner at midnight. The house was prettily decorated with palms, ferns and cut flowers.

Mr. Taylor, responding to a toast to the success of the Zimmerman enterprises, outlined plans he had formulated for making as pleasant as possible the relations between the theater employes and the players and audiences. He outlined how this could be done.

Mr. Zimmerman spoke on the faithful service of the theatrical employes and told reminiscences of the theater and his association with it. Those who attended the dinner were: J. F. Zimmerman, Sr., M. W. Taylor, E. Moore, assistant general manager of the Zimmerman enterprises; Frank G. Zimmerman, general representative and treasurer; W. C. Wetherill, general secretary; Mark W. Wilson, press representative, Homer Lord, manager of the Edgemont theater; Frank McGill, manager of the Orpheum theater, Germantown; H. S. Kendrick, manager of the Fairmount theater; Walter Steels, of the Keystone theater, and J. M. Graver, manager of the Liberty theater.

M. S. Kahnweiler Opens Economical Exchange.

Philadelphia, Pa.—M. S. Kahnweiler, who will be remembered as manager of the Monarch Feature Film exchange about two years ago, has returned after an absence of the same period to film row in this city and opened the Economical exchange.

Allen May Will Represent Booking Corporation.

Philadelphia, Pa.—Allen May resigned last week as manager of the Bluebird exchange and became the special representative of the United States Exhibitors' Booking Corporation. Temporary offices have been secured at the Foursquare, for the distributing of "The Zeppelin's Last Raid," the first release to be offered. One feature a month has been announced as the regular schedule.

Two More Exhibitors Called.

Philadelphia, Pa.—Charles Burkhart, of the Star, and Herbert R. Lewis, of the Tivoli, are preparing to go with the next quota of men drafted for the National army from this city. Mr. Lewis during his absence will leave Wm. F. Lowe in charge of his house.

Theatrical Men Buy Land.

Philadelphia, Pa.—Sablosky & McGuirk, well-known theatrical men, took title to the property at the northwest corner of Sixtieth and Ludlow streets, from John J. Cree, for a nominal consideration, subject to a mortgage of $65,000. The property consists of a two-story brick store structure at 16 to 24 South Sixtieth street, and two-story store structure on Ludlow street. Occupying a lot 92 by 100 feet, the parcel is assessed at $60,000. It was purchased for investment.

Programs of Week of November 5.

Philadelphia, Pa.—The programs of the important photoplay theaters during the week of November 5:

At the Stanley, "Aladdin and the Wonderful Lamp," produced by Wm. Fox, and a Paramount Mack Sennett comedy, entitled, "A Pullman Bride," will be the principal features.

At the Victoria, "For the Freedom of the World," with E. K. Lincoln, Barbara Castleton and Romaine Fielding will be offered for the week.

The Palace will present "The Man Without A Country" and Wm. S. Hart in "The Narrow Trail."

The Regent will display "The Princess Virtue" with Mae Murray, "The Adopted Son," with Francis X. Bushman, and the "Antics of Ann," with Ann Pennington, during the week.

The Strand will show "Bab's Burglar," with Marguerite Clark, and "The Submarine Eye."

At the Locust and the New Coliseum, Julian Eltinge in "Countess Charming."

Notes of the Trade in Philadelphia.

Philadelphia, Pa.—The American Photoplay Company gave a private exhibition of "The Warrior" at the Nixon theater, which was attended by a large number of local exhibitors and newspaper men. The production was pronounced as exceptionally good by the majority of those who saw it.

Philadelphia, Pa.—William S. Jones, manager of the Palm theater, Kensington, has booked a new print of "The Wrath of the Gods," which is a re-issue of that famous Japanese story which delighted the public a few years ago. A large advertising campaign will be made to give it the final push to get it "across" big.

Philadelphia, Pa.—Rear Admiral Payne, accompanied by his staff of officers and friends, were the guests of the management of the Victoria theater on Monday, Nov. 5, at the first presentation of "For the Freedom of the World." Parts of the above production were made at Betzwood and there is much local sentiment attached to the presentation of this film spectacle.

Philadelphia, Pa.—Frank W. Buhler, general manager of the Central Market Street Amusement Company, and B. Tickner, manager of the Stanley Bookings, paid a visit to the Pathe local exchange last week and arranged for the showing of Mrs. Vernon Castle in "Stranded in Arcady."

Philadelphia, Pa.—The annual personal appearances of Burton Holmes, author of the travelogues, begin Monday, Nov. 5, in this city, with "Australia" as the first subject in a series of five which are to be given weekly on corresponding days each week. The other subjects of the series are "New Zealand" and "Tasmania," "The South Sea Islands," "Japan in 1917," and "Alaska Today," all absolutely new to Mr. Holmes and to his audiences.

WASHINGTON ITEMS.

Edwin Sherwood Is Assistant Manager.

Washington, D. C.—Edwin Sherwood, formerly with the HyArt Masterplays Company, has returned to Washington from New York, where he had been in the employ of the Mtro Film, and is now at the K. E. S. E. exchange. He was recently named to succeed Guy Brandt as assistant manager

Ed. L. McShane Promoted.

Washington, D. C.—Ed. L. McShane, who has been covering Virginia for the Paramount, has been placed in charge of the short subject department recently inaugurated at the local exchange by Manager Barron. Mr. McShane will look after the single and two reel subjects, covering the entire territory with these.

Week's Happenings in Baltimore Filmdom

The Gertrude McCoy Theater Marks Second Anniversary—Many Benefits for Patriotic Causes—Notes About Exchanges and Theaters.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—According to E. C. Sandell, president of the Homewood Amusement Company, it will in the near future erect a palatial picture theater where the old Arcade building on North avenue near Charles street now stands. The future theater will have a seating capacity of about 2,200 and there will be no skating rink feature attached to the project. It is understood that Blanke & Zink, the architects have now completed their specifications and that all is in readiness for the actual work to begin.

The beautiful theater which the Parkway Theater Company is going to build in a short time, will, it is understood, be called the New Guilford. It is being whispered about that this new theater will not only have first class moving picture attractions, but will also include vaudeville on its program. Two buildings have been torn down on the site for the theater, and it is understood that the work will begin as soon as the other buildings are razed and the location cleared.

Theaters Unwearied in Patriotic Work.

Baltimore, Md.—Other Baltimore exhibitors have fallen into line with the patriotic work.

At the New theater, 210 West Lexington street, on Sunday night, October 28, a monster dmonstration was arrangd by L. A. DeHoff, the indefatigable manager of that house. The crowd swarmed into the house for the performance was given for the benefit of the Baltimore's own 313th Regiment, National Army, at Camp Mead. Patriotic pictures including "Betsy Ross" with Alice Brady as the star were the feature. Nearly $250 was donated by those present and this money will be used to buy books and athletic paraphernalia for the 313th boys.

Then Bernard Depkin, Jr., with his usual high geared, keenly alert action, arranged a fine picture program for the Strand theater, 404-6 North Howard street, for Sunday, October 28, as a benefit performance to raise the recreation fund for the men of the U. S. Army General Hospital, No. 3, located at Fort McHenry. The program included the views of the "Rainbow Division" men at Mineola, L. I. Nearly a hundred dollars was collected for the fund.

And then that sturdy pioneer in the film game in Baltimore, Nat Keene, who runs the Crown theater in conjunction with J. J. Hartlove at 756 Columbia avenue, arranged a benefit performance for the selected men from the twenty-first division. The showing was a complete success, it is understood. The films used in the program were donated for the occasion by Frank B. Spurrier, the cordial manager of the Pathe Exchange in Baltimore.

The manager of the Goldfield theater, 913 Warner street, also had a benefit performanc on the same Sunday for the colored draftees from the twenty-first district.

Then at Albaugh's theater on North Charles street on Saturday evening, October 27, there was a monster benefit performance held under the auspices of the Women's Auxiliary of the First Company, Maryland Coast Artillery, stationed at Fort Howard. The guiding lights were Managers Charles E. Thropp, of Nixon's Victoria, and Harry A. Henkel, of the Academy of Music. Peter Oletzky, of the Baltimore Film exchange, courteously loaned the films which were used in this performance. Other acts were loaned for the occasion by Charles E. McDermitt, of Loew's Hippodrome, and Harry Woods, of the Garden.

With the Out-of-Town Boys.

Cumberland, Md.—Through the courtesy of the Mellenger Brothers, of the Maryland theater in this city, a celebration of the four hundredth anniversary of the Reformation by the Lutheran churches of this city and Frostburg was held in this playhouse on Sunday evening, October 28.

Cambridge, Md.—Manager Brown of the Opera House in this city very courteously arranged for a meeting in the interests of the Liberty Bond selling recently and 1,300 attended.

Petersburg, Va.—On the afternoon of October 24, in this city at the Academy of Music, through the courtesy of the manager, a patriotic meeting was held in this playhouse.

Anniversary at Gertrude McCoy Theater.

Baltimore, Md.—As Thursday, November 1, was the second anniversary for the Gertrude McCoy theater, Fulton avenue at Baker street, a special program and the personal appearance of Gertrude McCoy and Edward Earle were arranged for the occasion. Frederick Clement Weber, the pleasant, courteous manager of this house, has made a splendid success in piloting its affairs ever since it opened two years ago. A special twelve-page souvenir program was issued for the occasion.

Policy at New Pickwick Changed.

Baltimore, Md.—The policy at the New Pickwick theater, 115 North Howard street, has now been changed and there will be three changes of pictures a week. G. Horton Gaffney, the affable proprietor of this house, also engaged a popular Baltimore singer, Norman Dick.

More Benefits Given in Baltimore.

Baltimore, Md.—Through the courtesy of Eugene B. McCurdy, second vice-president of the Maryland Exhibitors' League and proprietor of the Lafayette theater, 1433 W. Lafayette avenue, this house was donated on Sunday, November 4, together with the music and photoplays, for a benefit performance for the selected men from the 16th ward. A collection was taken up to purchase a few comforts for these sturdy lads.

At Nixon's Victoria theater, 415 East Baltimore street, all last week, Manager Charles E. Thropp arranged for an appeal to be made at the end of each performance and a collection taken up for the Tobacco Fund.

Then through the courtesy of Harry Marstein, a benefit performance was given on Sunday, November 4, for the benefit of the colored men drafted from the Fourth Ward, who are now at Camp Meade. Pictures were loaned through the courtesy of P. Oletzky, manager of the Baltimore Film exchange.

Theaters Aid Sunday Schools.

Frederick, Md.—Two large mass meetings were held in this city at the City opera house and the Empire theater on Sunday, November 4, through the courtesy of A. J. Eichelberger, manager of the two houses. The meeting at the former was for men and the one at the latter for women, and both were in the interests of religion and Sunday School work. Fully 6,000 people, it is estimated, attended the meetings, which were preceded by a great parade.

Entertainment for Soldiers at Camp.

Baltimore, Md.—On Friday, November 2, at a meeting called by Frederick C. Schanberger, manager of the Maryland theater, and attended by a number of theatrical manager of Baltimore, arrangements were made for a special performance which was given on Sunday, November 11, at the Maryland, in the afternoon, for the soldiers now stationed at Camp Meade. Mr. Schanberger is chairman of the Maryland War Recreation Committee.

North Carolina News

By D. M. Bain, Wilmington.

North Carolina Theaters Feel Effects of Tax.

WILMINGTON, N. C.—With very few exceptions the picture theaters in North Carolina have raised their admission prices five cents to meet the various war revenue taxes now being levied, but what reports have been gathered since November 1 tend to indicate quite a falling off in business as a result of this extra tax on the purses of the theater-going public. It seems that it is not so much the expenditure of the cent or two extra, but the bother of changing and handling pennies that makes many patrons who formerly "dropped in" for a half hour or so fight shy of the movies since November 1. Indications are that, should comparative statements be issued for the first week in October and the first week in November over North Carolina, some startling figures would be divulged of lost business—and, of course, there is nothing to which to charge it but the war tax.

In Wilmington the Howard-Wells Amusement Company have cut their admission prices at their theaters an amount equal to the tax, on all priced tickets, and patrons in Wilmington are seeing the shows at the same old prices. This action was almost forced upon them through the fact that they raised admission prices five cents everywhere about sixty days ago.

Raising Fund to Send Exhibitor to Capital.

Charlotte, N. C.—A fund is being raised by the North Carolina exhibitors to send Henry B. Varner to Washington when Congress meets in December, to aid in putting up such arguments to the law-making body as will result in a modification of the admission tax now in force, and data is being collected for presentation to Congress at that time relating to the effect of the tax on business generally throughout the state.

To this end Otto Haas, of the Ottoway theater, this city, is addressing letters to the exhibitors soliciting contributions, Mr. Haas having been appointed treasurer for the fund. Among the replies received is one that shows the true American spirit of patriotism to a degree but seldom found. The letter, from Mr. P. C. McIntyre, of the Rose opera house, High Point, N. C., is reproduced herewith:

High Point, N. C., Nov. 3, 1917.

Otto Haas, Ottoway theater, Charlotte, N. C.:

Dear Sir:

Your letter received and noted. I wouldn't pay one red cent to get these taxes off. I believe them to be just. It is every exhibitor's place in the country to explain the need to the public to pay it. It will amount to $100,000 a day to the government to run this war with.

Here is what the exhibitors are doing in High Point: Our prices were straight 10 and 15 cents daily until the war tax came on. Now they are 11 and 17 cents. It is thoroughly understood by the public that the 1 and 2 cents are the government's and not ours. Not a single customer has kicked on our price yet. It is awfully inconvenient for us to make the change and keep it straight, handling the pennies, yet we do it as Americans to fight this war.

I would like the whole world to know two things: One is I am a thoroughbred U. S. American and believe in all the American laws and democratic government, and I never voted nothing except a Democratic ticket in my whole life.

P. C. McINTYRE.

TORONTO NOTES.

Rebuilt Windsor Again Bright.

Windsor, Ont.—The Windsor theater, Windsor, Ont., which was burned last summer, has been rebuilt and is again in operation. In addition, a brand new theater has been opened in Ford, Ont., which is close to Windsor. The new house has a seating capacity of two hundred. The chief industrial feature of Ford is the Canadian plant of the Ford Motor Company.

J. J. Colleton Becomes Branch Manager.

Toronto, Ont.—John J. Colleton, formerly of the Metro and Pathe, has been appointed Toronto branch manager of the Specialty Film Import, Limited, Pathe distributors in Canada, by President L. E. Ouimet, in succession to the late Walter Davidson.

Changes Announced by Globe.

Toronto, Ont.—Phil. Kauffman, vice-president of the Globe Film Company, Limited, announces that Harry Keele had been appointed Vancouver branch manager of the company's staff, while Joe Kauffman of Toronto is to go to St. John, N. B., to open the sixth office of the company. He found that good progress has already been made in the new branches in Winnipeg and Calgary. The Globe company has just secured the Canadian rights for another states rights feature, namely, "Libértine," the six-reel Steger release. Other new releases are being secured.

Metro Will Handle Circuit Films.

Toronto, Ont.—General Manager J. J. Unger of the Metro Film Service, Limited, Toronto and Montreal, has announced that his company has secured from Harry Brouse, of Ottawa, the releases controlled by the First National Exhibitors' Circuit, Inc., for eastern Canada. These include the new Chaplin comedies.

Dan Freeman with Regal Films.

Toronto, Ont.—Dan Freeman, formerly of Vancouver, has been added to the road staff of the Toronto headquarters of Regal.

Patriotic Workers Choose "Bab's Diary."

Montreal, Que.—When Manager Conover arranged a benefit performance at his Imperial theater, Montreal, during the week of October 22 for Margaret Polson Murray Chapter of the Daughters of the Empire for patriotic purposes, he gave permission to the members of the chapter to choose the film feature for the entertainment. They picked "Bab's Diary," featuring Marguerite Clark.

Business Notes from Toronto.

Toronto, Ont.—This is the open season for Bluebirds in Toronto. A general publicity campaign was launched by Bluebird Photoplays, Inc., late in October and the advertising really went over big. No less than 38 billboard stands were used for 24-sheet posters.

State Right Features, Toronto, managed by Henry Fischer, has obtained a big subject in "The Co-respondent," the Canadian rights for which have been secured by the company. Another feature acquired is "Sirens of the Sea."

The many exhibitors who witnessed the trade showing of "The Bar Sinister" at the Strand, Toronto, on Monday evening, October 29, were compelled to admit that they had never seen better photography than in the swamp scenes of this feature. This picture is being released in Canada by Metro.

Waterloo, Que.—P. Nadeau is literally a big man in a small town. He weighs in the neighborhood of 250 pounds but in addition to this fact he is an important citizen of Waterloo, Quebec, where he resides. He is the hotelkeeper of the place and the manager of the local moving picture theater. He is also the proprietor of a jewelry and general store. The population of Waterloo is about one thousand people.

Toronto Has Fine New Uptown Theater

The Oakwood in the Bathhurst Hill and St. Clair Avenue District Opens Under Management of H. E. Strange—Seats 1,400 Persons at 10 to 25 Cents.

By W. M. Gladish, 1263 Gerrard St., E., Toronto, Ontario.

TORONTO, ONT.—The growth of Toronto in the St. Clair avenue and Bathurst Hill districts has led to the erection of a large and beautiful uptown moving picture theater with a seating capacity of 1,400. The new house, which has been called the Oakwood theater, was formally opened on Monday, November 12, under the direction of the Oakwood Amusement Company, Limited, and under the personal management of H. E. Stonge, a veteran exhibitor of Toronto.

Although popular prices will prevail, it was evident in the opening announcement of the company that it is the intention to cater to automobile patrons, as arrangement has been made for accommodation for the parking of one hundred cars in the immediate proximity of the theater. The schedule of prices runs from 10 cents to 25 cents. Goldwyn features will be the attraction every second week, while the best Paramount releases will also be among the films shown, it has been announced by Manager Stonge. The orchestra consists of ten pieces. One of the slogans used for the house is "Music is one of the features."

The Oakwood was built at a cost of almost $90,000. The interior decorations provide a most attractive ensemble, being artistically carried out in a charming combination of rose and biege, the latter being a soft fawn shade. The boxes are provided with luxuriously cushioned rush chairs from which a perfect view of the screen can be obtained. The latest lighting, heating and ventilating systems have been installed, the heating system consisting of an oil-burning plant costing $1,400. In summer a water-washed air-cooling system will be in operation.

All seats in the Oakwood are ranged on the one slope, but a gallery can be placed in the theater at a later date if necessary. The plaster relief work is by A. D. Grant, while James Finnemore is responsible for the artistic interior decorative scheme. The Oakwood is situated in a prominent location at Oakwood and St. Clair avenues, in the heart of the fine residential section in the north end of the city.

Manager Sperdakos Weds New York Girl.

Montreal, Que.—A recent wedding was that of Louis Sperdakos, manager of the Queen's Palace, to Miss Durania Tsororou of New York. The business associates of Mr. Sperdakos were present in number at the wedding. One of those present was Mr. Botais, representing the Greek Government. The happy couple spent their honeymoon in New York and other American cities.

E. S. Gronau's Last Bachelor Banquet.

Montreal, Que.—All hands gathered around for a complimentary banquet to E. S. Gronau, Montreal manager of the Canadian Universal, on the eve of his marriage to Miss Jeanne Lionais, on October 27. The banquet was held at the Ritz-Carlton and the gathering was representative of both exchanges and theaters. George Nicholas, managing director of the Independent Amusement Company, was the chief jester and he was supported by Manager H. W. Conover of the Imperial theater, Maurice West of the Fox, Tom Byerle of State Right Features, Roland Roberts of the St. Denis, J. J. Unger, Canadian general manager of the Metro, C. Lalumiere, E. English, James Malone and John Smythe of Griffin Pictures, James O'Laughlin of Metro, Manager Bary of the Windsor, Mr. Clancy of the General and many others.

The treat of the evening was the presentation of a handsome cabinet of silverware to the near-groom, Mr. Unger making the presentation speech. The gift represented the appreciation of the local film magnates.

St. Denis Begins Two Changes a Week.

Montreal, Que.—Manager Roland Roberts of the St. Denis theater, Montreal, the largest photoplay theater in Canada, has decided to cut the week into two parts, after several months of weekly runs. Starting with the week of October 28, it was decided to change programs on Sundays and Thursdays. The attraction during the first "half" of that week was "A Mormon Maid."

Decorated Soldier Leads Orchestra.

Montreal, Que.—The Imperial theater, Montreal, has a new and distinguished orchestra leader in the person of Henri Delcellier, a veteran of the French Army in the present war and winner of the Croix de Guerre. He was formerly musical director of two theaters in Paris, France, the Theatre de Varieties and the Casino. He has also been the choirmaster of the Montreal Opera Company.

Theaters Ready to Do Their Part.

Montreal, Que.—The managers of no less than thirty-four theaters of Montreal have offered the use of their houses at any or every performance during the month of November to the Victory Loan Campaign Committee of Montreal for five-minute patriotic speeches by prominent speakers. The offer was quickly accepted.

A Splendid Little Theater.

Drummondville, Que.—A splendid moving picture theater in a small town is the Theatre Royal, a 450-seat house in Drummondville, Quebec, a French-Canadian center of less than 5,000 people. This theater was built in 1915 by J. D. Rene and J. A. Bouffard, the latter being the designer of the structure. It is in the heart of the town and is one of the best equipped small town theaters in Canada and the facilities are arranged to give maximum comfort and service to patrons. The ceiling is 24 feet high and the spacious interior has permitted the use of wide aisles and ample room between the rows of seats.

The color scheme is cream, gold and brown, with the woodwork and chairs in mahogany. The throw is 85 feet and pictures are projected by a Powers' 6B machine. The operating booth is really a spacious room in which modern equipment is found. The theater has done good business continuously since it was opened over two years ago.

Made Park Theater Pay, Now Buys It.

Toronto, Ont.—The Park theater, one of Toronto's largest uptown moving picture theaters, has been purchased outright by Messrs. Lester, Alexander and Mentol, who have been operating the house under a special arrangement for almost a year. These men have also been running the Doric theater, Toronto, for a number of years.

The policy of the Park theater has been second runs of the best available features immediately after they have been presented in downtown theaters. These are booked for three-day runs and considerable advance advertising is done. No less than twenty billboards in the vicinity of the theater are used regularly.

The Park has a seating capacity of 1,100 and for some time it was classed as a white elephant. Under the careful direction of the new owners, the theater has been showing good returns. The Park and Doric theaters are both on Bloor street, a main thoroughfare in the northwestern section of Toronto. Matinee performances are held at both each afternoon.

Are Nickelodeons Coming Back Strong?

High Prices Made Necessary by War Tax Are Helping to Classify Theaters—There Are Many People Who Need a Cheap Show.

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

LOUISVILLE, KY.—There seems to be no question in the minds of local exhibitors concerning the oportunity offered to operators of the old-time "nickelodeon" type of moving picture theater. The five-cent theater does not come inside of the war-tax provisions, but it is understood that the reel tax on prints will have to be paid even on junk film that has been floating around the country, and held in small film exchanges for years. However, even counting the war tax on the film, the operator of the nickel house can secure old films, and stuff of this character, at a very low price, and is in position to pack his house. The fact that the feature or photoplay houses have generally gone to fifteen or twenty cents means that hundreds of patrons will begin looking around for the five-cent theater, especially patrons who have a whole "flock" of youngsters to buy tickets for.

Nickelodeon Box Offices Show Increase.

On Fourth avenue in Louisville there are two five-cent theaters within a half block, these being the Casino and Rex. Box office receipts have jumped at a great rate since the large theaters advanced prices and attendances have been better than during any previous period in months, and even years. Such theaters will obtain the floaters or transients, who merely want to pass away a bit of idle time and who don't care to pay much for the privilege. At Cincinnati a new theater of this kind is opening on Walnut street, and before long it is possible that many of the old type narrow houses will again be in operation. This does not mean that the large theaters will lose much business, and in fact they will gain business at the increased prices from the point of dollars and cents.

May Help Grade Shows.

One exhibitor remarked, in discussing this phase of the business. "It means a division of high class and low class film houses, it being much on the order of the high class road show as compared with the small stand stock company." It may also result in a better class of films and a better class of patronage for the high class photoplay theaters, and eliminate much of the rougher or undesirable patronage from the better houses.

Patrolmen Enter Free Only on Municipal Business.

Louisville, Ky.—The question of whether or not patrolmen in uniform have a right to enter moving picture theaters without payment of the war tax has arisen. In one theater the management raised the question, stating that a patrolman entering on business has a right to do so, but those just merely looking over the shows should pay the tax. However, it is very seldom that a patrolman really enters a theater on business, or a downtown theater at all. In the suburban houses roundsmen are in the habit of entering the theaters for the double purpose of getting out of the weather in the winter, and seeing the shows. Heretofore no objection has arisen, but with even newspaper reporters being taxed, the chances are that the policemen will have to pay their share of the war tax.

Where It Tickles the Exhibitor.

Louisville, Ky.—An exhibitor of Louisville was recently caught in an unusually happy frame of mind. On being questioned as to his hilarious manner, he remarked: "Of course, it's costing me a lot more to do business, but believe me I've been seeing something. For the first time in my life I've seen some of these fat politicians, stockholders and club wielders paying something to get into this theater. There are a lot of chaps that we have to give passes to whether we want to or not, in some cases they are chaps who could cause us a lot of petty annoyance if we failed to remember them, and they always expect to be remembered. However, they now have to fork over with the war tax at least, and I believe that this war tax will result in less free paper being scattered through the city, as the cost of doing business is going to be too great for much free paper."

Not Enough Pennies Yet.

Louisville, Ky.—Managers of local moving picture theaters feel well satisfied with the way the public is taking to the new price schedules, and furthermore are very thankful that they adopted the method of even money payments for tickets at the box offices. The troubles with penny changing have been shown in numerous cities. It has been learned that 3,000,000,000 pennies have been coined and it is figured that out of these three billion about one-half have been lost or buried away, this meaning that instead of thirty pennies per capita for the country, there are less than fifteen. However, half if not two-thirds of the remaining pennies are in kid banks, or in dusty corners of the cash drawers. The mints are coining 1,500,000 coppers a day to take care of the increased demand, which is due to war taxes and odd penny charges on various lines of merchandise.

Manager Dozier Becomes a Daddy.

Madisonville, Ky.—E. W. Dozier, manager of the Garrick theater, is the proud father of a fine boy, which arrived at Louisville on October 20. This is Mr. Dozier's first child.

Among Kentucky Exhibitors.

Nicholasville, Ky.—Matt H. Nave and R. M. Sparks have again taken over the management of the Savoy theater, which for several months has been operated under a lease executed by the present operators. The theater was re-opened on November 3.

Sebree, Ky.—Due to the shortage of coal, current at Sebree has been too weak for operating the Nelson theater for several weeks and the management has installed a new engine and generator.

Owensboro, Ky.—The Grand theater has spent a considerable sum on installing a modern heating plant, which is now in operation, and which takes the place of a plant that had outgrown its usefulness.

Atlanta News Letter

A. M. Beatty, 43 Copenhill Av., Atlanta, Ga.

C. R. Beacham Will Manage Consolidated

ATLANTA, GA.—William Oldknow has tendered his resignation as general manager of the Consolidated Film & Supply Company, Atlanta, and C. R. Beacham has been appointed to the position. Mr. Beacham has been connected with the Consolidated Film & Supply for more than five years in the capacity of secretary-treasurer. His appointment gives him the recognition that his judgment and knowledge of the film distributing business rightly command. Mr. Beacham possesses a pleasing personality that manifests itself in all his connections and unquestionably will make for his greater success.

Marguerite Clark, always charming, is cast in a most happy role in "Bab's Burglar," which opened at the Forsyth theater Monday to an excellent attendance.

James J. Jackson, manager of the Majestic theater at Birmingham, was in Atlanta recently. He formerly was manager of the Savoy theater, Atlanta.

Illinois News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Earlville Appreciates Its Shows.

EARLVILLE, ILL.—Earlville people want their moving pictures. Also they do not propose to add to the already heavy burdens of the exhibitor. This attitude was clearly shown when at a special election the question of Sunday evening shows and licensing photoplay theaters was before the voters. One proposition was that Sunday night shows be prohibited. This was defeated by a vote of 288 to 169, both the men and the women giving the majorities in favor of the seventh day performances. The proposition to license the theaters was defeated 282 to 181.

Theater Changes in Illinois.

Pekin, Ill.—Gilbert Wiley has sold the Court theater to G. W. Hill, of Peoria, who will manage the house.

Manteno, Ill.—Arrangements are being made to open a moving picture show in Gousset's hall.

Pekin, Ill.—Manager Walter Friederich, of the Capital theater, has raised the price of his admission to 10 and 15 cents.

Among Michigan Exhibitors.

Ida, Mich.—Earle Schafer is now manager of the Auditorium, which heretofore has been known as the Pastime theater.

Bay City, Mich.—Fire at the Wenonah theater caused damage estimated at $10,000. The principal damage was to the stage in the auditorium. The origin of the fire is unknown.

Sparta, Mich.—F. L. Hilton has opened a moving picture theater seating 350 persons.

Cadillac, Mich.—The Fitzpatrick & McElroy Company, which operates theaters throughout Michigan, will erect a vaudeville and moving picture theater at Mitchell and Cass streets. It will be 50x150, seating 1,000 persons, and will cost about $50,000.

Adrian, Mich.—The remodeled Crescent theater has been reopened. Among the alterations is a balcony seating 120 persons, exclusive of two private boxes. The house has been redecorated throughout with pink as the predominating color. Two new projectors have been installed and a new ventilating system has been added.

Iona, Mich.—A big pipe organ will be a musical feature at the new Regent theater.

White Pigeon, Mich.—Moving picture shows were forbidden because there was an epidemic of diptheria.

Cleveland News Letter.

From M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

Bluebird and Victor Exchanges Merged.

CLEVELAND, OHIO.—Announcement of a merger, of local interest principally, of two film companies operating in Ohio, was made this week by C. S. Nordlie, general manager for the P. A. Powers exchanges. By it the Bluebird exchange in Cleveland is merged with the Victor Film Service, which handles the Universal pictures. This goes into effect at once, while November 15 or thereabouts the Bluebird exchange in Cincinnati and the Cincinnati-Victor Film Company will be merged.

In announcing this merger the following statement was given out:

"All checks for Bluebird service should

be drawn in favor of the Victor Film Service Company and all invoices for Bluebird from now on will be issued on regular forms of Victor company.

"This merging of interests, decided upon after careful and mature consideration, is done in the interest of economy and to promote greater efficiency.

"Under E. J. Schmidt's supervision and direction there will be Bluebird, Butterfly, Alice Howell Comedies and the regular Universal short subjects."

Claims to Be Oldest Woman Exhibitor.

Mrs. M. Drummond.

Youngstown, Ohio.—Mrs. Maggie Drummond, of this city, claims to be the oldest woman exhibitor in the United States.

She is 71 years old and has been in the business nearly ten years. Mrs. Drummond operates the Dreamland theater on East Market street. She came here several years ago from New York state.

Tax Nets $5,000 in Cleveland in One Week.

Cleveland, Ohio.—The first week of the war tax in Cleveland brought the Government a revenue estimated at $5,000.

The first day of the tax, according to returns of the leading theaters and the balance estimated, brought $500. The day was not a big one for business, owing to a wet snow which fell early in the evening. It is thought that the Government will obtain from the tax in Cleveland over a quarter million dollars the first year.

Exhibitors found few complaints, except from children where the price of admission was 5 cents. Many of the kids were forced to go home because they didn't have the extra penny.

The exhibitors claim this is the only injustice of the tax because it taxes a poor child, who cannot afford to go to a theater charging more than five or ten cents for children, the same amount as the child which is better off and can go to theaters where the prices range from 15 to 50 cents and higher. They think there should be no tax on a 5-cent child's ticket.

V. L. Schram Takes Weber Theater.

Dover, O.—V. L. Schram, better known as "Vic," has taken over the Weber theater at Dover, Ohio. One of the first stunts he pulled was to give prizes to boys and girls for selling books of tickets to his theater.

Grand Theater in Cleveland Opened.

Cleveland, Ohio.—Another big theater has been added to Cleveland's list by the opening of the Grand by C. H. Miles, November 4. This is the second in Cleveland to be controlled by Mr. Miles and will show pictures and vaudeville. The opening attraction was the Standard Film Company's "Captivating Mary Carstairs," with Norma Talmadge.

The Grand formerly was the old Lyceum. It has been remodeled and elegantly equipped. The Oliver Moving Picture Supply Company installed two Simplex machines.

Not Enough Pennies for Change.

Cleveland, O.—Three-cent car tickets will be used at the Mall theater for war tax change, if the penny shortage continues. Manager Carroll said it is impossible to get enough pennies from the banks each day to keep ahead. He started November 1 with 35,000 pennies and expects to start using car tickets by the 15th, unless more pennies are available at the banks.

Tax Has Not Affected Cincinnati Theaters

Motion Picture Houses Have Quite as Many Patrons as Ever—Next Meeting of Film Ad Men—Working to Get Together on 15 Cent Charge.

By Kenneth C. Crain, 307 First National Bank, Cincinnati.

CINCINNATI, O.—With some days now elapsed with the war tax on theater admissions in full force, it can be said that in Cincinnati, at least, it has not affected the moving picture houses at all, as far as attendance is concerned. In fact the general comment has been that the public pays the tax with good humor and cheerfulness. The Saturday and Sunday following the effective date of the tax saw attendance at the theaters quite as large as ever. Several little points have arisen which will probably be settled promptly by the Treasury authorities, and which are of comparatively little importance. One which has been raised in Cincinnati is whether policemen, entering theaters in line with their duty, should pay the war tax [the bill exempts police and firemen on duty from paying the tax] as all other persons excepting bona fide employes are compelled to do, whether entering free of the regular admission charge or not. So far the policy of the theaters has been to have policemen state specifically that they are entering on duty, and then to admit them without exacting the tax.

Cincinnati League Entertains Bond Sellers.

Cincinnati, O.—The Motion Picture Exhibitors' League of the Chamber of Commerce arranged an unusually interesting and unique entertainment recently for the benefit of leaders in the highly successful Liberty Loan campaign in Cincinnati, and it was attended by the big financiers, the business men and the society women who helped to make the campaign a success. The attraction offered consisted of the Famous Players production of "Bab's Burglar," featuring Marguerite Clark, and of the films made of Miss Clark during her two-days' stay in Cincinnati for the purpose of selling Liberty Bonds. The special exhibition was held at the Strand theater, where the program indicated was on for a four-days' run.

Next Meeting of Film Ad Men in Cincinnati.

Cincinnati, O.—Through the joint efforts of the Cincinnati Motion Picture Exhibitors' League and the Associated Film Exchanges of the Chamber of Commerce, backed by the Chamber itself, Cincinnati has secured the next meeting of the Advertising Film Producers' Association of the Associated Advertising Clubs of the World, to be held on November 23 and 24. Clarence Runey, of the Cincinnati Motion Picture Company, who is widely known as a successful producer of advertising films, also did some good work in securing the convention, which is to be largely attended by leading advertising men and advertising film manufacturers.

Committee Considering the 15-Cent Tax.

Cincinnati, O.—Arrangements for meeting the producers' special tax of 15 cents a reel on moving picture films are in process in this vicinity through the work of a committee of the exhibitors, meeting with a similar committee of the exchange men. A special meeting of the exhibitors was held recently to discuss the matter and the committee was then appointed, consisting of Messrs. Charles Weigel, A. G. Hettesheimer and Otto Luedeking. No difficulty is anticipated in coming to an amicable agreement about the matter.

Traffic Rule Hampers Proposed Theater.

Logan, W. Va.—One of the first instances of the new Federal regulation governing freight carriage of material of construction, which is to be limited strictly to necessary work, has been the experience of Frank Middleburg, who is making arrangements to build a handsome moving picture house at Logan, W. Va. Cincinnati architects are in charge (C. C. and E. A. Weber) and their plans for the theater were completed, providing for a $30,000 building. When the Government order denying to what it classes as unnecessary work the use of open freight cars, it became necessary to alter the plans so as to enable the use of smaller steel sections, and this was accordingly done. The house is to contain 1,200 seats and will be one of the largest in the vicinity of Logan.

Grand Theater Changes Rates to Cover Tax.

Hamilton, O.—Manager William Goodwin, of the Grand theater, has made arrangements to take care of the war tax on admissions by a reduction of odd cents in the admission charge, the addition of the tax making the amount to be paid even. Thus 15-cent seats will sell for 13 cents, the tax then being two cents, a total of 15 cents, as before. The same scale has been arranged throughout the house.

STRAY DETROIT NOTES.

By Jacob Smith.

Interesting Michigan Notes.

Hillsdale, Mich.—George Brookins, who runs the Gem theater, will soon build a new and larger theater in another location.

Detroit, Mich.—Bill Elliott, manager of the Washington theater, is alternating each week with O. Henry stories and George Ade Fables. They are featured as "an added attraction."

Detroit, Mich.—A. S. Hyman, of the Dawn Masterplay Co., handling "Redemption" and "The Whip," is on a trip through the northern part of Michigan arranging bookings.

Detroit, Mich.—The Detroit Lodge of Elks is now showing motion pictures in its elegant new temple on Sunday evenings.

Bay City, Mich.—The Wenonah theater, in Bay City, is to be rebuilt at once, so as to open around December 1.

Detroit, Mich.—Charles T. Breslin has been appointed manager of the Barnett Film Attractions in the Peter Smith building. He succeeds Leo Eckstine, who has gone to Minneapolis for the same firm.

Detroit, Mich.—Mortimer Hoffman, of the Colonial theater, was attacked in his office by burglars early Wednesday morning of last week and attempted to blow the safe. Hoffman put up a fight, and while he was slashed a bit he succeeded in putting the robbers to flight.

Detroit, Mich.—Important Select Pictures booking in Detroit for week runs are "The Wolf Girl" at the Regent, Nov. 12; "The Lone Wolf" at the Regent, "The Moth" at the Broadway-Strand.

Manager W. D. Ward announces the appointment of Douglas Dickerson, who will travel Michigan for Select.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

New Prices at Many Nashville Theaters

Patrons Becoming Accustomed to General Readjustment of Prices—One Negro House Feels Hard Hit—Other Notes of Interest.

By J. L. Ray, the Banner, Nashville, Tenn.

NASHVILLE, TENN.—The theater public of this city is becoming acustomed to the general readjustment of prices. While in most cases the patrons pay the tax and pass on through the door, in some instances there has been a near riot when some one, unfamiliar with the handicaps the moving picture industry has been called upon to shoulder, insists that he is being "held up" by the management.

At some of the smaller houses, particularly those exclusively for negroes, business has been severely crippled. As an instance, one Cedar street negro house has suffered to such an extent through the increase in admissions that the manager threatens to shut the door. This house, the Excel, has been running for years at 5 cents admission, and when the price was raised to 10 cents, or rather 9 cents and a 1 cent war tax, the majority of the seats are dusty before night.

At the Strand theater the price remains 10 cents, with an additional one cent war tax. This is one of the leading uptown houses, with Carson Bradford, manager. The Knickerbocker, which has been charging a day rate of 10 cents, and at night 15 cents, has set 15 cents as the standard price for all hours. Newspaper men, managers of other shows, and in fact all complimentary pass holders are forced to pay a 5 cent tax on entrance to the theater. This increase serves to compensate in a measure for the price of admission at the Crystal, operated by the same management, which remains as formerly.

An extensive change has been made by houses on the Crescent Amusement Company's string. On some houses the prices have been increased sufficiently to take care of those which have not increased the admission price. This company has explained to the public the many taxes the theaters have been called on to pay.

Prices on the Crescent Circuit.

The price arrangement on the Crescent circuit is as follows: At the Elite, matinees, former price 10 cents, new price admission 13 cents, tax 2 cents, ticket 15 cents; night prices admission 20 cents. At the Fifth Avenue, former admission 10 cents, new admission 13 cents, tax 2 cents, ticket 15 cents. Crescent theater, former admission 10 cents, new prices, admission 9 cents, tax 1 cent, admission ticket 10 cents. Prices at the Alhambra and the Rex remain at 5 cents.

The Princess, showing pictures and vaudeville combined, has instituted a 3 and 5 cent tax, based on the value of the seat. In such cases where the seats are assessed the 3 cent tax, the admission has been increased or reduced so as to make an even admission price, without the necessity of dealing in pennies when selling tickets. All passes at this house must be accompanied by 5 cents war tax.

At the Lincoln, a negro house, the prices have simply been increased from 10 and 20 to 15 and 25 cents, during the night show when vaudeville is added. During the day performances, when pictures alone are presented, the 10 and 5 cent admission have been reduced 1 cent, and the tax added, leaving the original prices in effect. When there are no pictures at night, 11 cents is charged everyone.

At the Bijou, another negro house, prices have been readjusted so as to effect a general 1 and 2 cent war tax. Friday and Saturday, big days at the theater, the prices are slightly higher for general admissions.

Do Effective Patriotic Service.

Nashville, Tenn.—Much good was accomplished by "four-minute" speakings at the Nashville theaters in behalf of the Hoover food conservation movement. Prominent speakers, as was the case in the Liberty Loan and Red Cross campaigns, appeared at the various moving picture houses and made brief talks on the work of the food movement, and their work was met with a hearty response on the part of the audiences.

In other cities of the state the same plan was followed, with good effect. In Knoxville speakings were made at the Bijou, Strand, Queen, Crystal, Rex and Majestic theaters.

Vendome's Free War Films.

Nashville, Tenn.—Monsieur Nephane Le Lauzanne, a member of the French National Committee to America, recently appeared at the Vendome theater with a series of official French war films showing on the screen views of the European battle lines, Pershing's activities in France, fighting around Verdun and other realistic scenes were shown. No admission was charged for the exhibiton, the accompanying talk having been arranged largely in behalf of the "fatherless children of France."

Bradford Splits with Charity.

Nashville, Tenn.—A special admission ticket was issued by Manager Carson Bradford of the Strand theater during the week October 29 to November 3, and turned over to the Willing Circle of King's Daughters for charity. A large number of the tickets were disposed of at 10 cents each. Regular admissions, however, continued at the box office.

New Orleans News Letter.

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

War Tax Added to Tickets Goes Smoothly.

NEW ORLEANS, LA.—The New Orleans amusement public adapted itself to the changed conditions under the war tax on admissions speedily and cheerfully. The annoyances and objections which the exhibitors had feared would develop did not materialize and outside of a little difficulty in reaching a clear understanding of the complications of the tax as regards the admissions for children and the ruling relative to the 5-cent admissions where 5 and 10 cents are the standard prices. In most instances the war tax is added to the usual price of admission. A few of the suburban theaters are "absorbing" the tax and the Pearce interests are doing the same thing in their downtown theaters. An extensive sentiment in favor of a co-operative increase in admissions is manifested, but each exhibitor appears to be afraid that his competitor will reap some advantage over him if he increases his prices and there is a hesitancy which amounts to a failure to do it. Nearly every exhibitor admits that an increase in admission prices is the logical solution of the financial dangers which confront the theaters, yet fear prevents the first step.

Opera House at Jackson Will Show Films.

Jackson, Miss.—E. M. Clark, manager of the Baker-Grand theater, at Natchez, Miss., and E. V. Richards, Jr., of the Saenger Amusement Company, at New Orleans, have opened the opera house here and will show high-class motion pictures for the principal part of their programs. Occasional road shows will also be presented. The opera house makes a fine motion picture theater and the business since the opening has fully warranted the belief of the management that a project of this sort will be a most profitable one.

New Strand Opened October 31.

Hattiesburg, Miss.—The new Strand theater was formally opened to the public on Wednesday, Oct. 31, with appropriate ceremonies, one of them being an address by the mayor of the city. The Strand is a very pretentious theater, seating nearly 1,000 persons, and it is fitted with modern appliances throughout. It is operated by the Strand Amusement Company, of Meridian, Miss., owners of a chain of theaters, and is under the management of "Jack" Clark, one of the best known motion picture theater managers in the South. Hattiesburg has a large cantonment and the soldiers and visitors furnish extensive patronage to all places of amusement.

The Diamond Leaves Pictures.

New Orleans, La.—The Diamond theater was closed on October 31 as an exclusive motion picture theater and the management announces the intention of reopening the house as soon as necessary changes can be made, as a combination musical comedy and picture theater. The Diamond has enjoyed a most liberal patronage up to the time of the opening of the "pop" vaudeville theaters, when there was a marked falling off in the business. It was the most pretentious feature photoplay theater in the city, seating 2,800 people, and the management believes that its old prestige will be restored by the introduction of a mixed program.

Lafayette Theater Brightens.

New Orleans, La.—The Lafayette theater, after being dark for several weeks, has been opened, and a good share of the programs will be devoted to special motion picture releases. It is under the management of G. B. Greenbladt, of the Saenger Amusement Company, and it is a Saenger Amusement Company house. Beginning on Nov. 4 William Fox's "The Honor System" was the attraction, and the opening night was made of more than ordinary importance by the invitation to Governor Pleasant and other state officials and the heads of the New Orleans newspapers to occupy boxes in the theater. Business has been very good since the opening of the theater.

E. M. Domaine Opens the Poland.

New Orleans, La.—The Poland theater, a new candidate for public patronage, was opened on November 6 by E. M. Domaine. The house is in a populous section and should do a good business. There will be two 10-cent nights a week and the balance of the time the general admission will be 5 cents.

A few of the suburban theaters of the smaller type in the city have announced the intention to go back to the 5-cent admission policy for every day in the week for the purpose of escaping the war tax.

Theater Notes in New Orleans.

The Victory theater has passed into the hands of Rhoerer & Gaineaie, who recently purchased the business from Frank Marfese. The Victory is in a good neighborhood and should do a good business.

Reports along Exchange row are to the effect that a large number of the theaters in the smaller Southern towns are closing since the war tax became effective and others are reducing the number of exhibition days.

District Manager Stephens, of the Mutual Film Corporation, returned on Nov. 8 from a month's trip through Texas and Oklahoma. Al Durning acted as local exchange manager during Manager Stephens' absence.

DETROIT ITEMS.

Disposes of Grand Rapids Interests.

Grand Rapids, Mich.—It will be a great surprise to his numerous friends in the film business to learn that A. J. Gilligham, proprietor of the Empire theater, Detroit, has disposed of his interests in the Gilligham & Smith Enterprises, Grand Rapids, that is, to a great extent. He still holds some stock and is still on the board of directors, although he has resigned as president and general manager, turning over the active work to others in the corporation. H. C. Cornelius, of Grand Rapids, succeeds him as president, while Charles Seaman will have full charge of all the theaters, their booking and handling. Mr. Seaman has been doing this work for some time and has proved himself 100 per cent. efficient at the job. He formerly was with the General Film Co. in Detroit under Mr. Gilligham.

Mr. Gilligham has extensive realty and investment holdings in Detroit, besides his theater, which require so much of his attention that he decided to be relieved of the responsibilities of the Grand Rapids theaters.

Kunsky Buys More Features.

Detroit, Mich.—John H. Kunsky is proving his confidence in the state rights pictures by annexing more all the time. The latest announcement from his office is the acquisition of "Empty Pockets," by Herbert Brenon; "Alimony" and "The Lust of the Ages" for Michigan. The first two features he secured through the First National Exhibitors' Circuit, as he holds the Michigan franchise for all the Circuit pictures. Mr. Kunsky will release these pictures through the Metro-Madison exchange, 73 Broadway, and they will be handled by George N. Montgomery, manager.

Important Detroit Bookings.

Detroit, Mich.—"Intolerance" plays the Washington theater the week of Nov. 11, and "The Woman God Forgot" goes to the Majestic later in November. "Thais" goes to the Madison some time early in December.

New Film Building Notes.

Detroit, Mich.—George W. Weeks, division manager for Foursquare Pictures, is moving November 1 to the third floor of the new film building.

M. S. Bailey, handling the Hertner Transverter and the Harburg line of lobby frames, will move to the new building at the same time.

Goldwyn expects to move to the sixth floor of the film building about the 15th of November.

Paramount has definitely decided on its space on the fifth floor, and is now letting contracts for the necessary railings and partitions. It will be one of the finest exchanges in the country. There will be windows on all three sides.

Up to the time of writing, those who had moved to the new film building at 59 East Elizabeth street, and not previously reported in the World, were the Foursquare Pictures, George Weeks, M. S. Bailey, Vitagraph, and State Film Co. The World Films will move about Nov. 20, Goldwyn about Nov. 15 and the General about the 20th. Paramount will be there around the first of December.

Goldwyn Bookings at the Madison.

Detroit, Mich.—The next sixty days will see many Goldwyn pictures in John H. Kunsky's newest and finest theater—the Madison, Detroit. The week of Nov. 4 was shown "Sunshine Alley," the week of Nov. 11 will be shown "The Spreading Dawn," Nov. 18, "Nearly Married"; Dec. 2, "Joan of Plattsburg," and the week of 11, "The Cinderella Man," finishing the year with "Thais" the week of Dec. 30.

Manager Shapiro at Detroit reports that Goldwyn contracts have been closed in practically every town in Michigan worth while, and he is now concentrating on the Goldwyn specials, such as "The Auction Block," "The Manxman," etc.

Effect of Tax Pleases Detroit Exhibitors

Business Seems Rather to Be Benefited—The Big Difficulties Are Making the Change and the Need for Waiting in Line.

By Jacob Smith, 718 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—The war tax placed on theater admissions is proving a success in Michigan- success because it is not cutting into business and at the same time it is bringing about better prices. Only in a very few instances are there exhibitors who, being fearful of its effect on business, have announced that they would stand the tax out of their profits. This, of course, is ridiculous on the very face of it for the reason that the government has not put the tax on the exhibitor but on the public, intending that the theater simply act as a collector for the government. There will be no objection if the exhibitor is foolish enough to stand the tax himself, but why in the world should he? What would you think of a collector for an installment furniture house who was sent out to collect bills and he came back with only a part of the money collected, he personally standing the balance out of his own pocket? You would want to have his brain examined, wouldn't you?

In Michigan quite a number of theaters have done this—raised 5 cents on their 10 and 15-cent seats, and then announced to the public that new prices would be 13 and 18 cents and 2 cents for war tax, making a total of 15 and 20 cents for the admission. This plan is working out very successfully where it is in vogue. The majority of theaters, of course, have simply added the regular war tax, and are collecting accordingly.

Where the tax has hit the hardest is with such Detroit theaters as the Washington, Madison, Adams, Broadway-Strand and Majestic theaters—due to the wide variance of prices for various performances and the odd cents; there has been considerable trouble in making change, due to the cashiers being unaccustomed to the odd prices as well as the shortage of pennies. It is a positive fact that one big downtown theater lost $200 the first Sunday of the war tax because people would not stand in line in the cold for such a long time—and it certainly did take a long time to give each customer back his proper change. Hard luck seemed to be the jinx of the day—there were many complaints by people who had to wait, and many finally walked away in disgust. The managing director of this particular theatre said the public was not complaining about the war tax, but he did not see any way for speeding up the making of change as it takes so much time to dole out to theater patrons the correct odd change.

John H. Kunsky, after the first three days of the new tax, found it so unsatisfactory, both because the changing of money was slow and the scarcity of pennies, that he took the bull by the horns on Sunday, Nov. 4, and at the Madison, Strand and Washington theaters, adopted the multiple system of prices, similar to that of the Rialto theater, New York. His 10-cent seats were not changed, but out of it he stood the 1-cent tax; 15-cent seats went to 20, and 25-cent seats to 30, and, of course, the 50-cent seats went to 55; the 75 boxes remained at 75 cents, Mr. Kunsky standing the 8-cent tax himself. You will note that he raised only on some seats, and the difference between the war tax and the net price is sufficient to overcome the tax he stands on the seats where he did not raise. The new plan of multiple prices is working out more satisfactorily, and it is the contention of Mr. Kunsky that it is the only solution. Of couse, if the public could be educated to buy stamp tickets in advance and then simply buy the regular ticket and present this tax ticket, it would be much more satisfactory.

Anyway, we are glad to report—and this is the result of personal investigation—that there have been few "squawks," the public paying the tax because it seems to thoroughly understand what it is for. Some people are prone to complain at first, claiming that the theater was getting the money, but when the manager explained the law, it made a difference.

Exhibitors Turn on the 15-Cent Tax.

Detroit, Mich.—More than 60 Detroit and nearby theaters have signed a pledge not to pay the film tax of 15 cents per reel, and neither will they sign any new contracts containing the clause that they must pay it. They still contend that the tax is one of the producer and not the exhibitor, and that the producer can cover the tax by a change of methods within their own organization, particularly cutting down the salaries of some of the stars. However, on the other hand, the local exchange managers have received positive instructions from their home offices that the tax must positively be collected or they must cancel exhibitors.

We are watching the outcome with interest. It looks to the writer like the biggest battle ever waged between producer, distributor and exhibitor.

Harry Charnas Returns to Cleveland.

Detroit, Mich.—Harry Charnas, president of the Standard Film Service, who has spent the last two weeks in Detroit in the absence of J. C. Fishman, who was honeymooning, has returned to Cleveland, where he makes his headquarters. He declared while here that all three Standard offices were doing well, and particularly the Cleveland and Detroit offices. Mr. Charnas announced also that he had just arranged for Michigan and Ohio to secure the Biograph split-reel reissues featuring Fred Mace, Mabel Norman and other Biograph stars.

D. H. Fink Resigns Iris Management.

Detroit, Mich.—D. Harold Fink, manager of the Iris theater, East Grand Boulevard theater, Detroit, has resigned, effective Nov. 17. He will be succeeded by Mr. Edwards, former manager of the Gratiot theater for William F. Klatt.

Paramount Takes "Joan the Woman."

Detroit, Mich.—"Joan the Woman," featuring Geraldine Farrar, formerly controlled on the state-rights basis by the Barnett Film Attractions, has been taken over by the Famous Players Film Service Co., 278 Jefferson avenue, Detroit, who will now book it to Michigan exhibitors. It will be cut down to make about six reels.

The Paramount is doing so much business in Michigan that it is now requiring five prints on every Paramount and Artcraft feature, with six on the Fairbanks, Hart, Pickford and Clark releases. On the Mack Sennett comedies three copies were used originally and the number has been increased to five.

Paramount has added at Detroit a new department for special publicity and service to the exhibitors.

Crescent Now Open.

Detroit, Mich.—W. O. Kenan, of the Crescent theater, Adrian, Mich., has reopened after being closed for a few weeks to permit of extensive alterations. The entire interior and exterior have been refitted and redecorated, and in the projection room has been added several new Powers machines, and the very latest equipment. In the balcony several hundred seats have been added, and, taken as a whole, the Crescent compares favorably with the most beautiful of the smaller theaters in the smaller cities. In addition to the regular pictures there is a five-piece orchestra that renders excellent music.

Indianapolis Theaters Show No Falling Off

Leading Downtown Theaters of City Get Many Patrons from Teachers in Convention—Other Theaters Report No Decline in Attendance.

(From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.)

INDIANAPOLIS, IND.—The motion picture exhibitors of Indianapolis have not heard many complaints from patrons on the score of the war tax. Those who are collecting the tax separately are having a little difficulty in handling the extra pennies and those who have revised their admission prices, report no decline in attendance. The majority of the ten-cent houses are collecting the tax separately and do not, at the present time, contemplate an increase in admission.

In fact, the attendance records for the week at some of the downtown photoplay houses, especially at the Circle and the Alhambra, were broken, indicating that the upward revision of prices is not going to keep the motion picture fans away. The attendance at the downtown houses, however, was augmented to a considerable degree by the influx of about 6,000 school teachers to the state teachers' association. The teachers, apparently, spent most of their spare time at the motion picture houses.

There is one matter, however, on which the Indianapolis exhibitors are practically all agreed and that is the 15-cent reel tax. They believe they have already been taxed too heavily and many of them are refusing to pay it. They say the film manufacturers, in passing the reel tax on to the exhibitors, are taking an unfair advantage of them and they intend to take definite action on the matter at once.

Two Bluffton Theaters Easily Collect Tax.

Bluffton, Ind.—J. D. Belger, manager of the Grand and Gaiety theaters here, reports that the first few nights of the new war tax passed off satisfactorily, and that not a soul registered a complaint on the additional one cent on each 10-cent admission ticket.

Bloomington Exhibitors Find Pennies Inconvenient.

Bloomington, Ind.—Robert H. Harris, manager of the Harris-Grand and Princess theaters, found the penny business so inconvenient that he changed his mind the second day and revised his admission prices. He is now charging 15 cents, instead of 10 cents, at the Grand, and 15 and 10 cents at the Princess, instead of the flat rate of 10 cents as formerly. Extra music has been added to both theaters with a view of giving the patrons their money's worth.

Columbus Theaters Lower Rates.

Columbus, Ind.—C. E. Rogers, manager of the Crump theater, and E. E. Norman, manager of the Crystal, at Columbus, have announced that admissions have been lowered.

The admission to the Crump theater is four and nine cents instead of five and 10 cents. In reality, of course, the price of admission remains the same, because when the patrons of the house have paid their extra penny for war tax they will be paying five and 10 cents as in the past.

In Mr. Norman's case, however, it is different. He has formerly charged five and 10 cents for admission, but from now on is going to make a flat rate of five cents for any seat in the house.

Tax Collections Smooth in Kokomo.

Kokomo, Ind.—Contrary to the general opinion in these parts, the war tax on admissions to motion picture houses has survived its first few days' existence almost unmarked by complaints or remarks from the theatergoers. In fact what few kicks were registered seemed to be directed against the inconvenience of the tax, rather than the monetary increase.

"I anticipate little or no difference in the size of our audiences," said William Helmick, manager of the Sipe theater.

John Shirk, manager of the Pictureland theater, was of the same opinion, and so was John Whitley, of the Colonial.

The Kokomo motion picture and theater men held a meeting the first part of the week and decided to require the patrons to pay the tax in addition to the admission price for a while, at least. If the plan proves satisfactory they will adopt it permanently, otherwise they will either increase or revise their admission schedules.

Exhibitors Meet in Fort Wayne.

Fort Wayne, Ind.—Motion picture exhibitors of Fort Wayne held a meeting at the Lyric theater last week and discussed the new war tax. They decided that the only practical way of collecting the tax is to have patrons pay it separately, without increasing the price of admission. It was learned at the meeting that there is only one 5-cent house in Fort Wayne at the present time, and this, it is said, will be converted into a 10-cent house before long.

Those who were present at the meeting were W. C. Quimby, of the Jefferson and Strand; J. P. Mollett, of the Grand; Charles Harvout, of the Wells; A. F. Brentlinger, of the Orpheum; O. E. Wobrock, of the Hippodrome; J. Nelson, of the Knitters; Theodore Beiersdorfer, of the Idle Hour; J. McCabe, of the Transfer; Charles Franklin, of the Creighton, and C. F. Whitford, of the Fairfield. Another meeting will be held soon, at which the men will discuss the effect of the tax on attendance.

Will Ask More for Better Show.

Washington, Ind.—L. H. O'Donnell, owner and manager of the Grand and Theato, the two motion picture theaters here, has served notice on the public of an increase in admission as a result of the new war taxes. Instead of 10 cents the admission to the Grand will be 13 cents, which, in addition to the war tax, will make a flat admission price of 15 cents. The prices at the Theato will be 10 cents admission and one cent war tax.

To offset, in a measure, the increase in admission, Mr. O'Donnell has declined to augment the programs. Contracts have been signed for the new Goldwyn pictures, which will be shown every other week, and the White comedies have also been secured.

St. Louis News Letter

By A. H. Giebler.

Greater Vitagraph Exchange Moves.

ST. LOUIS.—The Greater Vitagraph exchange, which has been at 3630 Olive street since its establishment, will move to the Plaza building in about a week, and the offices vacated by the Vitagraph will be taken over by D. M. Thomas, manager of the Wm. Fox exchange, whose present office is just next door, at 3632.

The Fox people will not move their present exchange, but will use the Vitagraph offices to give them more space, of which they are badly in need. The partition between the two offices will be torn down, and the floor space thus obtained will just double the room of the present office.

The Vitagraph move is made for the same reason. More room is needed to accommodate the increasing business. The new Vitagraph office will now be in the same row as the Triangle, Goldwyn, Select and Geo. Kleine, who are already housed in the Plaza Building.

The new Vitagraph office will extend the entire width of the building, and will have two entrances. The Lindell boulevard side of the office will be 3311, and the Olive street side, 3310. Both changes will occur within a very short time.

Campaign Against St. Louis Exhibitors by Yeggmen.

St. Louis, Mo.—Yeggs and hold-up men seem to have started a regular campaign against St. Louis exhibitors. Two weeks ago the New Grand Central was robbed of $1,700, and on the night of October 28 Gabe Wagner, manager of the Alps theater, at Whittier and Easton avenue, was held up and relieved of a hundred dollars.

Mr. Wagner had just left the theater to go to his home at 4215 Easton avenue, only a short distance from the theater, when an automobile containing two men drew up to the curb and ordered him to stop.

While the thieves were searching Wagner, Probationary Officer Fredewald, of the Deer Street station, came around the corner, saw what was going on, and ordered the crooks to throw up their hands. One of the men jumped into the machine and got away, and the other ran.

Officer Fredewald shot at the man who ran and finally captured him. He gave his name as Robinson, and said he was a teamster. The other highwayman got away. Some jewelry and $13 was found on the captured crook, who claims that he threw away the money he and his partner got from Wagner.

Minneapolis News Letter.

By John L Johnston, 719 Hennepin Ave., Minneapolis, Minn.

A Fairly Good Week in Twin Cities.

MINNEAPOLIS, MINN.—with the return of real fall weather and the thorough knowledge of increased admission prices, Minneapolis and St. Paul theaters enjoyed a fairly good week, Oct. 28 to Nov. 3, inclusive. Only a few film fans registered any "kick" against increased prices and it was evident that the film houses were drawing many new patrons, and of a better class than previously. According to several exhibitors the new advance in prices will bring about the downfall of many a regular program downtown, for, the exhibitors explain, it is doubtful if people will pay 20 and 25 cents now to see a program feature that they previously saw for 10 and 15 cents, and which will undoubtedly be shown at a small neighborhood house later at cheaper prices. The World correspondent has been informed by half a dozen exhibitors that in the future it appears that strong, well-produced, clean state rights features and special releases of five or six reels from program companies will be most in demand.

S. A. Louis Buys Equipment Stock.

Minneapolis, Minn.—James V. Bryson has sold his Northwestern Motion Picture Equipment Company stock to S. A. Louis, of the Rialto Theater Supply Company. Mr. Bryson will devote his future time to making a success of "20,000 Leagues Under the Sea" and "Come Through," in this territory.

Harry Muir Joins Paramount.

Minneapolis, Minn.—Harry Muir, formerly with the Universal, General, Standard and Bluebird exchanges, has joined the Paramount exchange in the capacity of Twin City salesman.

H. Lorance Now Mutual Salesman.

Minneapolis, Minn.—H. Lorance, formerly of Buffalo, N. Y., has been added to the sales force of the Mutual exchange by Manager Dan Donnelan. Mr. Lorance will handle the Northern Minnesota territory.

George Maxwell Will Sell for U.

Minneapolis, Minn.—George Maxwell, former Vitagraph, Fox and Elliott-Sherman salesman, has been secured by Manager Judell of the Jewel and Universal exchanges for road work (not the kind that prize fighters do, but sales arguing and winning).

Changes at the Supreme Exchange.

Minneapolis, Minn.—Official reports from the Supreme exchange show that Maurice E. Krier, formerly of Chicago, has succeeded Earle D. Perkins as sales manager of the Supreme exchange here. Also, Herbert H. Cass, a gen'man from th' East, has been secured to lead the "Where Are My Children?" road show into North Dakota.

Manager Myron T. Conhaim of the Supreme exchange, has announced that his concern will distribute "A Mormon Maid" in the states of Nebraska and Iowa, and the Supreme has secured the right to distribute the "Midget" comedies in Minnesota, Northern Wisconsin, Iowa, Nebraska and the Dakotas.

Green & Steffes Get "Slacker's Heart" in Minneapolis.

Minneapolis, Minn.—Green & Steffes have bought territorial rights on the Ireland production entitled "A Slacker's Heart," and featuring Edward Arnold, former Essanay star.

From the Diary of Our Sauntering Silas.

Minneapolis, Minn.—Manager Harry Buxbaum of the local Pathe exchange, and J. E. Schwartzbine, staged a special showing of the exceptional Pathe war film in five reels entitled "France in Arms." A good sized audience applauded the many interesting portions of the film and several requests for bookings of it were made directly after its showing.

Manager Charles G. Branham of the Strand theater, Minneapolis, following a very successful week's run of the Jewel feature, "The Man Without a Country," has contracted for a week's run of another Jewel entitled "The Co-Respondent."

Stray Jottings of Middle West.

Denver, Colo.—The Rex Amusement Company has awarded the contract for a new theater building in Grand Junction with a seating capacity of 1,500.

Wynne, Ark.—Clarence Lancester will erect a two-story theater at the corner of Commercial and Woodrow streets.

Little Rock, Ark.—A $25,000 theater for Camp Piken, built under the supervision of the government and operated under government auspices has been authorized.

Texas and Oklahoma Theater Notes.

Gatesville, Tex.—The Regal theater has leased a part of the new building erected by Johnson & West and will move in there as soon as completed.

Gilmer, Tex.—The Rex theater has been sold by C. A. Hooten to John Miller, of Uvalde.

San Antonio, Tex.—Certificate of dissolution has been filed by the Star Theater Company.

Waco, Tex.—A new moving picture theater was opened on Austin street in October. The building has been thoroughly remodeled. Abe Levy & Co. are the owners.

Quinton, Okla.—Clyde Rowton has sold the Majestice theater to E. K. Armistead, recently with the Quality Grocery store.

Healdton, Okla.—Arthur Perry, of Fordyce, Ark., is the new manager of the Kozy theater.

Week's News from Kansas City Filmdom

Jewel Productions Gets Adequate Quarters at Twelfth and Walnut Streets—Changes at Distributing Offices and Theaters—Notes of the Trade.

By Kansas City News Service, 205 Corn Belt Building, Kansas City.

KANSAS CITY, MO.—The Kansas City office of Jewel Productions, Inc., has been moved to the fourth floor of the Boley building, at 12th and Walnut streets. This change puts the Jewel company in one of the exchange centers of the city, for within two blocks are Goldwyn, Vitagraph, Bluebird, Universal and the Standard Film offices. The new location was formerly occupied by the now extinct Federal Film Corporation. It is very conveniently arranged, with a private office for the manager, a private projection room, built-in film vaults, a fireproof inspection room, and well lighted poster and shipping room. The entire office and outer rooms are being thoroughly cleaned and repainted. Milton Feld, manager of the office, is planning the addition of several new employees to the present force.

Jack Roth Added to Jewel Forces.

Kansas City, Mo.—Jack Roth, formerly with the Kansas City Feature Film, has been added to the selling force of the local Jewel office. He also has been manager of the Empire theater, at Milwaukee, Wis., which position he held before returning to Kansas City.

J. E. Dodson Now with Standard.

Kansas City, Mo.—The Standard Film Corporation announces that J. Erwin Dodson has been added to the sales force of the company. He will sell the William S. Hart two-reelers and Billy West comedies, now handled by the company. He was formerly assistant manager of the local office of the Universal.

Alice Barnett Is Goldwyn Booker.

Kansas City, Mo.—H. C. Phillips, who since the opening of the local Goldwyn office has been its cashier and booker, left November 3 for Chicago, Ill., where he goes to take the position of cashier of the office of Greater Vitagraph. He has also held a similar position with the local Vitagraph exchange. He is succeeded by Miss Alice Barnett.

Dale Hill Gets Goldwyn Territory.

Kansas City, Mo.—Dale P. Hill, formerly traveling salesman for the World Corporation, has been signed by the Kansas City Goldwyn office and will work in the capacities of salesman on the northern Kansas territory.

Edward Walsh Now Heads U. Branch.

Kansas City, Mo.—C. W. Potter, northern Kansas salesman for the Universal, has resigned his position with that company. His successor is Edward Walsh, who was formerly an exhibitor at Macon, Mo.

Theater Changes in Kansas.

Glasco, Kan.—W. A. Hill has bought the house here formerly owned by L. A. Parcell.

Horton, Kan.—The Gem theater here has been sold to Yaple and Hall by A. O. Haviland.

Pittsburg, Kan.—Bids have been advertised for here by McMullen Brothers for the building of an Orpheum theater.

Athol, Kan.—H. E. LaRue will run the picture show formerly run by V. R. Henry.

Arkansas City, Kan.—Karl Dees will open his show in the near future, after having it thoroughly remodeled and redecorated.

Topeka, Kan.—The interior of the Orpheum theater is being redecorated.

Lacygne, Kan.—R. G. Welborn has sold his picture show business to J. E. Strain. Possession was given November 1.

Wichita, Kan.—A new theater will be opened at the corner of Topeka and Willams. It will be called "Liberty."

Giff, Kan.—Ray T. Ingalls became manager of the Goff Electric theater October 1. W. L. Norris, owner of the Electric, is opening a large theater at Army City, near Camp Funston, and has sold his Netawaka and Muscota shows.

Liberal, Kan.—Guy LeMonnire has leased and taken possession of the Majestic theater here.

Leavenworth, Kan.—Harry Rabinowitz and Alois Kirmeyer have recently purchased a building at 306-8 Delaware street and will remodel the first floor for a picture show.

Reynolds, Neb.—R. A. Rothwell is increasing the seating capacity in the opera house here.

Cheater, Neb.—A. W. Hindman has purchased the Gem theater show of Dr. Brugh.

West Point, Neb.—Cake and Carrel have taken possession of the Ideal theater here.

Excelsior Springs, Mo.—F. P. Lupin, formerly owner of the Baltimore theater in Kansas City, Kan., has taken charge of the Auditorium theater here.

Kidder, Mo.—W. A. Harter, of the Wonderland theater, reports a fire in his house recently that destroyed a part of the picture "The Adventurer."

Lewis, Ia.—B. C. Harris has disposed of the Lewis opera house to J. R. Johnston and David Blankenhorn.

Hamburg, Ia.—Howard Cohen is making plans for a new up-to-date theater here.

Coon Rapids, Ia.—Abe Zavitz has bought the moving picture show here and will move it to the opera house.

Theater Changes in Missouri.

Kansas City, Mo.—Martin Beck, managing director of the Orpheum circuit, announces a new vaudeville theater for Kansas City with a seating capacity of 3,000. The company is considering two centrally located sites.

Cowgill, Mo.—The Opera house here has been bought by Glen Butler from H. T. Nelson, the former manager of the house.

Hamilton, Mo.—The Rex theater here has been sold to B. M. Hicks by R. W. Stephenson.

Kansas City, Mo.—The Glory theater here, on South Troost avenue, has been reopened by Nellie Fitzpatrick. This theater, formerly owned by W. E. Eyler, has been closed for several weeks.

Kansas City, Mo.—C. W. Sheppard, 1411 Tracy, will build a one-story and basement garage and picture theater building 100x120, of brick and concrete.

Labelle, Mo.—A disastrous fire occurred recently in which the Crystal theater was totally destroyed.

St. Louis, Mo.—A motion picture theater here was robbed of $1,700 recently.

Brunswick, Mo.—A recent fire damaged the Iris moving picture theater.

St. Louis, Mo.—The New Delmar theater, at 4934 Delmar avenue, was damaged $1,000 by fire October 17.

Gallatin, Mo.—The Isis theater has changed hands. No names given.

Hebron, Neb.—E. M. Etterman has bought the interest of the Elite theater.

Elmrock, Neb.—Fred Fakes has bought the Gem theater from Mr. Sinclair.

New Ulm, Minn.—Articles of incorporation have been filed for the Ruby theater, with a capital of $25,000. Incorporators are M. E. Woodmanse, C. J. Woodmanse and J. A. McClure.

Film Notes and Happenings in Iowa

Exhibitors in Des Moines Handle New Tax Without Co-operation—Muddle Over the 15 Cents a Reel Charge—Notes About Film People.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, IA.—Des Moines exhibitors never have been very inclined to get together on the tax proposition or on any other proposition for that matter. So each exhibitor met the tax problem to suit himself. Dan Bergman, house manager of the Garden, is charging 10 and 15 cents admission at all times, and the one and two-cent war tax in addition, making admissions at the Garden always 11 and 17 cents. J. Wilowslowsky, of the Palace, is charging 10 and 15 with the war tax in addition, with raises for special features since "The Garden of Allah," beginning Sunday, the 4th, is to be shown for 28 cents admission. Abe Frankel is charging six and 15 cents including war tax at the Casino, while at the Majestic theater it is six and 11. The Unique is the only 5-cent house in the city. Suburban houses are collecting the tax from patrons with no raise in prices.

Iowa Exhibitors in Hubbub Over That Fifteen Cents.

Des Moines, Ia.—Iowa Exhibitors, especially the smaller town exhibitors, with whom the added 15 cents per reel tax means a big hole in the meager profits, are all in a muddle. Some refuse point blank to pay the tax and are having their service stopped as a result. Others are cancelling their service and rushing over to the Mutual fold, since that exchange is paying the tax itself. Of course, the larger exhibitors are not affected so seriously, but many of the small-town fellows are barely meeting their expenses as it is and the few dollars that the 15-cent tax amounts to often means practically all of their profit.

Germans Are Putting This Man Out of Business.

Hubbard, Iowa.—In the small town of Hubbard, Iowa, the center of a very pro-German community, Knowles and Boecke, managers of the Opera House, are being slowly but surely frosted out. Knowles, the acting manager, has no sympathies with the Kaiser and the state of Iowa officials have had their hands full curbing the pro-Germanism of the residents of Hubbard. Anyway, these inhabitants will not help the khaki soldiers even by paying a war tax on their theater tickets, and, besides, they don't like the manager of the theater—so, while the little Opera House has been running two nights a week, Wednesday and Saturday, for some time, it has been closed down except Saturday night and will soon be shut up entirely.

Jewel Productions in Big Iowa Houses.

Des Moines, Ia.—Nicholas Amos is proud of the placing of his Jewel productions in the following list of big houses: Ed Awe, of the Stand, in Fort Dodge; Brown and Anderson, of the Princess, in Boone; Mrs. Col. Hiatt, of the Orpheum, in Webster City; Tom Arthur, of the Cecil, in Mason City; J. D. Allerman, of the Strand, in Clinton; L. P. Blank, of the Palace, in Burlington; J. Miloslowsky, of the Palace, in Des Moines; Frye and Baker, of the Rex, in Ottumwa; J. W. Lake, of the Garden, in Iowa City, and Joe Gerbracht, of the Twin Star, in Ames, are some of the big exhibitors who have placed their seal of favor on the Jewel pictures by booking them in their big houses.

Tax Row on in Muscatine Over Tax.

Muscatine, Iowa.—There is a fearful row being conducted in the city of Muscatine over the admission tax proposition. It seems that Ludy Bosten, of the Amuzu, has raised his prices to 10 and 15 cents, including the war tax, while E. M. Henle, of the Palace, is paying the tax himself and not raising prices. Both men have viciously attacked the other, using vast amount of newspaper space in telling the public where the other fellow is wrong, one accusing the other of not being patriotic, the other coming back with the statement that his opponent is profiting on the raise, using the tax as a blanket. Oh, its a fearful row.

Notes About Iowa Film People.

Des Moines, Ia.—C. E. Budd, of the Lyric, in Grinnell, and D. B. Baker, of Frye & Baker, managers of the Rex theater, Ottumwa, were callers at the Metro office, in Des Moines last week.

Des Moines, Ia.—J. Jolly Jones, salesman for the Des Moines Metro office, has just returned from a two-weeks tour of Nebraska and reports a successful trip.

Des Moines, Ia.—Zach Harris, since taking over the management of the local Bluebird office on Mulberry street, Des Moines, has had the offices redecorated and renovated.

Keokuk, Ia.—Friedman and Cohen, managers of the Hippodrome in Keokuk, ran up to Chicago the early part of last week on business.

Randall, Ia.—The picture houses in Randall and Stanhope, Iowa, have been closed down recently with no reasons given.

Radcliffe, Ia.—Raymond and Estel, managers of the opera house in Radcliffe, Iowa, have opened a new house in McCallsburg, a small town near Radcliffe.

Melcher, Ia.—E. McCoy, of the picture house in Melcher, was a caller at the Bluebird exchange last week.

Estherville, Ia.—Frank King, of the King theater in Estherville, is buying new fixtures and furnishings for the house he is opening in Ida Grove. He also visited the Bluebird office.

Toledo, Ia.—Forney and Kvidera, of the Grand theater in Toledo, Iowa, are remodeling their house and expect to open the 19th of this month with a big feature under the auspices of the Red Cross.

Fairfield, Ia.—Hugh Bennett, who has just taken up the exhibitors' end of the business, and is managing his house, the Fairfield theater in Fairfield, Iowa, is planning to run "Twenty Thousand Leagues Under the Sea" under the auspices of the Woman's Defense League of Fairfield.

Des Moines, Ia.—Zach Harris has arranged to place one hundred billboard stands over Iowa, with beautiful colored pictures of the Bluebird stars. Mr. Harris is also putting out a large quantity of unique advertising novelties, cards, blotters, and the like.

Among Exhibitors in Iowa.

Des Moines, Ia.—The Unity Investment Company is having the first and second stories of a building on Eighth and Locust streets remodeled into a moving picture theater at a cost of $25,000.

Adel, Ia.—Articles of incorporation have been filed for the Adel Opera House Company with a capital of $10,000. Incorporators are John B. White, E. A. Witmer, H. R. Straight and others.

Collins, Ia.—Vasey Opera house was destroyed by fire.

Carrol, Ia.—Abe Zavitz bought the picture show here.

Tingley, Ia.—The Empress theater has been leased by Messrs. Sheesley and Verploogh.

Blockton, Ia.—K. L. Fuller and Veryl Ramsay purchased the Starland theater, formerly owned by Glade Shearer.

Varina, Ia.—Clampitt & Reis will remodel a building here for a motion picture theater.

Redfield, Ia.—R. S. Benjamin has taken over the management of the Peoples theater.

Prairie City, Ia.—R. K. Walker succeeds Mr. Mahoffey in the moving picture business here at the American theater.

Denver News Letter

By E. C. Day.

Most Theaters Work Together to Avoid Confusion in Levying Tax.

DENVER, COLO.—The value of organization among moving picture exhibitors was never more fully illustrated than when the war tax on amusements went into effect on November 1. The new situation was met in Denver and throughout this territory without confusion and with a uniform policy on the part of exhibitors except in a very few instances.

This result was made possible only through the action of the Rocky Mountain Screen Club. Without organization each theater owner would have been left to himself to handle the situation, and while one exhibitor would be assessing the tax to each patron another would be paying the tax out of the regular admission; the public would be confused and there would be no end to the muddle in which exhibitors would find themselves.

Through the medium of the Screen Club this situation was avoided in Denver. Weeks before the new law went into effect the club met and with the aid of legal counsel interpreted the revenue law.

There were only one or two exhibitors in Denver who refused to stand with the other exhibitors in collecting the penny tax direct from the patrons. They are the same who heretofore have hurt the progress of the moving picture industry by cutting prices. Their action in this case has only served to confuse the public. If they were not in the hopeless minority their move in cutting prices might be construed in such a light as to make it appear that the other exhibitors were profiteering.

In the suburban theaters, where the boys and girls make up a large part of the audiences, exhibitors reported that patrons looked upon the tax as a privilege. Children viewed it in the light of a novelty to be able to pay a war tax.

White Coal Will Keep Denver Bright.

Denver, Colo.—Fear that Denver was to be deprived of her Great White Way—Moving Picture Row—which Thomas Edison himself said is the most brilliantly lighted street in the world, has passed. The edict of the United States Government that elaborate electric light signs be curtailed in order to conserve the coal used in making electricity will not affect this city.

The electrical energy which illuminates Curtis street in Denver is supplied by water power. Coal has no part in its making. It is generated on the Grand River in Western Colorado and comes to this city through huge wires a distance of 300 miles over the mountains.

Another Screen Ball Coming.

Denver, Colo.—Denver is to have another Screen Club ball, either the last of November or early in December, according to the announced plans of moving picture men who make up the board of directors of the Rocky Mountain Screen Club. Again the question of getting a star of prominence to lead the grand march is all that remains to complete arrangements.

Letters have been sent to a number of actors and actresses both in the east and west and if one or more of them consent to come the ball will be held on the date that will best suit their convenience.

This will be the second event of the same character to be staged by the Screen Club. The first, held a year ago, was a huge success.

MIDDLE WEST THEATER NOTES.

By Kansas City News Service.

Afton, Okla.—R. O. Lewis has taken charge of the Electric theater.

Tulsa, Okla.—Permit has been issued for a theater to be erected on the old post office site which will cost $400,000.

Cleveland, Okla.—M. E. Lovell has purchased the Olympia theater from Naley & Bender and will continue it in the usual manner.

Princeton, Tex.—Fire recently damaged the building of A. J. Aycock, in which there was a moving picture show. The damage to the show, fixtures and building, which was about $1,200, was partly covered by insurance.

Midland, Tex.—The Unique theater is now under the management of J. A. Reichelberger.

Alice, Tex.—Clarence Parker has sold the Isis theater to J. O. Merchant, of Falfurriss, who is now in charge.

Hugo, Okla.—The Erie theater has been sold by A. J. Wright and Mrs. J. D. Rising to O. Gill of the Dixie theater.

Pine River, Minn.—C. P. Eastman has leased the Cosy theater from E. B. Dahl.

St. Peter, Minn.—F. N. Farris of St. Paul has leased the Princess theater and will conduct a moving picture show there.

Mt. Vernon, Ill.—Howard and Casey are building a brick and stone theater building here, 50 x 120 feet.

Little Rock, Ark.—Plans for the Government theater to be built at Camp Pike have been received. The building will have a seating capacity of 3,000. It will be located at 14 L street, about 600 feet north of the railroad.

NOTES FROM TEXAS.

See "Boys from Home."

Dallas, Tex.—Universal's news weekly for the first week in November got an excellent "play" at the Crystal theater, Dallas. There's a big lot of Texas young fellows with the "Rainbow Division" encamped at Camp Mills, L. I. The weekly gave a number of views of that camp, and Dallas people with friends or relatives there flocked to the Crystal for a glimpse of their "folks."

Brief Texas Items.

Dallas, Tex.—The proceedings at the state capital, which resulted in the impeachment of former Governor James E. Ferguson, were secured in motion pictures.

Mansfield, Tex.—M. M. Farr, Mansfield, wanted electricity for his new theater. He put in a plant—the first the town had had. Now both the little city and his theater are electric lighted.

Lubbock, Tex.—E. L. McElroy, Lyric theater, Lubbock, has made friends with the children. He had every child in town that could come as his guest for the Mutual "Heroic France." Soon afterward he was compelled to enlarge his seating capacity.

Comanche, Tex.—H. L. Ardis, Comanche, is back in the moving picture business, managing the Majestic theater there, after being out for a year.

Lakeview, Tex.—Williams and Roberts, operating the Dreamland theater, Lakeview, have installed two new machines and will run three nights per week—an evidence of the growth of the motion picture business in the smaller towns.

Cuero, Tex.—C. H. Roark has installed a new theater at Cuero.

Kerrville, Tex.—J. L. Pampell, Kerrville, reopened for the winter season during the last week in October.

Waco, Tex.—L. M. Moss and A. Levy are putting in a new 450-seat house at Waco.

Henderson Tex.—G. H. Craig is now operating the Star theater at Henderson.

Hearne, Tex.—J. W. Stewart, Hearne, is giving each Wednesday's receipts at his theater to the local Red Cross chapter.

Texas Exhibitors Have Weather Eye Open

Patrons So Far Are Paying the Ticket Tax Willingly—Theaters Have Generally Raised Admissions—Drought Still Holds.

By Douglas Hawley, "The Times-Herald."

DALLAS, TEX.—"Watchful waiting" for the rains which Texas is needing badly continues, but thus far there has been no indication that the operation has brought results. It's still dry over practically the whole of the state, and while far-sighted people are a bit anxious as to the future, there seems to be no immediate bad effect. Moving picture exhibitors in Dallas during the last week from various Texas points all talked in happy vein, and all declared they were getting their full meed of business, with the war tax question the only thing bothering them.

It's the moot point! What's to be the answer is the all-absorbing problem.

As has been told, the five-cent theater is practically a thing of the past in Texas. Most all exhibitors have "histed" admission charges, and the public in many instances is paying the war tax, thus far, it is reported, with fairly good grace. What the exhibitor wants to know, however, is what the development is going to be. So he's kind of biding his time, with the belief expressed in not a few quarters that a modification of the law must come sooner or later—preferably sooner.

One Theater Reduces Prices.

Dallas, Tex.—Relying on an increased volume of patronage to take care of the war tax, one Dallas theater has reduced its admission charge instead of advancing it, in the face of the war tax. Manager L. G. Bissinger of the Washington theater, using Triangle, Vitagraph, World and Pathe service, has announced the innovation. Heretofore playing to a 20-cent admission straight through, the new prices are 20 cents for night shows and 15 cents for matinees. His advertisements read: "13 cents and 18 cents, with 3 cents for the war tax."

"We are looking at the proposition from a different standpoint to that of most show people, we believe," said Mr. Bissinger. "Theaters — amusements — are luxuries. There have been and will continue to be advances all along the line on necessities. The public must retrench—must practice economies. Those economies are going to be felt most by the purveyors of luxuries. We are going on the hypothesis that the fellow who absorbs the war tax himself will stand the best chance to secure the greatest patronage."

The Washington experiment is being watched with more than ordinary interest by other Texas amusement people.

May Kill Dallas' "White Way."

Dallas, Tex.—There's a nice bit of war brewing between folks who believe in lots of light and optimism and certain city officials who would put over a new local "sign" ordinance. As outlined, the proposed ordinance would make Dallas' "White Way" look like a tank town suffering from a coal oil shortage, amusement people claim. One of them, in a communication to the city officials, has pointed out that eminent psychologists declare that light makes for optimism; that it is conducive to better morals, better health and a better citizenship. He argues that to lessen the number of electrics burned in Dallas each night would keep lots of people away from the city, and also tend to depress feelings—that psychologically, at least, it would be bad business. It is believed that the thought has gone home, and it may be that the proposed new law will not be pressed.

Still After Sunday Shows.

Dallas, Tex.—Fort Worth, with its big army cantonment, is still after Sunday amusements. Associated Press dispatches recently carried a story that such an effort was also being made for the men encamped at Camp Funston, Kan. Following quickly upon it, the camp commandant at Camp Bowie, Fort Worth, followed suit, and Ft. Worth amusement people are hoping that results will soon be apparent. Dallas people in the profession—well, it's another story—you see Dallas has Sunday shows, and it's only thirty miles from Camp Bowie.

Plant at San Antonio to Be Larger.

San Antonio, Tex.—Plans for a considerably enlarged plant have been announced by the Shamrock Photoplay Corporation of San Antonio, Tex. The Shamrock people, with studios at San Jose, Tex., near San Antonio, and on the Encina Sola Ranch, in Coahuila, Mexico, are now making two-reel westerns for the Ultra of New York. It is declared that it will be necessary to put in at least two more companies to supply the demand and that enlargement will be necessary. Plans anticipate facilities to care for any class of production the public may demand. Climatic conditions in the San Antonio country are practically identical with those of Southern California, and the concern is reported to be a going one under able management. P. S. McGeeney is director and W. L. Evans, secretary and treasurer, and L. S. Bishop sales manager of the corporation.

"Blame the Germans."

Dallas, Tex.—On the subject of taxes, one Texas picture man has put the matter of additional charges square up to the proper cause of it all. A big sign in this man's theater, after detailing the new war prices, reads: "Don't blame us; cuss the Germans."

"Don't Worry About West Texas."

Dallas, Tex.—H. F. Robb, of Abilene, of the "R. & R." theaters there and at San Angelo and Big Springs, visited local distributing offices during the last week. "Don't worry about West Texas," said Mr. Robb. "It's pretty dry, but everything's all right, and pretty soon people will be complaining about it being too wet." There's plenty of time for winter rains to put the ground in shape for the winter wheat planting, he declares.

Coon Theater Taken by H. S. Ford.

Amarillo, Tex.—H. S. Ford of Amarillo, Tex., visited the Dallas Fox branch during the week and booked some new features, including Sunshine comedies. Mr. Ford has recently taken over the former Coon theater at Amarillo, and declares that business is first class.

Dys, Foard and Rogers Get Another House.

Dallas, Tex.—Dys. Foard and Rogers, with a chain of theaters in the Texas Pan Handle, have taken over the W. H. Coon theater at Amarillo. This gives them two houses at that place.

"Price Mark" All Fixed.

Dallas, Tex.—Everything's all right with the "Price Mark," the Paramount about which there was some question as to its exhibition in Texas. As was told in these advices last week, the National Board wired Texas censors to look out for the picture. The board gave notice that some cuts and changes had been ordered. The picture was shown at The Old Mill, Dallas, November 4, and it passed muster in good fashion. With the Arbuckle "At Coney Island," the two offerings were big drawing cards.

Eugene Roth Honored as Leading Exhibitor

Opening of the Magnificent New California Theater Made the Occasion for a Hearty Testimonial of Appreciation by Members of the Craft.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—An event intimately connected with the opening of the new California theater, although not a part of the program, was the presentation of a beautifully engrossed and framed testimonial to Manager Eugene Roth on the part of close friends and admirers in the local moving picture field. Insofar as words permit, this expresses the feeling and admiration of the donors for the man who has done so much for the upbuilding of the industry. The testimonial reads as follows: "Aware that the new and magnificent CALIFORNIA THEATER, whose doors are today thrown open for the first time to the moving picture loving public, represents an appeal to all that is highest and best in our art and craft, lending to the finest work of the producer a fit setting for its display and to the votary of the art a sublime temple for his devotions, on a scale of majesty, of beauty and of grandeur hitherto unapproached, and realizing that this new edifice and the enterprise for which it stands now comes the culmination of long, patient and painstaking labor on the part of its manager, EUGENE H. ROTH, and as a testimony to his undaunted energy, his unbounded faith in the moving picture industry, his vision, his loyalty and his zeal, and as a further manifestation of those fine ideals for which he has always stood in his daily dealings and business relationships.

"The undersigned representatives of the motion picture industry of San Francisco desire on this occasion to extend to EUGENE H. ROTH their sincere congratulations upon this auspicious event, to express to him their gratification and their deep appreciation of the services he has rendered the craft, to give assurance of the high esteem and warm personal regard in which he is held by all his friends, endeared to him by his kindness, graciousness and many fine personal qualities, to assert their confidence in the unqualified success of the new venture under its present guidance, and to voice the hope that this new structure, destined to dignify and elevate the motion picture art, will long endure, a monument worthy of the City of the Golden Gate, a delight to this and many future generations. Dated at San Francisco, California, November the first, nineteen hundred seventeen."

(Signed) Benj. F. Simpson, Triangle; Kahn & Greenfield, Kahn & Greenfield circuit; M. L. Markowitz, California Film exchange; C. M. Simmons, Goldwyn; E. O. Child, Pathe; Newton E. Levi, Mutual; Louis Hyman and Sol L. Lesser, All Star Feature; Marion H. Kohn, Consolidated; E. C. Jensen, World Film; M. J. Cohen, George Kleine system; William J. Citron, Fox Film; H. W. Schmidt, General Film; R. B. Quive, Vitagraph; E. M. Asher and E. B. Johnson, Turner & Dahnken circuit; Edward H. Kemp; A. Markowitz, Western Feature Film; Louis R. Reichert, Metro; T. A. Church, Moving Picture World; E. H. Emmick, Peerless Film; Herman Wobber and J. H. Allen, Paramount; Ben S. Cohen and X. X. Stout, Select Pictures; Joe Huff, formerly of the Unique and Odeon theaters, and W. O. Edmonds, of Reno.

Prominent Producers Visit San Francisco.

San Francisco, Cal.—Adolph Zukor, his son Eugene, and Jesse L. Lasky, were recent visitors here and attended the opening of the California theater. In commenting on the trip to the Pacific Coast and to this city Mr. Zukor said "We are glad to visit this section again as we find that exhibitors in the Far West are very progressive and we gain much encouragement from them. It is very gratifying to note that better pictures bring an immediate response and we are working steadily to improve our releases. We came to this city to attend the opening of the new California theater and can say without fear of contradiction that it is not surpassed anywhere. It is a splendid example of the heights to which moving picture presentation has reached. While here it is our intention to visit other of your principal theaters and to confer with exhibitors as to their needs. Conditions are very favorable at all of the places we have visited on our trip westward and the business is making a steady growth." Mr. Zukor returned to Los Angeles after a stay of a few days, while Mr. Lasky left for the East, after seeing Sessue Hayawaka off for Honolulu with a company to make a series of pictures. Mr. Lasky is much interested in the new San Francisco, having been born here and having made this city his home for twenty years, leaving before the fire of 1906 and not returning until ten years after. He misses the old landmarks but glories in the wonderful growth of the city in recent years

Select Pictures Man Off for New York.

San Francisco, Cal.—Ben S. Cohen, district manager for the Select Pictures Corp., recently tendered his resignation and has since left for New York at the request of the home office.

Gets Pictures of Snake Dance.

San Francisco, Cal.—The University of California has secured moving pictures of the famous snake dance of the Hopi Indians, Arizona, these having been taken by Carl Oscar Borg, with financial assistance of Mrs. Phoebe Hearst. He was allowed to take the pictures only after it was explained to the Indian chiefs that they would be used only for educational purposes. They portray in detail the snake and antelope dances, the line of Hopis carrying venomous rattlesnakes in their mouths, and finally, the Indians gathering the snakes by armfuls and rushing to the desert to liberate them.

Goldwyn Exchanges Managers.

San Francisco, Cal.—C. M. Simmons, who has had charge of the local Goldwyn office since it was opened a few months ago, has been transferred to Los Angeles, and G. C. Parsons, of the latter office has been placed in charge here. Mr. Simmons is well known among exhibitors in the southern part of the State, having spent much of his time there when he was connected with Artcraft when this concern was operated independent of Paramount. He was also formerly Mutual manager at Los Angeles.

Frank Eberhard Leaves World Film.

San Francisco, Cal.—Frank Eberhard, local manager for the World Film Corporation for the past year, has resigned to attend to private business interests in the Middle West. His position will be filled for an indefinite period by Division Manager E. C. Jensen. Ricord Gradwell, vice-president and general manager of this concern, was here last week for a short stay. Barney Lyon, formerly road man out of this office, has been transferred to the Salt Lake branch.

Peerless Film Service to Expand.

San Francisco, Cal.—The Peerless Film Service, which has been handling the early Hart re-issues in California, has secured rights to these in the four states of the Northwest and plans to open a branch office at Seattle. E. H. Emmick has left for Los Angeles to make improvements in the office there to handle the increased business. He recently booked Christie comedies over the entire T. & D. circuit, with the exception of the local house.

Imperial to Show Colored Films.

San Francisco, Cal.—The Imperial theater will shortly present the Leon Douglass colored pictures to its patrons, this being the first time that these have been shown at a local house.

Brief San Francisco Notes.

E. H. Watson, formerly with the Vitagraph at Seattle, is now assistant manager at the local Triangle office.

A. Brigg, head salesman for the George Kleine System, Los Angeles, was a recent visitor here.

Ralph Smith, formerly booker for the Triangle, is now on the road for this concern, taking the place of Maurice F. Lowery, who is in training at American Lake.

The Kale Slide Company has purchased the business of the Alta Slide Company, conducted by Stark Bros.

The Turner & Dahnken circuit has booked the George Ade Fables and O. Henry pictures from the General Film Company for all its houses outside of San Francisco.

The Orpheum theater has made extensive changes in its operating room and is now showing feature pictures, instead of split reels.

M. E. Cory, manager of the Jewel Productions, has returned from a highly successful trip through the Sacramento Valley.

New Jewel Theater on Market Street Opens

Imposing New House Seats 1,050—Prices Range from 10 to 30 Cents—L. V. De Lorme Will Be Manager—Officers of the Corporation.

SAN FRANCISCO, CAL.—The Jewel theater, dedicated in its slogan to "Gems of the Silent Drama," was opened on the afternoon of Oct. 27th with the Goldwyn release, "The Manx-Man." This house is located on Market street, near Seventh, and adjoins the Rialto theater, while in front of it lies the beautiful Civic Center. It is conducted by the Jewel Amusement Company, Inc., consisting of H. D. Pressey, president; L. D. Creater, secretary; F. M. Gibbs, managing director and L. V. DeLorme, resident manager. The latter was formerly with the Rialto theater.

The new house has an imposing front, finished in pleasing light tints, with the added decoration of an ornamental marquis extending the full width of the sidewalk. Its seating capacity is 1,050 and the balcony includes loges, with 220 seats. Two of the interesting architectural features are the stairway leading to the balcony and the revolving house sign. The former is of onyx and is of broad proportions, making an imposing showing from the lobby. The house sign is a dazzling crystal-shaped emblem, reflecting light from many faces, and visible for a long distance.

The management has adopted the policy of making a weekly change of bill and will vary the prevailing custom by making the change on Saturday, instead of Sunday. Performances are continuous from 11 a. m. to 11 p. m. The prices are 10 and 20 cents for matinees, and 15 and 25 cents for evening performances, with loges at 30 cents. Music is furnished by a large Wurlitzer instrument presided over by Milton Charles, and added musical features will be presented from time to time. Girl ushers, clad in natty uniforms, direct patrons to their seats.

Goldwyn Pictures will be featured here regularly, as will Christie comedies. The house has also started off with a serial, this being the initial Paramount production in this line, "Who Is Number One?"

British Columbia News Lette

645 Burrard Street, Vancouver, B. C.

A. D. Keen Makes Home-Made Comedy.

VANCOUVER, B. C.—The first photoplay ever made in British Columbia is now being exhibited at the Colonial theater in Vancouver. Strange to say, however, the much-talked-of and long-expected home-made film has come from a source where nobody was looking for it. That picture plays would sooner or later be produced in British Columbia has been a matter of public anticipation for a long period. Various companies and syndicates have been formed from time to time, but up to the present not one of them has even turned a crank. Whether moved by impatience at the long delays of the would-be producers who have talked much but done little, or whether merely to show the public, who were beginning to doubt the fact, that pictures really could be made in Vancouver, it has remained for our old friend A. D. Kean to step into the breach and turn out a real, live, honest-to-God comedy. It's title is "The Adventures of Count E. Z. Kisser," and that it has hit the bulls-eye with a whack is proven by the overflowing crowds now flocking to see it. Mr. Kean is so much encouraged by the success of this first attempt that he has decided to produce other and more carefully prepared plays.

E. A. Langley Joins Dominion Exclusives

Vancouver, B. C.—E. R. Fauser, managing director of the Dominion Exclusives, Ltd., distributors for William Fox in Western Canada, reports that E. A. Langley, formerly British Columbia manager of the Canadian Universal, has joined the Dominion Exclusives, Ltd., as special representative. Mr. Langley, who is exceedingly popular among the trade, and who has been much missed from film circles in Vancouver, is now covering the province of Alberta. Mr. Fauser also states that changes have been made in both the Winnipeg and Calgary offices of this concern.

W. S. Jones Heads Winnipeg Office.

W. S. Jones, who was formerly owner of the Columbia theater in Winnipeg, has assumed the management of the Winnipeg office, replacing W. Etris, who has been transferred to the Calgary office and replaces J. C. Belmont.

R. A. Scott, general representative of the Dominion Exclusives, Ltd., is at the present time making his headquarters in Winnipeg.

W. Walkley Promoted to Manager.

Vancouver, B. C.—Following the retirement of E. A. Langley from the management of the Canadian Universal, his place has been taken by W. Walkley who has been connected with the exchange for several years as booker and assistant manager. Mr. Walkley's appointment caused no surprise, for it was felt by all that his painstaking habits and close attention to business would sooner or later gain him the control of the exchange. We wish him all success in his new position.

Association Prepares to Fight Tax.

Vancouver, B. C.—With a view to arousing public opinion in regard to the war tax and securing co-operation in the fight which is to be made against it, the Motion Picture Exhibitor's Association of British Columbia has issued a slide which is being projected on the screen of every theater in the province at every performance. This slide is worded as follows: "BREWSTER'S SPECIAL AMUSEMENT TAX HITS US ALL HARD. THEATER OWNER AND PUBLIC SUFFER ALIKE. WAS THIS IMPOSITION NECESSARY?" The term "Brewster's Special Amusement Tax" is used to drive home the fact that not one cent of the revenue derived from the tax will be used for war purposes. It is felt that when everybody realizes that this so-called war tax is not a war tax at all, the public will be ready to stand solidly behind the Association in the fight for amendment or abolition of the Act.

Theaters Add 5 Cents and Reckon Losses

Seattle Exhibitors Find Fewer Patrons and Some Exhibitors Regret the Raised Prices—Next Sixty Days Will Be Critical.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—By the 1st of November all motion picture houses in Seattle and its vicinity raised their admission prices 5 cents and various reports on the result have been made to the World correspondent. One manager said: "It is making no difference, except that we are taking in more money." This condition, however, was found to be the exception rather than the rule. Most of them admitted that their gross receipts had fallen off, but many expressed the opinion that as soon as their patrons had time to grow accustomed to the change the volume of business would come back to normal. Nevertheless it seems that the people have to get used to the actual paying of 5 cents more in these days of war economy.

The neighborhood and small town houses are feeling the effect more than the downtown houses in the city, but even many of these are finding that the additional nickel on each ticket is not making up for the decrease in the number of admissions. The assistant manager of one of the big theaters declared that he was in favor of the use of stamps to make the exact 10 per cent. tax on each ticket, instead of the flat 5-cent raise. By placing a 2-cent stamp on each ticket, he said, exhibitors would make it clear to the patrons that they were paying a tax, and they would not feel that they were being hoodwinked into making the exhibitor a present of that extra 5 cents.

At the Orpheum theater, where vaudeville and pictures are shown, the prices have not been raised. The matinee price is being advertised as 9 cents, with a war tax of 1 cent added, and the evening price as 13 cents, with a war tax of 2 cents added. At the Palace Hip, another vaudevile and picture house, the matinee prices are advertised at 9 cents, with a 1-cent war tax, but the evening price has been raised to 18 cents with a 2-cent war tax.

The tax of 15 cents per reel per day placed upon the films by the exchanges has been the cause of much discussion in this territory, but the majority of exhibitors are paying it. The Mutual, Triangle and Exhibitors' exchanges are not asking the tax, and several other managers admit that they are losing more by cancellations than if their company paid the tax themselves, while some declare that they are not even receiving complaints from the exhibitors. Some of the exhibitors who control the situation in their immediate territory are refusing to pay the tax, and a few of the smaller men in the business are cancelling their contracts at all exchanges where it is asked.

In speaking of the tax on the gross receipts one of Seattle's leading exhibitors said: "The next 60 days will be the test. By that time we shall know the full effect of the tax; for those who cannot survive will have to retire within that limit. It will be a hard pull for many of us, because few men in the amusement business have any surplus capital. Consequently we shall all have to cut down on expenses as much as possible and try to make both ends meet. I am going to cut down my advertising bill about $200 a month, using instead of the big half-page and quarter-page ads two fives in each daily edition of the leading advertising paper and two tens in the Sunday editions; less in the other two papers. I shall use these two columns to announce the present program and the one coming for the next week. If I have a change in the middle of the next week I shall divide the second column in half, devoting the upper half to the first and the lower to the second. I have been feeling for a long time that I should cut down on my advertising. Now I've got to. I imagine there are a great many of us who have been thinking of ways that we could reduce expenses, but were just afraid to do it. Now that we have to we'll find out we can."

Forming Exchange Managers Association.

Seattle, Wash.—Exchange managers of Seattle met on October 25 to discuss the formation of an exchange managers' association which should take up questions for the co-operation of exchanges in bettering their service to exhibitors. One of the first subjects to be brought before the meeting will be the matter of a later express delivery. The last one of the day now is at 4 o'clock in the afternoon, and the exchanges are considering sending all films by parcel post unless the express companies grant a later delivery. J. A. Koerpel, manager of the local World office, was asked to act as temporary chairman pending the formal election of officers, and it is felt that his personal enthusiasm will go a long way toward making this association, which has been started several times before, a permanent one.

Seattle Supply House Selling New Box Office Equipment.

Seattle, Wash.—The Theater Supply Company has installed a new branch, which is meeting with great success among the exhibitors of this section. This new addition is the Vogelson Pay As You Enter System. Already two downtown theaters have installed these machines, viz., the Colonial and the Little T theater. This machine receives and registers all coins, as well as automatically making change. Its use also obviates the necessity of a doorman, since the door may be opened by a spring pressed by the girl in the box office.

Three complete motion picture equipments were sold last week by the Theater Supply Company, one going to the Jewell theater, Korno, Wash., one to the Princess theater, Buckley, Wash., and one to the Grand, at Prairie, Ore. All these equipments were Motiograph machines.

Alaska Lodge Buys Theater Equipment.

Seattle, Wash.—The A. B. Lodge, of McCarty, Alaska, sent down an order this week to the Seattle branch of G. A. Metcalfe for a complete motion picture equipment, including screens, chairs and two Power's 6A motor-driven machines.

Another Power's 6A was shipped by the same company to Samuel E. Laurie for use in his home.

Mrs. O. T. Bergner Buys Two Theaters.

Seattle, Wash.—Mrs. O. T. Bergner, of Ashland, Ore., was film shopping in Seattle this week for her three new acquisitions in Oregon. She has just bought the Vining theater, of Ashland, and the Page and Star, of Medford, from G. A. Hunt. Mr. Hunt plans to make his future home in Seattle.

Visitors in Seattle Exchanges.

Seattle, Wash.—A few of the exhibitors visiting Seattle film exchanges this week were: J. D. Straus, Crystal theater, Astoria (Mr. and Mrs. Straus are spending the week at the Savoy hotel); H. B. McLarkin, the People's Amusement Company, Portland; Jack Rantz, Dream and Rex, Bremerton; Mme. Paul, Shelton theater, Shelton; H. T. Moore, Colonial, Tacoma; C. E. McKee, Orpheum, Everett.

Stories of the Films

General Film Company, Inc.

JAXON.

BARNYARD FROLICS (One Reel).—The Jabs and Jenks farms adjoin each other and Jennie Jenks and Jabs are sweethearts, much against the wishes of their fathers. However, it take a lot of watching to keep the lovers apart.

Pokes, rudely tossed from his side-door Pullman, arrives on the Jabs farm as old man Jabs, who is stuffing a scarecrow, has gone to the barn for more hay. He takes the scarecrow's place and nearly scares the old man into fits. From then on the place is in an uproar.

An article in the paper concerning spooks convinces the villages that devils infest the Jabs and Jenks farms. The police force is summoned and a lively chase follows, but Pokes gets away by converting one of the farm implements into a motor cycle. Jabs and Jennie get married and all live happily ever after.

BROADWAY STAR FEATURE.

THE RENAISSANCE AT CHARLEROI (One of the O. Henry Series—Four Parts).—The cast: Grandemont Charles (J. Frank Glendon); His Mother (Eleanor Lawson); Adele Fauquier (Agnes Eyre); Victor Fauquier (Webster Campbell); Quadroon (Marguerite Forrest); Adele's friend (Ethel Northup).

Grandemont Charles, a seventy-five dollar a month clerk in a broker's office in New Orleans, is a descendant of the noble Charles family of France. He is in love with Adele Fauquier, but she has repeatedly refused to marry him saying, "First find my brother Victor." Ten years before Victor had fallen in love with an undesirable girl whom Grandemont, to save Adele from pain, had paid to go away. When Victor learned that Grandemont was responsible for her disappearance he attacked him at night, and, in boyish fury at his defeat, had rushed away saying, "None of you shall ever see my face again." Unknown to them Adele had seen the two men fighting, and when her brother failed to return she suspected Grandemont, who could not explain without revealing Victor's affair. Grandemont has spent all his wealth in trying to find Victor, and Charleroi, the only family plantation, has been sold.

It is the 19th of January, which for generations has been a family anniversary given to princely commemmoration. Grandemont has saved six hundred dollars from his salary for the marriage which Adele refuses to consent to, and, inspired by the thought of a renaissance at Charleroi, he rents the mansion for two days from a lawyer in the Chancery Court, and from a furniture dealer he secures appropriate furnishings for drawing room, dining room, and two guest rooms. Old family retainers promise delighted service.

At eight o'clock Grandemont awaits his guests. For the first time in history the invitation of a Charles is ignored. The invited guests have taken it as a joke. Grandemont orders dinner served at 9, and as he is sitting down alone a tramp appears. He is made the honored guest, and tells thrilling tales of adventure in Mexico. At last he grows sleepy, and, sinking back in his chair, says, "That was such a good dinner, Grande." Then Grandemont knows that his ten years search is over. Victor has returned. And his face shines as he says to the prodigal, "Tomorrow I will take you to her."

ESSANAY.

THE FABLE OF THE BACK-TRACKERS FROM THE HOT SIDEWALKS (George Ade Fable—Two Parts).—The cast: Buddie (as a boy) (Russell McDermott); Buddie (as a man) (Rod LaRocque); Roscoe (as a boy) (Tommy Carey); Roscoe (as a man) (Walter Schoeller).

Once there was a farm dwelling on a knoll that served as the home for a foundling who was getting his board and keep. Being a relation, he only had to crowd fourteen hours of labor into each day. He slept in an apartment just under the rafters, with the seed corn and medicinal herbs, and was up at four g. m. without leaving a call.

The county seat was a boob settlement, but to the adopted waif it looked like four European capitals welded together until he got a book of travel views, and then he was taken with a sudden yearn to zip away in a day coach, with his head out of the window.

The call could not be downed, and soon the sturdy specimen was on his way for the incandescent pitfalls determined to take up some vocation that could be practiced while seated in a rocking chair.

He started in a livery stable, but in three years we find him employed in a department store in the very heart of the city, and twenty years later was a perfectly good floorwalker, with nearly $80 piled up awaiting investment.

He decided to backtrack it to the jungle and let the poor flatheads look at his palm beach suit while they were washing up for dinner. But times have changed, and instead of finding the muscle bound yeomen tilling the soil he is informed that the family is just going to the links, and is rebuked with, "You should have brought your clubs along."

Moral: It must be dull for the people away out in the country without any fire engines passing in front of the house.

THE FABLE OF THE TOILSOME ASCENT AND THE SHINING TABLE LAND (George Ade Fable—Two Parts).—The cast: Sylvester (R. Paul Harvey); Sylvester (aged 10) (Russell McDermott); Father (Bert Westem); Mother (Miss Leona Ball).

Once upon a time the stork came staggering up to a frame dwelling with a hefty boy. The gaping spectators predicted he was destined for public service. Several years later he began to speak pieces, and his parents were assured he was cut out for a statesman. In college he got his diploma on a fluke, but his get-away speech brought the biggest hand of all. Back home he opened a lazy law office, and sat back to await his election. All who saw him moving along the hitch rack applying the ointment to the rustics were certain he would not be held back from the political pie long. But he ignored the whispering political Ikes, who met in the dim back rooms and plugged the key holes. When the convention met all the young candidate's friends among the masses were back home working their gardens. The machine rolled right over the popular idol, leaving him all sprawled out. When he came out again for the same job the voters saw it was no use trying to block him, so he landed. When he was past 35 seasons he discovered he was full of the new Progressive doctrines. He was strong for any reform move that 55 per cent. or more of the people favored. One morning our hero roached his hair a new way, for the bulletins told him he had been elected to Congress.

Moral: There is always room and board at the top.

Universal Film Mfg. Co

ANIMATED WEEKLY.

ISSUE NO. 97 (Nov. 7).

Jackies become Rear-Admirals of the Roasting Range. Enlisted men who volunteer to man the overworked galleys of the Navy learn French frills in famous hotel kitchens—New York City. Subtitles: Squad of steak-students under the McAlpin's famous chef, Panohard. Broiling of a hot grill is a lark to a gunner's mate. The slices grow thick when they think of the enemy.

Universal Unfurls Largest Film Service Flag.—This motion picture company tops the list of film contributors with 270 men in its country's service—New York City. Subtitle: President Carl Laemmle at the halyards.

Cincinnati Police Shine in Military Review.—Inspection by Mayor George Puchta shows the Queen City forces in splendid form—Cincinnati, Ohio. Subtitles: Mounted units rival veteran cavalry. Mayor Puchta addresses the home defenders.

Virginia Honors Historic Visit of La Fayette.—Our debt of gratitude to France in the Revolution is echoed in unveiling of commemorative tablet—Norfolk, Va. Subtitles: U. S. sailors and school children followed La Fayette's own route through the streets. The tablet was unveiled by Miss Courtney Arps, a descendant of the great Frenchman's host.

King George Honors New Heroes of the War.—In the Forecourt of Buckingham Palace he publicly bestows eight Victoria crosses—London, England. Subtitles: The men whose conspicuous bravery won England's honor.

Mileage Efficiency Record in Long Road Grind.—Five test cars driven a thousand miles at grueling pace arrive from Akron with Ohio air in every tire—New York City. Subtitles: A message to Mayor Mitchel from Mayor Laub, of Akron, Ohio, is received by Secretary Rousseau. Secretary Rousseau congratulates H. S. Firestone.

In the Train of the Great War.—French official records of recent significant events. Subtitles: For the soldiers who died for France. Following a requiem mass as Gueux, the Archbishop of Rheims blesses the graves of war heroes. General de Castelnau honored. The municipality of St. Afrique presents a sword to hero of the Marne. Prince of Connaught welcomed in France. The young prince bestows military decorations at Noyon. Proudly shown the battle-scarred flag of the Chasseurs. Reviewing the French Army on the Aisne front. Servia's little army comes back. Col. Stoisitch directs a bombardment in the Macedonia hills. Heavy artillery hammering Bulgarian trenches.

Cartoons by Hy Mayer.

L-KO.

HULA HULA HUGHIE (Two Parts—Nov. 14).—Hughie has a better half who leaves the dressing of her little girl to him, and so the kiddie is costumed in a pillow case, with the horns cut off. The most important people in town, outside of Hughie and his wife, are the Purity League, with the Judge Knott at their head. Hughie takes his daughter to the beach and puts her in her baby-wagon in the shade to sleep it off. The kiddie is a fine swimmer and goes for a dip. The life-guard is sleepy, and seeing the empty wagon gets in for a nap. Hughie and the Judge both pick out a beach-peach and proceed to have a good time. Some one pushes the wagon and the life-guard is shoved into the sea. Hughie thinks it is his kiddie, and pursues madly. Mrs. Hughie is on the beach, and catches her child in bathing, thinks she is drowning and calls for help. The life-guard brings her in, while Hughie is having a lovely time with the girls. One of them dresses in a seaweed skirt and does a Hula Hula. They tell Hughie that he would be a hit as a dancer and wreath him in seaweed.

Of course Hughie believes all this hot air about his being a vision in a Hula Hula outfit, and he dances his head, arms and legs off just to prove it. Mrs. Hughie never said anything like this to him, and the exhilarating effect on the beach maidens causes him to double his exertions until he drops limp on the beach like a baby whale. The Purity League resolves to clean up the beach, and the whole bunch is arrested and taken to the station. There they recognize Judge Knott, and threaten to give him away if he fines them. So he lets them all go. The prettiest girl writes a note to Hughie asking him to meet her on the beach that night. When he goes she prepares to let her confederate in to rob his house. Wife wakes and finds the note. Hughie, tired of waiting, returns to the house and meets the girl. He hides her in his wife's room. Mrs. Hughie has met the life-guard, whom she brings home with her. The girl tells Hughie there is a strange man with his wife. Hughie and the guard fight. Then Hughie's kiddie comes in and asks for the pretty lady who was there, and the fat is in the fire. Wife calls the cops, and Hughie's finish is a rapid one.

NESTOR.

THE SHAME OF THE BULLCON (Nov. 12).—The cast: Nifty Nancy (Gale Henry); Homeless Herbert (Wm. Franey); Pinkie Pete (Milburn Moranti).

It was the spring of the year in the far north. Bullcon country, and the mining camp and the "Empty Poke" dance hall, presided over by Nifty Nancy, were doing a thriving business. But Nancy had a yearning for something better.

Then homeless Herbert blew into town. He was real tough and he wanted everyone to know it. The entry into the "Empty Poke" dance hall was not to his liking, so he made it. Having impressed those present with his importance, he bade them all drink on him, and they did. But even then his cup was not full. Something was lacking, and that something Homeless Herbert discovered was Nifty Nancy. So he brought her there. Nancy was anything but pleased with the masterful man of the wilds, particularly when his opened poke disclosed nothing but sand. Homeless Herbert declared that it took sand to buy booze in the Bullcon country without money, and that he had lots of it—meaning sand.

Pinkie Pete, the manager thought otherwise. In the fight which followed Nifty Nancy's eyes were opened for the first time to real love. She fell in love with the stranger, and prevailed upon him to lead a better life. Forthwith Herbert set out upon his quest of the better life.

Then to Nifty Nancy came the realization that as she was she could not hope to be what she wanted. To be worthy of her knight, meaning Herbert, Nancy must need put the

old life behind her. With palpitating bosom she nails the door of the "Empty Poke" shut. However, while thus engaged, her knight, Herbert, dashes up to her for protection from an angry Indian squaw and a raft of children. In courting Nancy, Herbert had for the moment forgotten that he was an already married man with many responsibilities, but his wife had not, and Herbert is led away to split the winter's wood.

UNIVERSAL SPECIAL FEATURE.

THE RED ACE (Episode No. 5—"In Mid Air"—Two Parts—Nov. 16).—The cast: Virginia Dixon (Marie Walcamp); Sergeant Winthrop (Larry Peyton); Doctor Hirtzman (Harry Archer); Patrick Kelly (Bobby Mack); Steele Heffern (Charles Brindley); Red Fawn (Yvette Mitchell); Little Bear (Noble Johnson); Pierre Fouchard (L. M. Wells); Dutch Kate (Miriam Shelby). Written and produced by Jacques Jaccard.

Two shots are heard, and Piccard drops to the floor—dead. The men start after Winthrop; he escapes into the adjoining room and bolts the door. Here Kelly comes to Winthrop, who gets away through a window and dashes away on Kelly's horse, while Kelly remains in the room until the men break in the door, and then he smashes the glass of a window and also escapes. Fouchard is the justice of the peace, and therefore issues a warrant for the arrest of Winthrop; he swears "Steele" and four other men in as deputies, and they start for Virginia's cabin.

Winthrop, weak from loss of blood, having been wounded, arrives with Kelly at Virginia's cabin, where he is put in another room. Soon Steele and his men arrive, and search the bunkhouse, the stable, and then come to the cabin. Steele tells Virginia that Winthrop got into the fight because of getting mixed up with a woman in the dance-hall, and killing her sweetheart. As soon as the men have left, Virginia upbraids Winthrop, and orders him from the cabin.

Kelly and Little Bear follow Steele, and hear him tell his men that they will wait half an hour, and then return to the cabin. Kelly explains the true cause of the fight to Virginia, and while Kelly rides to police headquarters, she puts on Winthrop's clothes and dashes away, pursued by Steele and the other men; she wants to mislead them, to give Kelly time to return to the cabin. She dismounts at a rope bridge and starts running across it, but before she reaches the other side one of her pursuers cuts the ropes. As everything drops from under her, Virginia grabs at a guide rope.

BUTTERFLY PICTURES.

THE CRICKET (Five Parts—Nov. 12).—The cast: The Cricket, a child (Zoe Rae); The Cricket, grown up (Rene Rogers); Saveline (Fred Warren); Cæsar (Harry Holden); Pinglet (Winter Hall); Pascal, a boy (George Hupp); Pascal, a man (Hal Cooley); Vera Raymonde (Gretchen Lederer).

Three old bachelors live in the same garret and have sworn never to let a woman come between them. One day a little girl, called the Cricket, is engaged in the theater in which they are all employed. She makes a great hit, and they proceed to fall in love with her. She is about six years old. They escort her home on the night of her debut, and find that her mother has succumbed to heart failure.

They adopt her and live in perfect happiness, each winning success. Their first disagreement comes over her marriage. She is determined to wed none but Pascal, an actor, who first, as a boy, introduced her to the theater. They are determined that she shall marry the son of their old friend, the banker. The quarrel grows, and ends in her leaving them for Pascal.

Pascal and the Cricket win success on the stage, and one night the three foster fathers come to see them. One of them is asked by the usher if he may leave a child of one of the actors in his box. The child recognizes the old man from a photograph which her mother loves. The old fellow struggles with his pride, but finally steals the little edition of the Cricket, gets his two cronies together, and makes for the old garret for a reunion. The Cricket's parents are distracted at the child's disappearance, when a note arrives begging them to come; and then peace is restored.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 26 (Nov. 10).

Mrs. McAdoo Lights Beacon of Liberty.—Huge bonfire of wood from all the states heralds success of Second Liberty Loan.—Washington, D. C. Subtitles: Arrival of the President's daughter. Pyramid of kindling, five stories high. Pressing a button, she starts a blaze to light Democracy's hosts to victory.

London Joins in Opening "War Hut" for U. S. Soldiers.—Ambassador Page dedicates "The Eagle," where Y. M. C. A. will care for our men at British Capital.—London, England. Subtitles: Ambassador and Mrs. Page arrive. U. S. Civil War veterans gather to cheer the younger fighters. Sammies on hand to enjoy "the hut."

Soldier Fire Laddies Protect Army Camps.—With hundreds of wooden buildings in each cantonment, the fire department plays an important part. Subtitles: Eagle eyes, from a lofty tower, keep constant watch over the camp. "Fire!" The signal sounds! In an instant, manned for action, the fire machines start off. No crack city company has anything on Uncle Sam's men when it comes to speed.

Battle-Scarred "Tank" Crawls Over New York in Quest of Recruits.—Huge Leviathan from No Man's land performs astounding stunts on Fifth avenue while thousands gape in wonder.—New York City.

Vice President Marshall greets neighbors at his winter home with words of faith in country's victory in war.—Scottsdale, Ariz. Subtitles: "America is enlisted for the war and her men, her money and sacred honor are pledged to cause of freedom and democracy." "We shall do battle that the liberty of mankind shall not be crucified upon the iron cross." With Mrs. Marshall he shakes hands with thousands.

New Dance Steps in Daring Air Quadrille.—Double-header performance by bi-plane shows what can be done by Uncle Sam's frisky aviation experts. — Somewhere-in-America. Subtitle: Double loop-the-loop, in perfect time.

Boxing a Great Help in Getting Men in Trim the Bout with Germans.—Officers at Southern training camp set fast example for soldiers by hot milling with gloves.—Norfolk, Va. Subtitle: Lieut. Barrett and Millionaire A. Drexel Biddle slam each other like reg'lar fellers.

Santa Fe Trains in Head-on Collision.—One life lost as switch engines collide on curve in railroad yards.—Phoenix, Ariz.

Gov. Whitman Sees Plattsburg in Action.—Future officers of Uncle Sam's soldiers reviewed by New York's chief executive.—Plattsburg, N. Y. Subtitle: Governor Whitman and Colonel Wolf.

An American in France Who Needs no Introduction. Subtitles: General Pershing and Ambassador Sharp. American Artillery officers fly over battlefield to get range for heavy artillery. Great crowds visit invalides to view guns and trench mortars captured from the Germans.

Cartoons from the world's greatest newspapers. Subtitles: "Revolution," by Carter in The Philadelphia Press. "Cleaning Out the Dirty Sheets," by Evans in The Baltimore American. "Next," by Darling in The New York Tribune.

Mutual Film Corp.

CUB.

JERRY'S VICTORY (One Reel—Nov. 22).—The cast: Jerry (George Ovey); his sweetheart (Claire Alexander); Flashey Joe (Roy Watson). Story by James Dayton. Produced by Charles E. Bartlett.

Jerry for once is in right with his sweetheart's father. All progresses well until one unfortunate night Jerry takes her to a movie show and here she meets Flashy Joe. His gaudy raiment and apparent wealth wins her heart from Jerry. Some time later she completely overthrows Jerry and goes auto riding with Fashy.

Jerry determines on revenge patterned on the movie they had witnessed together, "The Sandbagger's Romance." He goes to the hardware store to purchase a deadly weapon but finds them too expensive. He gets an idea and buys iron washers. He takes these to his room and loads a sock with sand and the iron. Following Flashy to his apartment he lays in wait but is discovered by Flashy from the upper window and knocked out by a water pitcher which Flashy drops on his head. While groggy, the girl's father happens along and pours a drink of high voltage whiskey down Jerry's throat. The effect is sudden. Jerry sees a revolving world and dancing elephants. Flashy meanwhile drops the washbowl but strikes father instead of Jerry. Coming to, Jerry sneaks up the back fire escape and as Flashy looks out again drops the skylight on his head. This knocks Flashy to the sidewalk, where he sits gazing blankly at father, whose head protrudes through the washbowl. The girl happens along. Jerry confronts her, and, realizing what a hero he is, she accepts him again.

MUTUAL STAR PRODUCTION.

SNAP JUDGMENT (American—Five Parts—Nov. 19).—The cast: Jimmie Page and Arizona Pete (William Russell); Marah Manning (Francelia Billington); Franklin P. Manning (Harvey Clark); Phoebe Lind (Ada Gleason); Henry Page (Charles Newton); "Smiling Jed" Baldwin (Perry Banks); Steve Bradley (Clarence Burton); Tom West (Ashton Dearholt); Katie Clawson (Ruth Everdale). Scenario by Chester Clapp. Directed by Edward Sloman.

Jimmie Page finds a big hearted western cattleman getting the worst of it one evening and stops to help him beat off the two thugs who planned to rob him. It was commendable, only it happened that Jimmie was getting married that evening, and Marah Manning, his fiancee, did not fancy having the bridegroom late.

Result—wedding all broken up to smash, Jimmie unforgiven and enroute to Lone Star with his cattleman friend, who took pity on him and invited him west to forget his troubles. But Jimmie plunged right into trouble by this move.

Arizona Pete, a bad man from the north, who had held up a Lone Star saloon for a lot of money, was a dead ringer for Jimmie. The sheriff insisted that Jimmie was Pete himself. So did Phoebe Lind, who came down from the north to persuade Pete to settle down in matrimony and give up his taking ways. And into the midst of this comes Marah and her father, who had repented of their anger and had come to find Jimmie, forgive him and take him home and marry him. At last Marah wanted to marry him and she brought her father along just for company and to pay the bills.

Phoebe finds Jimmie and Marah runs across Pete and each girl thinks the man she has found is her particular choice. And the sheriff and his posse is running around loose all over the country and getting into all sorts of queer caves and things and mistaking Pete for Jimmie and Jimmie for Pete until he is all mixed up.

SIGNAL.

THE LOST EXPRESS (Episode No. 11—"When North Was South"—Two Parts—Nov. 28).—The big fire destroys much of the old town near Mountain King. The gold that has been taken out of the mine is in danger.

Bonner and the minister are to have charge of the gold removal. "Harelip" and "The Baron" knock out Bonner and his partner. They are gagged and the boat is in the hands of the gang. "The Baron," who is steering, loses his helm in the dark and the boat swings round. They steer for the same dock they have left. There the gang is met by Bonner, Murphy and the minister who recapture the gold boat after a fight.

MUTUAL WEEKLY.

ISSUE NO. 150 (Nov. 11).

San Francisco, Cal.—Famous infantry regiment back from Hawaii. Start on 30-mile hike.

Quantico, Va.—Sec. of the Navy Daniels reviews U. S. marines in training here.

Squantum, Mass.—"Liberty" Shipyard is dedicated. Will cost $28,000,000 and turn out 45 destroyers for Uncle Sam in year's time.

Camp Kearney, Cal.—"Billy" Sunday starts $30,000,000 drive for the Army Y. M. C. A. "Billy" says he will go to France and preach to the boys in the trenches. Subtitles: "Brighten up the corner." "Come up, Devil!"

Washington, D. C.—Dr. Wm. J. Manning invents an army stretcher for use in the trenches. The stretcher adjusts itself to sharp turns.

Chicago, Ill.—Girls write letter 473 feet long to their soldier boys.

(*Continued on page* 1226.)

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Calendar of Daily Program Releases

Releases for Weeks Ending November 24 and December 1

(For Extended Table of Current Releases See Pages 1236, 1238, 1240, 1242.)

Universal Film Mfg. Company

MONDAY, NOVEMBER 19, 1917.

BUTTERFLY—The Man From Montana (Five Parts—Drama) 02784

NESTOR—Strike One (Comedy) 02785

WEDNESDAY, NOVEMBER 21, 1917.

L-KO—The Joy Riders (Two Parts—Comedy) 02786

UNIVERSAL ANIMATED WEEKLY—Weekly No. 99 (Topical) 02787

FRIDAY, NOVEMBER 23, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 46 (Educational) 02788

UNIVERSAL CURRENT EVENTS—Issue No. 28 (Topical) 02789

SATURDAY, NOVEMBER 24, 1917.

UNIVERSAL SPECIAL—The Red Ace (Episode No. 6—"Fighting Blood"—Two Parts—Drama) 02790

UNIVERSAL SPECIAL—The Mystery Ship (Episode No. 2—"The Grip of Hate"—Two Parts—Drama) 02791

MONDAY, NOVEMBER 26, 1917.

BUTTERFLY—Fear Not (Five Parts—Drama) 02793

NESTOR—Water On the Brain (Comedy) 02794

WEDNESDAY, NOVEMBER 28, 1917.

L-KO—Kid Snatchers (Two Parts—Comedy) 02795

ANIMATED WEEKLY—Issue No. 100 (Topical) ... 02796

FRIDAY, NOVEMBER 30, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 47 (Topical) 02797

UNIVERSAL CURRENT EVENTS—Issue No. 29 (Educational) 02798

SATURDAY, DECEMBER 1, 1917.

UNIVERSAL SPECIAL—The Red Ace (Episode No. 7—"The Lion's Claws"—Two Parts—Drama) 02799

UNIVERSAL SPECIAL—The Mystery Ship (Episode No. 1—"The Crescent Scar"—Two Parts—Drama) 02782

(Note.).—The first episode of the new serial, "The Mystery Ship," will be released Saturday, November 24, instead of on Saturday, November 17, as originally scheduled. Episode two will be released Saturday, December 1, as shown above. The serial numbers as originally given for the first two episodes will remain the same, viz.: 02782 for number one, and 02791 for number two.

The first three numbers of the "Finley Nature Studies" have been withdrawn from the Universal program for the time being.

Universal Film Mfg. Company (Continued.)

Mutual Film Corporation

MONDAY, NOVEMBER 19, 1917.

MUTUAL STAR PRODUCTION—Snap Judgment (American) (Five Parts—Drama) 05896-97-98-99-5900

MUTUAL STAR PRODUCTION—Please Help Emily (Frohman) (Five Parts—Drama) 05901-02-03-04-05

MUTUAL WEEKLY—Issue No. 151 (Topical) 05906

TUESDAY, NOVEMBER 20, 1917.

STRAND—A Maid to Order (Comedy) 05907

THURSDAY, NOVEMBER 22, 1917.

CUB—Jerry's Victory (Comedy) 05908

SIGNAL—The Lost Express (Episode No. 10—"The Secret of the Mine") (Two Parts—Drama) 05909-10

MONDAY, NOVEMBER 26, 1917.

MUTUAL STAR PRODUCTION—The Mate of the Sally Ann (American—Five Parts—Dr.) ..05911-12-13-14-15

MUTUAL STAR PRODUCTION—The American Maid (Goodrich—Five Parts—Drama) 05916-17-18-19-20

MUTUAL—Mutual Weekly No. 152 (Topical) 05921

TUESDAY, NOVEMBER 27, 1917.

STRAND—Tom, Dick and Harry (Comedy) 05922

THURSDAY, NOVEMBER 29, 1917.

CUB—Jerry and the Burglars (Comedy) 05923

SIGNAL—The Lost Express (Episode No. 11—"A Fight for a Million"—Two Parts—Drama) 05924

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SUNDAY, NOVEMBER 4, 1917.

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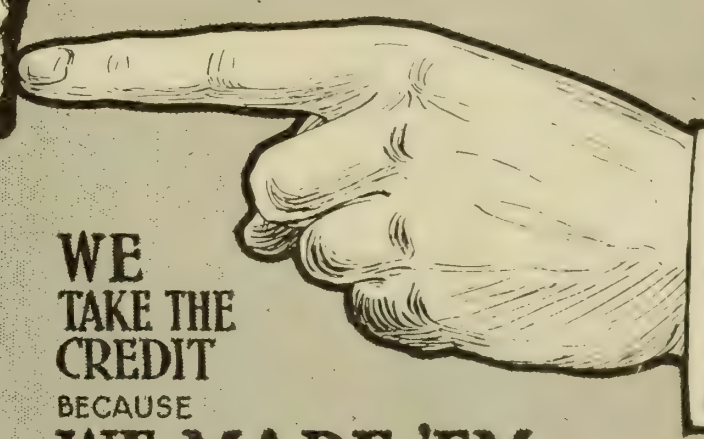

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SCHLES

(*Continued from page 1223.*)

Washington, D. C.—New "Mums" named for General Pershing and Marshal Joffre. 17th annual Chrysantheumum Show opens. Subtitle: The "Gen. Pershing" is the newest and most brilliant bloom yet produced.

Imperial Valley, Cal.—Gobblers for Christmas.

Del Monte, Cal.—"Sport of Kings" revived here. Society sees inaugural handicap won by Celeste. Subtitle: "They're off."

Ft. Sam Houston, Tex.—Houston riot trials begin here. 63 negroes of 24th Infantry face death penalty, if convicted of charges of mutiny and murder.

Excerpts from a letter received from a khaki-clad boy somewhere in France. Subtitles: Dear Mother: We arrived in France safe and sound without the loss of a single man. We are billeted in a quaint village not far from the front. Yesterday I had my first lesson in French. One of our boys has adopted two little orphans. Our mascot is always hungry. Fortunately we have a good cook and our food is of the best. Our boys always share their "eats" with the less fortunate. Another outfit arrived today and will soon go into training. I will write you more about our instruction next week. General Pershing is holding a review this afternoon.

STRAND.

A MAID TO ORDER (One Reel—Nov. 20).—Jay is being initiated into the Royal Good Fellows Lodge and is cleaning the globes of a street lamp post. Billie is on a hunt for a maid. The employment agency cannot secure one. Billie spies Jay at work and offers him a job as butler for her new tenant. Jay turns her down. Jay's initiation is followed by a banquet and afterward the boys go out for a goor time.

Tim, a policemen, dozing on his beat, becomes their victim and in the resulting chase Jay becomes the particular prey of the irate cop. Meanwhile, Billie has assumed the duties of maid. As she goes to the kitchen, Jay, whose line of retreat has led to Billie's kitchen door, leans against the door to rest. Billie opens it, Jay tumbles in and Billie makes him take the job of butler. At dinner, Jay's sister is a guest, she recognizes him but remains silent. Jay is much wrought up and drops his service tray, flees to the kitchen, finds Tim courting the cook, and jumps at the opportunity to fight. The arrival of a real maid and butler brings peace to everybody and Cupid does some initiating of his own.

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HEARST PATHE NEWS NO. 89 (Nov. 3).

St. Louis, Mo.—Prominent citizens of this city organize a home defense guard to help maintain order while the militiamen are away. Subtitles: They are equipped with Lewis machine guns for an emergency. And also with an armored auto of the latest type.

El Centro, Cal.—Owing to the unprecedented demand for cotton, the great crop raised in California is being shipped ahead of time. Subtitle: The gins are working night and day to keep up with the demand.

Baltimore, Md.—Once more is America shocked by mysterious fire which destroys $5,000,000 of munitions for U. S. forces abroad. Subtitles: A British steamship laden with supplies is also burned.

Glasgow, Scotland.—All Britain is inseparably united in this great war and thousands cheer King George on his visit to the Clydeside. Subtitles: War's silent heroines, the women who make the guns and shells are fittingly honored. And the men who gave their best for their country's freedom.

On the Western Front.—Releasing all her able-bodied soldiers for the firing line, France is making good use of her many German prisoners. Subtitles: These Teutons are razing forests, too, but in a good cause. They do not mind being prisoners when soup time comes. The sanitary regulations are strictly enforced.

Camp Lewis, Wash.—Clean, healthful sport is encouraged at army camps, and keen rivalry develops among the boys for athletic supremacy. Subtitles: Hold fast—the time-honored motto of Uncle Sam's warriors. By the fireside.

Imperial, Cal.—Goat raising is becoming very popular as officials endeavor to reduce the cost of meat and increase the supply of wool. Subtitles: Goats thrive on grounds where other animals would starve. Posing for the camera. Large herds of cattle will also be ready for the market soon.

Houston, Texas.—Clearing fields around their training camp is not a difficult task for the soldiers of the 8th Illinois Infantry. Subtitles: Team work is the essential feature of all military activities. The larger trees are dynamited.

With the Stars and Stripes Abroad.—French Officials War Pictures. Subtitles: The battle is on. After months of training Pershing's boys are ready and aviators prepare to regulate the artillery fire. Off to reconnoitre the enemy's positions to get the gun range. In action at last.

HEARST-PATHE NEWS NO. 90 (Nov. 6).

New Haven, Conn.—Maine's Artillery Boys meet the Newport Naval eleven on the gridiron, and Jackies and soldiers attend the contest. Subtitles: The Navy humbles the Army by the mighty score of 39 to 0. After the game French officers exhibit the famous "75's."

Calpatria, Cal.—Thanksgiving is coming and so are the turkeys, for the big Western farms are preparing to supply the holiday's needs. Subtitles: Grooming the gobblers for the feast. Pheasants, too, are in demand for the national celebration.

New York City.—Lovers of song hail Signor Enrico Caruso, the world famous tenor, on his return from a long South American tour. Subtitle: Right to left, Caruso, Gatti-Casazza and Antonio Scotti.

Somewhere in England.—At one of Britain's training camps, a contingent of U. S. troops is getting ready to join Pershing's forces in action. Subtitles: The cooks are always on the job and are the camp favorites. Officers of the regiment.

New Orleans, La.—Relief from the sugar shortage is near at hand as the big Louisiana planters rush the harvesting of their cane crops. Subtitles: The loading device saves the labor of hundreds of hands. The cane going into the mills where it is crushed into pulp. The sugar juice drips into the large vats.

Latonia, Ky.—The historic Latonia Derby, the turf classic of the season, brings out the finest array of three-year-olds in the country. Subtitles: It is nip and tuck all the way. J. O. Keene's Moscowa covers the 2¼ miles in 3.52 minutes, winning the $10,000 purse.

New London, Conn.—Recognizing the value of submarines in modern warfare, the Chilean Navy is having a fleet of undersea boats built. Subtitles: The last one finished, the H-6, can submerge in record time. The Chilean cruiser, Chacabduco, will escort the H-6 home.

Washington, D. C.—Nature's own is not forgotten in the turmoil of war, and the blooms at the U. S. Chrysanthemum show are as fine as ever. Subtitle: Two rare blooms are called Joffre and Pershing.

Noyon, France.—Visiting different parts of the French front, the Prince of Connaught voices the unity of the Allies in the final drive. Subtitles: Britain honors the heroes of her invincible Ally. With the soldiers of Alsace, striving to liberate their lost lands. For the honor of France and the safety of Democracy.

THE SEVEN PEARLS (No. 10—"The Hold-Up"—Two Parts).—Ilma, who has been rendered unconscious by an electric shock as she flashed a warning to the mayor and saved his life, is revived by Harry and carried to the railroad station by the mayor and his daughter, who agree that she deserves the pearl they have.

Harry and Ilma return to the city with the pearl, and Harry attends a meeting of Grady's gang trying to recover some of the other pearls that the members have in their possession. He learns that one of the gang has sold his pearl to a fence, and a banker by the name of Nello Falenti is going to buy it. Ilma discovers the banker is trying to convince

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one of his honest bookkeepers that the accounts in the bank are all right, when he knows they are not. Harry forces the crooked banker into "a business proposition." Falenti agrees to have $100,000.00 in the bank by the following Saturday. He will take $80,000.00 of of this for himself and leave $20,000.00 for Harry and Grady's gang. Harry secures the combination of the safe and the keys to the bank, and reports to Grady. The gangster plans the robbery.

That night Harry again goes to Falenti and proposes that he take the entire $100,000 and split the $20,000.00. Falenti agrees, and when the gang opens the safe it is empty. After leaving the gangsters, Harry goes to Falenti to demand his $100,000. Falenti gives it to him and Harry buys the pearl that Falenti had secured from the "Fence." Ilma steps in and Harry gives the Pearl to her. She covers Falenti while Harry calls up the police, stating that he is the banker, and that he wants a guard to protect the money he had taken home from the bank. While Harry is talking, Ilma disappears and he goes in search of her.

THE SEVEN PEARLS (No. 11—"The Gems of Jeopardy"—Two Parts).—The cast: Ilma (Mollie King); Harry Drake (Creighton Hale); Perry Mason (Leon Barry).

At Ilma's apartment, Perry demands the three pearls. She refuses. He draws his revolver and gives her three minutes to decide. Ilma faints. Perry binds her to a chair. Recovering, Ilma is again commanded to deliver the pearls. She shakes her head vigorously. He takes a jar from his pocket and a pair of jeweler's scales. Holding the jar he says: "This is vitriol." He places the scales so that the pan is above Ilma's head, then takes a candle, lights it and asks if she is ready. Ilma will not relent. "This may not kill you, but your beauty will be gone forever."

Perry is interrupted by the entrance of Kismet, who covers Perry, then knocks the scales over.

Perry meets Stokes, who informs him that he is wanted by the police. Stokes tells Perry unless he gives him a pearl he will call the police. Perry gives him a pearl.

Ilma hears a knock and is overjoyed to see Harry. She tells him that Perry has two pearls. Ilma finds a note from Kismet, telling her Perry has surrendered one of the pearls to Stokes.

That evening Ilma calls at the Stokes home, and poses as a detective. Harry, as an inspector, calls to read the meter. Examining the pearl, Ilma refuses to return it to Mrs. Stokes. Ilma pretends to throw it on the floor. Stokes starts toward her. Harry blows the fuse, putting the house in darkness. Stokes grapples with Ilma. Harry picks Ilma up and rushes out. She tells him the pearl is under the table. Harry goes back, runs his hand under the table, is seen by Stokes, who orders his servants to seize him. As Harry rushes up the stairs, he is seen by Perry. Harry gets through the skylight, sees a ladder lying against a chimney, mounts it. Perry sends one of the men after Harry. He gives the chimney a push, which sends the ladder toward the other roof. As the film fades out, the man is bending Harry over the edge.

UNDER THE STARS AND STRIPES IN FRANCE (Two Parts—Special).—As the name of the subject implies, it shows the soldiers of Uncle Sam now on French soil, the vanguard of the vast army that will soon be "over there." This film contains views taken under the auspices of the Cinematographic Division of the French Army. Our soldiers are to be seen affiliating with the French inhabitants of the towns and villages in which they are billeted. Various fair maids of France are shown teaching Uncle Sam's boys how to speak French. Evidence is given that the relations existing between the French of all ages and the Americans is of the most cordial nature.

Artillery, small arms, rifle and bomb throwing practice are all shown. The conditions under which the troops are being hardened for the coming combat with the enemy are as close to actuality as is possible. We see the boys digging long the lines of trenches and putting in the bomb-proofs, all as carefully as though the lives of all depended upon the way in which they are constructed. We see them in various manoeuvres in the field; we see them on their "hikes"; we see them in their camps apparently very much at home and happy; and it is quite evident that they are quartered in by no means what is the least attractive part of France, for the surroundings are beautiful in every instance.

A most interesting part of the picture is that showing a grand review of the Americans. It was held on a large plain, and it is with surprise and gratification that we note that Uncle Sam has many thousands of men already across the water. The titles, of course, do not tell the number, but as far as the eye can reach are stalwart, sunburned men, marching in company formation under the Stars and Stripes. Cavalry, artillery, infantry, signal corps, hospital units and engineers all defile before the camera.

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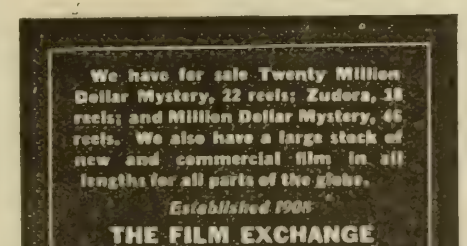
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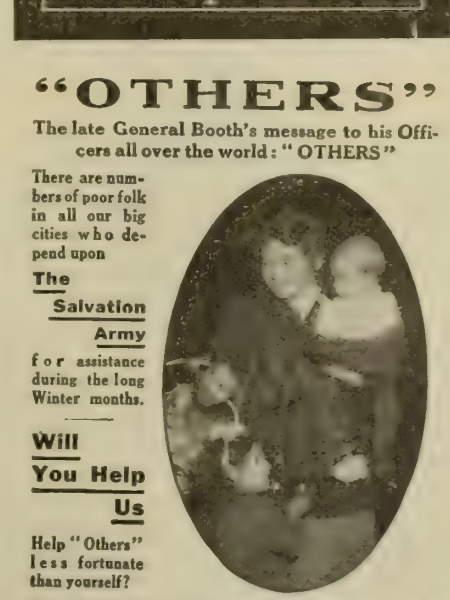
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FRANCE IN ARMS (Five Parts—Nov. 11—Special).—This picture was taken by the Cinematographic Section of the French Army. At the start we see the young men who have been called to the colors going through the course of training devised to render them fit to take their places on the battlefield. Then comes scenes showing how France has mobilized her industries in order to enable her to supply her armies with food, clothing, ammunition, small arms and artillery. Charts are given with these scenes which make clear the ever increasing efficiency of this effort and show that in 1917 the output of all manner of supplies is at the highest point yet attained in the war. Scenes of munition plants, storehouses filled with clothing, food of all kinds and military supplies, herds of cattle and flocks of sheep show forcibly that the development of the manufacturing and commissary departments has kept pace with the development of man power.

From the manufacture of the big guns we are taken to the front, where we see guns of every size from the smallest to the trench mortars and machine guns to the giants mounted on railway carriages which hurl shells weighing over a ton distances of nearly 30 miles. We are shown these guns in action and descriptive titles explain fully the nature of each gun, the size of the shell, and the distance of the range at which it is effective. After each shot a scene is inserted showing the character of the explosion and its effect.

We are than shown the great advance made in aeroplane construction. We are told that at the outbreak of war France possessed only about 150 aviators, three types of planes, the Bleriot, Farman and Caudron, and very few aeroplanes ready for use. The old types of flying machines are shown and then the new. The 1914 machines placed along side of the latest models look like baby carriages beside new model locomotives.

In the aeroplane section are given views which are most thrilling. The cameraman was taken aboard one of the big flyers of a French attacking squadron and filmed every stage of a battle above the clouds with a German squadron. The cameraman was under fire all the time he was taking the picture. The plane in which he is a passenger selects an adversary from the German air fleet. Fire is opened on both sides. Both flyers manoeuvre at dizzy angles seeking to get a commanding position. Suddenly the German plane falters, begins to circle around aimlessly, and then plunges toward the earth. The cameraman records every second of her drop until she plunges her nose into the earth below, a total wreck.

Another series of big scenes is given in an attack by the French at sunrise. We are shown the poilus, standing in the trenches waiting the signal for "over the top." The word is given. They scramble from the relative security of the trench out into the open where they are at once exposed to the fire of the Germans, whose trenches are in plain view not far away. Men begin to fall at once, but there is no faltering. With bayonets set the poilus go forward. We see them reach the German trench and plunge their bayonets at the foe beneath. They jump in and soon the strings of German prisoners come forth, proof that the trench has been captured.

SYLVIA OF THE SECRET SERVICE (Five Parts—Astra—Nov. 25).—The cast: Sylvia Carroll (Irene Castle); Van Brunn (J. H. Gilmour); Curtis Prescott (Elliot Dexter); Fay Walling (Suzanne Willa); Hemming (J. W. Percival). Produced by Astra Film Co. Directed by Geo. Fitzmaurice.

Curtis Prescott is employed by Van Brunn, an Amsterdam diamond merchant. Van Brunn's "Kimberly" diamond is wanted for the British Crown. Prescott is instructed to take the diamond to London. Johan, a member of the Wade gang, follows Prescott. On the boat Carroll, of the Secret Service, is discovered to be a beautiful girl. Prescott deposits the diamond with the purser. The Wade gang capture Carroll, while the leader secures the diamond.

Sylvia and Prescott have become friends. After the robbery the girl manages to attract the attention of the steward and is rescued. Wade is captured and the diamond taken from him. Fay, another member of the gang, discovers that Prescott has a valuable diamond. The gangsters steal it. It is "The Kimberly." Prescott had placed a fake diamond in the purser's care.

Hemming, of Scotland Yard, boards the vessel when it reaches Liverpool and arrests Prescott for the murder of Van Brunn. The detective ridicules the work of Sylvia. Sylvia tells Prescott she believes in him and promises to help him.

Hemming arrives in America, appeals to the Secret Service Chief and Sylvia is detailed. She meets Prescott and he informs her he managed to escape from England.

Martin, Fay and other gang members attracted by a newspaper story to the effect that a Western millionairess wishes to buy diamonds, calls on Sylvia and discovers her identity.

Sylvia discovers the gang's headquarters. Prescott is made a prisoner by the gangsters. He manages to cut his bonds and is leaving when Hemming appears and Prescott receives a wound on the head. Sylvia seeks to hide Prescott. Sylvia pleads with Hemming to permit her to visit a saloon where the gang will meet. Hemming refuses. Sylvia disguises and goes to the hang-out. She meets Fay and learns of a later meeting. Hemming arrests Fay. At the station Fay is confronted with Prescott, whom Hemming believes a gang member, but she does not know Prescott. Sylvia enters with other gangsters whom she has captured and shows the diamond she has taken from them. Fay confesses as to the murder of Van Brunn.

Sylvia approaches Hemming, takes out her knitting, places it in her hands and says, "Just a souvenir that even knitting comes in handy. As far as the world will know, you and I worked on this case together!"

Miscellaneous Subjects

FILM D'ART CORP.

AUNTIE'S TRIUMPH (Two Parts).—The cast: Aunt Kate (Jeanne Hall); Uncle Ted (Albert Roccardi); Bud (Philip Robson); Slink (Charles Ascott); Janie (Aurora Wells; The Waiter (Harry Gould).

Aunt Kate, leader of the temperance movement in the locality, does not know that Uncle Ted is boss of the moonshine corn-whiskey still in the mountains. Uncle Ted is shocked when he learns that Auntie has given aid to Revenue Officers on the trail of moonshiners. A meeting is arranged by the anti-temperance crowd. Bud, in company with his helper, Slink, gets Uncle Ted away from Auntie by playing burglar—Uncle Ted playing as his captor. At the meeting, poker is played and each tries to cheat the other. Uncle Ted leaves in anger, stating that he will help his wife in her temperance movement. While trying to enter his home quietly he is mistaken for a burglar and arrested. At the police station he meets the revenue officers who recognize him as the man who escaped from them by going thru a door in the trunk of a tree, the secret of which they were unable to discover. The sergeant is a friend of Uncle Ted's and he laughs at the revenue officers accusations.

At the temperance meeting held the next evening Uncle Ted makes a speech for temperance. He insists upon all to "hit the water trail" and for that purpose has plenty of water upon the temperance platform. Bud and Slink, now angry at Uncle Ted, arrive at the meeting and see an opportunity to "get even." Awaiting his chance, Slink pours whiskey into the water used for the "trail hitting" and the effects of the liquor soon show upon Auntie and the others on the platform. Bud and Slink are arrested on suspicion, but are allowed to go—after promising that they will work for temperance. Election eve finds Auntie and Uncle Ted much indisposed, but happy at the thought that temperance has won the election.

COUSINS (Two Parts).—The cast: Aunt Kate (Jeanne Hall); Uncle Ted (Albert Roccardi); Charlie Squiggles (Charles Ascott); Cousin Janie (Aurora Wells); The Major (Philip Robson); Archibald Bump (James Davis).

Aunt Kitty loves her country, and her enthusiasm and devotion has caused her to be known as "Patriotic Auntie." Cousin Janie announces that her sweetheart, Charlie Squiggles, is on his way to marry her. Auntie is angered. She insists that he is a slacker and refuses to allow him to come to the home. Uncle Ted, who is an officer of the Home Guard, has a great fondness for Janie, and makes it appear that Charlie has come to join the Home Guard. Charlie arrives, and not knowing he is Janie's sweetheart, Auntie treats him royally.

At a banquet, Auntie announces that the ladies can do the fighting on the field of battle as well as the men and that she has organized a company of women who will begin drilling the next day. The next day Auntie has her troubles with the woman regiment, but after adopting male tactics, she soon brings her ranks to order.

Uncle Ted's company deserts and joins Auntie's contingent; but the Major saves the day. Then America calls, and we find men from every walk of life answering it. Uncle Ted and Auntie forget their personal difficulties and hold themselves in readiness to do or die for their country.

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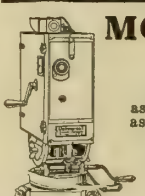
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GREATER VITAGRAPH.

I WILL REPAY (Five Parts—Nov. 12).—The cast: Virginia Rodney (Corinne Griffith); Steve Bascomb (William Dunn); Azalea Adair (Mary Maurice); Caesar (Arthur Donaldson); Beulah (Eulalie Jensen); Roger Kendall (George J. Forth). Directed by William P. S. Earle.

Roger Kendall is not enthusiastic when the editor of his magazine sends him to Nashville to close a contract at two cents a word with Azalea Adair, a "coming" writer. The chief impression gained by the journey and arrival is made by a torn $1 bill which he gives to the negro who drives him to Miss Adair's home. The impression is accentuated when she later displays the bill in sending a maid to the store.

Among his hotel acquaintances is Major Caswell, whom he dislikes but tolerates to the extent of drinking with him at the hotel bar, where the major again excites Kendall's interest by producing the torn bill. Kendall also meets Virginia Rodney, daughter of the judge, a close friend of Azalea, who is somewhat of an invalid, and the two are at once drawn toward each other.

The real tragedy in Azalea's life is hidden from Kendall—that she is the wife of Major Caswell, who abuses her, taking by force every cent she can earn, even the money her father's slave, Caesar, can make running his dilapidated hack, and which he gives her. But the possession, first by Azalea and then by Caswell, of the torn bill he gives Caesar, creates a suspicion of the true state of affairs.

A suitor for Virginia's hand, and at the same time consorting with Beulah, the mulatto owner of a "speak easy," is Steve Bascomb. Virginia gives a party in Kendall's honor in course of which Steve proposes to her. The mulatto woman, jealous, tries to stab him but Kendall interferes.

Meantime, Kendall has induced his editor to pay Azalea eight cents a word instead of two, and he gives her $50 in cash to bind the contract. Caswell oversees the transaction, and in a struggle gets the money from her and goes to the "speak easy" with Steve. Caesar finds his mistress senseless on the floor, and, going to the dive, chokes Caswell to death. Kendall and Virginia's father find the body but protect Caesar, and Azalea goes to live with Virginia, who is betrothed to Kendall.

GOLDWYN PICTURES.

FOR THE FREEDOM OF THE WORLD (Eight Parts—November).—Gordon Harvey, a wealthy young American, who has enlisted in the American Legion of the Canadian Army because he believes it his duty, even before his country is at war, to fight to uphold the liberty of humanity, wins a commission and the heart of Betty Milburn. Duty calls him to France, and his bride, distracted, disguises herself as a war nurse and follows, though she knows full well that if they are found together at the front it means death punishment for them both.

Her presence behind the trenches is revealed by a cowardly officer who had been a suitor for her hand, and her husband is called to account. Together they decide on the great sacrifice. Rather than give her over to a firing squad he shoots her, and as she falls apparently dying, he goes out on a mission he believes means certain death.

But Betty, fortunately, has not been fatally wounded, and her husband escapes death by a miracle. He is rescued under fire from the enemy by Ralph Perry, his treacherous brother officer, and sentenced to death on another charge.

Husband and wife are reunited in their great love. Harvey, who has been promoted to a captaincy, is awarded the Victoria Cross, and even the villainous Perry, for his bravery in his hour of greatest danger, is spared the execution of sentence of the court martial.

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THE LASH OF POWER (Five Parts—Nov. 5).—The cast: John Rand (Kenneth Harlan); Marion Sherwood (Carmel Myers); Mrs. C. W. Sherwood (Helen Wright); Chas. W. Sherwood (Chas. Hill Mailes); Rex Reynolds (T. D. Crittenden); Oliver Mullen (Jack Nelson); Phyllis Ward (Gertrude Astor). Written and prepared

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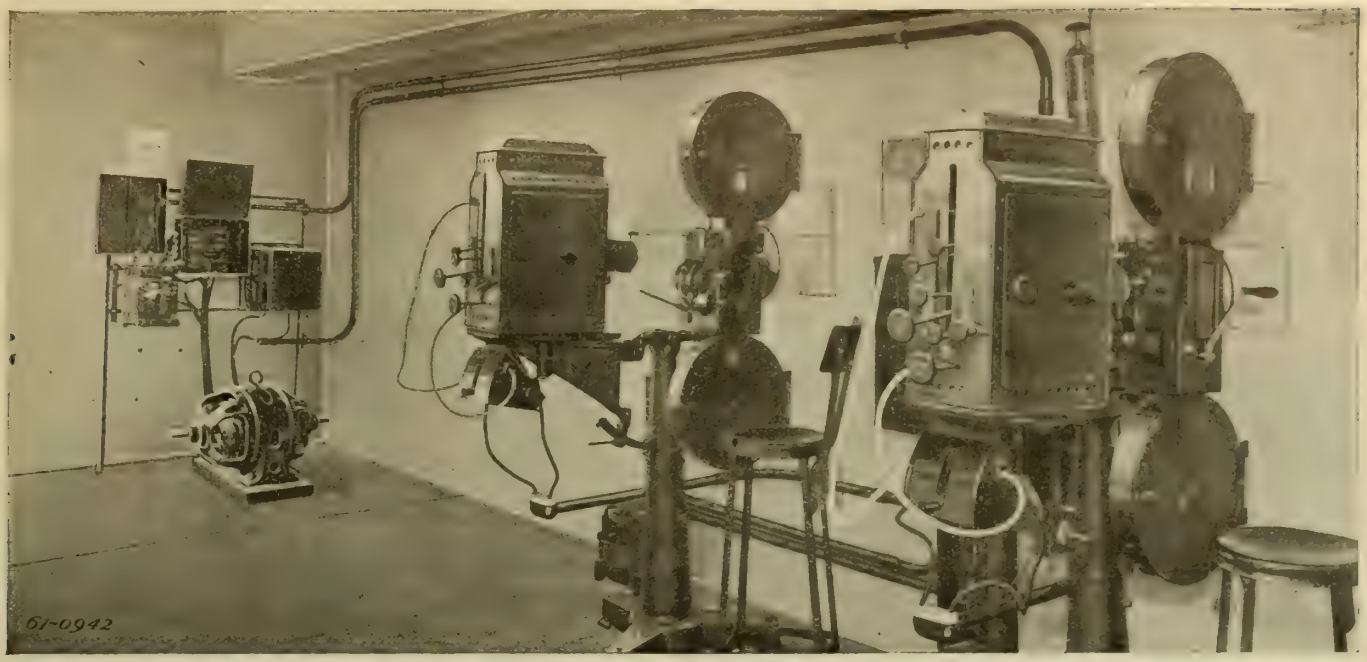

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John Rand, living in a small western city, was one of those men whose latent forces would make him either a curse or blessing to mankind. He dreamed of greatness and power, holding Napoleon as his ideal. Marion Sherwood loved Rand, but loved society and fine clothes more.

When her father fell heir to the control of a great trust company, and moved to New York, young Rand went along. When he asked Sherwood for his daughter's hand, Rand was told that his income was too small to marry on; but was advised that once he attained wealth he could marry the girl.

An old man who has spent his life experimenting with a high explosive brings the formula to the trust company for safe deposit. Young Rand is alone in the office and takes charge of the paper. When Rand learns later that the inventor has been killed by his own explosive, he sells the secret to a foreign government.

With the proceeds he speculates in Wall street and becomes immensely rich. His wealth creates a desire for power and a determination to be avenged upon all who have opposed him. His love for Marion Sherwood dissolves into hatred for her father, and Rand goes on with his purpose to likewise ruin everyone of his acquaintance.

Finally he is so detested that opposition to him contemplates violence and anarchists are employed to destroy him. While he is in his spacious mansion, Rand's home and everyone in it blows to atoms under the power of tremendous explosives. Rand awakes from a dream. The nightmare has changed his vision of the future. Love is at hand, and he folds Marion Sherwood to his heart.

THE SAVAGE (Five Parts—Nov. 19).—The cast: Marie Louise (Ruth Clifford); Lizette (Colleen Moore); Julio Sandoval (Monroe Salisbury); Captain (McKeever (Allen Sears); Michael Montague (W. H. Bainbridge); Joe Bedotte (Arthur Tavares); Baptiste (George Franklin); Pierre (Duke Lee). Directed by Rupert Julian.

Capt. McKeever, of the Northwestern Mounted Police, has come to Cheval Blanc to arrest Joe Bedotte for illicit traffic in whiskey, and to greet his fiancee, Marie Louise, who is returning home after her long absence at school in Montreal. Bedotte comes down from the mountains to have a general good time.

Marie sees Julio Sandoval, a half-breed, who has saved her from drowning. Marie treats Julio with courtesy and when he again sees Lizette his head is turned. Bedotte has lost his heart to Lizette, who spurns him.

When MceKever tries to serve his warrant upon Bedotte, the denizens of Cheval Blanc attack the officer and it is only through Julio's connivance that he escapes. McKeever decides to go into the mountains after Bedotte, sends a letter to headquarters, which Marie chances to read, and warns his superiors they must send a rescuing party if the Captain does not show up within five days. McKeever is made prisoner and his life threatened.

The village Factor, Marie's father, is called to Montreal, McKeever fails to return and Louise urges a rescue party to follow him into the mountains. Lizette gives encouragement to Bedotte to make trouble for the white girl.

While paying a visit to a pool near the village Louise is surprised by Julio who carries her to a cabin on the mountain top. The tremendous exertion breaks down the half-breed's iron constitution; he has an attack of mountain fever.

Pity overcomes the girl's fright. She nurses Julio and when rescuers come she meets them and hides the fact that he is there. Julio's mother has preceded the party by only a few moments and Marie is able to couple the Indian woman with a plausible story of her absence. When Marie gets back to Cheval Blanc, she learns that Capt. MceKever's rescue has not been accomplished. Julio recovers and in gratitude volunteers to head a party and rescue the officer. He goes to the mountains, rescues McKeever and surrenders his own life as a consequence.

GEORGE KLEINE SYSTEM.

CY WHITTAKER'S WARD (Edison Perfection Picture—Five Parts—Oct. 22).—The cast: Captain Cy Whittaker (William Wadsworth); Emily Thomas (Shirley Mason); Heman Atkins (Wm. Burton); Richard Thomas (Carter Harkness); Phoebe Dawes (Mary E. Forbes); Sarah Oliver (Emily Lorrain). Story by J. C. Lincoln.

When Captain Cyrus Whittaker returned to Bayport after an absence of twenty-five years, during which he had accumulated a fortune, he found the home of his boyhood about to be sold for taxes. Atkins, political boss of the town, has induced the selectman to sell the house because he is desirous of acquiring the property. Knowing the taxes have been paid, Cy proceeds to tear the "For Sale" sign off his home. He takes a dislike to Atkins.

When the School Committee disagrees over the appointment of a teacher, Cy finds the majority favor a new teacher because Atkins wants her. He goes to work for Miss Dawes, the old teacher, and Miss Dawes is appointed.

Cy has an unexpected guest in the person of Emily Thomas, who arrives with a note from Sarah Oliver, a relative of his. Sarah tells him Emily is the daughter of his old sweetheart, that her father is in jail and her mother dead. Cy is disconcerted, but Emily makes herself so useful and so endears herself to the old captain that he postpones sending her back.

One day when Emily and her adopted father are taking a walk, the child is saved from a vicious cow by Miss Dawes, and Cy is upbraided for not taking better care of his charge. Shortly afterwards he is again worsted when he tries to interfere with the teacher's discipline of Emily. Cy resolves to defeat Miss Dawes when the committee meets to decide on a new teacher for the next term.

In the meantime, Thomas, Emily's father, leaves prison and goes in search of his wife and child. He goes to Bayport to extort money from Cy by pretending he wants his daughter. Emily entreats her guardian not to allow Thomas to take her.

Atkins and Thomas unite in their enmity against Cy, but Atkins is greatly alarmed when he learns Whittaker is looking for the man who defrauded Emily's grandfather, and he concocts a plan to rid himself of Cy. He and Thomas know that they can reach the old sea captain through the child he loves and it is only when a sheriff comes to take Emily that Cy agrees to drop out of the suit and to turn over his home to Atkins if they will only let him keep Emily.

While they are preparing to leave Sarah arrives and recognizes Atkins as the man who has robbed Emily's grandfather, and Atkins confesses. Cy marries the school teacher and with Emily they settle down in the old home.

COURAGE OF THE COMMONPLACE (Edison Perfection Pictures—Five Parts—Nov. 12).—The cast: Johnny McLean (Leslie Austin); Henry McLean, his father (William Calhoun); The Girl (Mildred Havens); Her Mother (Lucia Moore); Brant, her brother (Stanley Wheatcroft); Terence O'Hara (Ben Le Mar); Mrs. O'Hara (Jessie Stevens); Brady (William Wadsworth); Mrs. Brady (Charlotte Lambert); Babe Thomas (Lima Kaya).

John McLean belonged to a family that for years had sent its sons to Yale. Without exception those sons had always been chosen in the Senior Societies, but "Mac" had done nothing to distinguish himself and became uneasy as "Tap Day" drew near. He gets a letter from his father telling him if he should not be chosen to remember "the courage of the commonplace is greater than the courage of the crisis."

Tap Day came, but McLean was not among the number chosen. The girl he has fallen in love with is a witness of his humiliation. She could not speak to him because she was afraid she would break down, and smarting under this blow, "Mac" faces the future. He knows he has been easy going and resolves to apply to his career the "courage of the commonplace." He does not see the girl again, but three years later graduates from Boston Tech., first in his class.

Shortly after "Mac" returns home his father tells him he has been chosen superintendent of the Oriel Mine. The position was offered him because his name had been given by the faculty of "Tech." as the man most fitted for the responsibility.

McLean finds conditions at the mine very serious. There is much discontent and O'Hara, the head foreman, is one of the chief malcontents. He sets about to improve conditions. He lays off the chronic slackers. He forms clubs where the men and their families gather in the evening. He helps all who are in trouble but holds every man up to his duty. O'Hara and his men threaten to strike but postpone it when some of the women intercede.

A fire breaks out in the mine, imprisoning many men. Accompanied by a few volunteers McLean goes down. Under his direction the men are shut off by a wall of earth and rock. While another party is digging the way through a separating wall, O'Hara becomes deranged and McLean overcomes him with difficulty, emerging with a broken arm.

After days of anxiety the rescue party breaks through the wall and the exhausted men are taken to the top. The young superintendent is the hero of the hour.

The strain has been too much for McLean, and he collapses. Nursed back to health and strength he is carried to spend commencement week at Yale, where the President holds him up as an example of what a supposed failure can do if he has the "Courage of the Commonplace."

"Mac" sees the girl whom he has loved all these years and he tells her so, but is given little time for love-making. Borne away on the shoulders of his classmates in triumph, he has to add one more day to the long time he has waited for the girl.

TWO-BIT SEATS (Essanay Perfection Picture—Five Parts—Nov. 5).—The cast: Jimmy Mason (Taylor Holmes); Alice Carroll (Marguerite Clayton); Merton Styles (Sydney Ainsworth); Mr. Faulkner (John Cossar).

"Two-Bits," the price men used to pay for a hair cut, isn't much money in these days with old Mr. H. C. L. at our heels, but one "Two-Bit" piece surely changed the life events of Jimmy Mason.

Jimmy couldn't get an orchestra seat to see the wonderful lady in tights so he invested "Two-Bits" and went to the gallery. There he found a seat beside a wonderful girl. He sat to the finish but didn't see the show—her eyes blurred everything commonplace—and then they became acquainted when she accidentally jabbed him with a hatpin.

The next night he asked her to go with him to an orchestra box. But Alice wouldn't listen. But she would go to the "Two-Bit" gallery. And they went often, but Jimmy always suffered the fear that Faulkner, his boss, would see him and think him a terribly cheap sport. But Alice told Jimmy not to waste money on seats in the orchestra. And so it went.

Finally the blow falls when his employer sees him and Alice exiting from the gallery. Hope is gone when he is called before the boss the next morning and asked how long he had been patronizing the gallery, but all is well and the sun shines again when "the old man" approves and proves it with a promotion.

Jimmie dashes to Alice's house and tells her about the promotion and what he thinks of a certain girl.

Then Alice tells him that all along she had a definite idea in preferring "Two-Bit Seats." You are entitled to one guess. You're Right.

GIFT O' GAB (Essanay Perfection Picture—Five Parts—Nov. 26).—The cast: Tom Bain (Jack Gardner); Peggy Dinsmore (Helen Ferguson); "Chub" Dinsmore (Frank Morris). Adapted from Ainslee's Magazine by H. Tipton Steck.

Tom Bain was born with a tongue so glib that his parents, early in his career, predicted he would be a second Chauncey Depew. In college it developed until he was capable of selling Liberty Bonds in a poor house. But Tom was ambitious to be an inventor and so built a tunneling machine that "would start at one side of a mountain and propel itself through to the other without man's assistance."

His gift of gab sold the rights to the machine to a big manufacturing firm, but they soon found it worthless and instead of building machines, Tom was placed on the payroll as a salesman. And then, after an exciting series of adventures, Tom finally wins the hand of Peggy, whom he had met and courted in his college days. The wedding occurs in a hospital where the couple meet accidentally as patients.

TRIANGLE FILM CORP.

INDISCREET CORINNE (Five Parts—Nov. 11).—The cast: Corinne Chilvere (Olive Thomas); Nicholas Fenwick (George Chesbro); Rocky Van Sandt (Jos. Bennett); Pansy Hartley (Joseph Sedgwick); Florette (Annette De For); Mrs. Chilvere (Lillian Langdon); Mr.

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The patron likes it because of the better pictures. The operator likes it because the strain of attention is gone—he has "nothing to watch but the film." The exhibitor likes it because it pays for itself in economy of current and afterwards adds to the dividends.

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Chilvere (Thos. H. Guise); Aunt Theodora (Lou Coonley); "Live Wire" Dodge (Thornton Edwards); P. A. Britton (Edwin Brady); Mrs. Cotter Brown (Anna Dodge); Mr. Cotter Brown (Harry Rattenberry). Story by H. B. Daniels. Scenario by Geo. Elwood Jenks. Directed by Jack Dillon.

Corinne Chilvere, a daughter of wealthy parents, longs for a "past" like the women of the novels she has read. She answers an advertisement for a woman with a "past." This "ad" is inserted by press agents who are looking for a queen for a Broadway Beauty contest. She is to meet Nicholas Fenwick, millionaire, and win a proposal of marriage.

Corinne meets Fenwick as a masked cabaret dancer and finally wins him away from another woman who is her opponent. The press agents then find Corinne has no "past," only money and family, and that they have lost their queen.

THE MEDICINE MAN (Five Parts—Nov 11).—The cast: Jim Walton (Roy Stewart); Edith Strang (Ann Kronan); Seth Hopkins (Percy Challenger); Joe Malone (Aaron Edwards); Luther Hill (Carl Ulman); Doc. Hamilton (Wilbur Higbee). Story by Jack Cunningham. Picturized by Alvin H. Neitz. Directed by Cliff Smith.

Jim Walton, sheriff of El Dorado, finds Joe Malone working an abandoned mine in which he has unearthed a rich vein of ore. Walton has the mine sealed.

A traveling quack doctor is in town with a pretty dancing girl who attracts a crowd. Malone recognizes the dancing girl as the rightful heir of the abandoned mine, through her parents, long since dead, and tells the doctor of the fabulous riches that are within their grasp, and the doctor starts east to interest capital in the property.

While he is away Joe seeks to double cross him by marrying the dancing girl, Edith, but Walton, understanding his game, foils Malone's plans and takes her under his own wing.

The doctor returns and takes Edith from the sheriff. That night Walton fears something is in the air and reaches the doctor's cabin just as Edith is being forced to sign away her rich mine. The sheriff takes a hand and through a confession wrung from Malone, restores Edith to her birthright. Edith prepares to go east to school, but at the last moment decides to remain and become "Mrs. Sheriff."

FOX FILM CORP.

THE ROSE OF BLOOD (Standard Pictures—Six Parts—Nov. 4).—The cast: Lisza Tapenko (Theda Bara); Vassya (Rich Ordynski); Prince Arbassoff (Charles Clary); Kolliensky (Herschel Mayall); Kostya (Marie Keirnan); Princess Arbassoff (Bert Turner); Governess (Genevieve Blinn); Prime Minister (Joe King); Revolutionist (Hector V. Sarno). Story by Richard Ordynski. Directed by J. Gordon Edwards.

Lisza Tapenko is a daughter of the common people. The advantage of a university education enables her to gain employment as governess in the home of Prince Arbassoff. On the death of his wife the Prince turns to Lisza and pleads that he loves her. To escape the prince's importunities she seeks refuge in Switzerland. In Switzerland she falls in with a group of revolutionists. Yielding to her fascination for a young Russian known as "The Firebrand" she joins the band and agrees to do her part towards ridding her oppressed land of its haughty rulers. As Lisza kills enemy after enemy of her people she commemorates each deed with a red rose.

THE PAINTED MADONNA (Five Parts—Nov. 11).—The cast: Stella Dean (Sonia Markova); Milton Taylor, an artist (Sidney Mason); John Radon (William Lampe); Frank Osborne, Milton's friend (David Herblin); Rev. Charles Lamb (Albert Tavernier); Helen (Anita Navaro); Fanny Ben (Edith Reeves); Annabel Dean, the mother (Julia Stuart). Story by George M. Scarborough. Directed by O. C. A. Lund.

Stella Dean, living a happy life in Pleasantville, happens one day upon the easel and brushes of Milton Tayor, an artist. Just as she finishes a caricature of "Daddy Long Legs" and labels it "The Great Artist, Milton Taylor!" Taylor surprises her. She runs away laughing. John Radon resents her flirtation with the artist. She is in love with Radon. Her love for him is misplaced and she leaves her home in Pleasantville. When her mother reads her confession she dies of a broken heart.

Milton Taylor is in love with Stella Dean and he is depressed when he learns that she has left home. He goes to New York. Stella is there, too. Under the name of Claire Leone she is with a musical show. In his search for a subject for a Madonna Taylor finds Claire but does not recognize her until the picture is finished. When the picture finally is on canvass Claire cries out:

"So that's your joke, you cynical fool!"

Taylor begins to drink hard. Stella, who has been going the pace, too, repents. She finally transforms her home into a refuge for homeless girls. Taylor goes back to Pleasantville to recuperate. There he finds Stella in prayer in church. He watches her leave the church. She sees Radon taking another girl into an abandoned cabin, as he did her years before.

PARAMOUNT.

FAINT HEART AND FAIR LADY (Klever Komedy—Nov. 5).—Vic is a bashful but brawny blacksmith and longs for the sight of a fair damsel from the big city. Along comes a tallyho full of the fair sex and Vic falls in love, saves a lady's purse from a thief and wins her regard. He follows her to the city and there encounters difficulties in the shape of a proud mama.

Vic takes lessons in lovemaking from Professor Mush and goes to elope with his sweetheart. He and a friend from the old town carry a stepladder to the home of the fair one and at the same time Professor Mush, who happens to be in love with the same lady, also appears with a ladder. He is vanquished, however, and Vic escapes safely with his lady love in an auto.

PARAMOUNT-BRAY PICTOGRAPHS NO. 92.—Goodrich Dirt, the newest cartoon comedian of the Paramount-Bray Pictographs, heeds the call to the colors in this release. He is seen offering his and his pup's services to the Government, inspired somewhat by the thought of food and clothing, with little work.

Goodrich's fond dream of three square meals a day is shattered, however, by his experiences on his first day in the army, when through a series of misadventures he is forced to feed the entire regiment without being able to partake of the food himself. In his misery and hunger he falls asleep and dreams of a sumptuous meal which is his reward for capturing a German trench single-handed. As he is about to eat he is rudely awakened by the Captain of his company and sentenced to thirty days in the guard house, on bread and water, for sleeping at his post.

The thrill and excitement of lumbering in winter is also shown in this issue. In view of the fact that practically all the lumbering operations in this country are being carried on by or under the supervision of the Federal Government, this feature of the release should be of particular interest.

The cultivation of flowers in Japan—the art in which the Nipponese far excel their Western brethren—is charmingly displayed in this issue. Not only the beautiful gardens of Japan are shown, but the various means by which the Japanese preserve the blooms and the many unique and artistic arrangements in which the flowers are fastened are also interestingly portrayed.

THE ANTICS OF ANN (Five Parts—Nov. 12).—The cast: Ann Wharton (Ann Pennington); Tom Randall (Harry Ham); Olive Wharton (Ormi Hawley); Gordon Trent (Crauford Kent); Mr. Wharton (W. T. Carleton); Mrs. Bredwell (Charlotte Granville). Directed by Edward Dillon.

Ann Wharton, a harum scarum pupil at the Bredwell Seminary, is late for breakfast. When she is called to account, she further disgraces herself by snapping a spoonful of cereal in Mrs. Bredwell's face. The cereal was intended for a gloating schoolmate, but the explanation is not accepted by Mrs. Bredwell. Ordered to her room, Ann sees her friend and admirer, Tom Randall, a pupil at the neighboring boys' school, starting off to play football. Ann hails him and decides to join the game.

In the boys' gymnasium she dons football togs. She then rushes to the field, captures the ball, and starts to run. The boys follow her, one tackles, and all pile on top. There is general consternation when her identity is discovered. She rushes back to school and starts to climb back into her own room. But before she can get in, Mrs. Bredwell notices her and is shocked to see what she supposes is a man's leg dangling from Ann's window. She rushes upstairs and discovers Ann herself. As punishment, the latter is forced to exhibit herself before her disgusted schoolmates. Meanwhile Tom finds Ann's clothes in the locker room and ties them up in a bundle, planning to return them to Ann at the dance to be given by the Bredwell girls that evening. Tom goes to the affair, but before he can deliver the bundle to Ann, a jealous schoolmate discovers it and takes it to Mrs. Bredwell, who decides that Ann be sent home. Mrs. Bredwell intends to write to Mr. Wharton concerning his daughter.

Ann is worried and decides to go home before her father can get the letter. She slips away that night, but falls asleep in a rowboat she uses to reach the station. When she wakes the following morning she finds herself bumping into a railroad bridge. She gets out and starts to walk to the station. On the way she meets Tom, who offers to see her home. Tom has been invited to make the trip on a construction train, so he takes Ann along. It is night when they reach home and they are much concerned to find Ann's people away.

Meanwhile Mrs. Bredwell has discovered Ann's escape and she telegraphs Mr. Wharton, who is stopping at a summer resort with his oldest daughter, Olive. He suspects that she has gone home and arrives to find Tom and Ann trying to satisfy their hunger with crackers. He orders Tom from the house. The next day Ann is taken away to the summer resort. Here she incurs further displeasure by appearing in a risque bathing suit, and later disguising herself as a foreign dancer. Tom appears, much to Mr. Wharton's displeasure.

In the midst of her escapades Ann discovers that her sister Olive is planning to elope with Trent, a good-for-nothing young man. Ann spoils the elopement for the time being, but brings down her father's wrath upon herself and also causes Tom to mistrust her. Her father threatens to send her away. To escape this punishment, Ann runs away again, meets Tom, explains her conduct, is forgiven, and agrees to marry him immediately. They are married and go to Tom's bungalow.

Olive discovers Ann's escape and tells her father. While Mr. Wharton is rushing about and looking for Ann, Olive elopes with Trent. They do not get far, however, for Trent, who is wanted on a charge of bigamy, is caught and arrested. Olive returns to the hotel. Mr. Wharton is at last rewarded in his search. He finds Ann—but a more dignified Ann—married to Tom and keeping house in a snug little bungalow.

THE JUDGMENT HOUSE (J. Stuart Blackton Production—Five Parts—Nov. 19).—Jasmine Grenfel, a beautiful and frivolous English girl, has two suitors—Ian Stafford, Under-Colonial Secretary for England, and Rudyard Byng, who is host at the reception at the opening of the play. Miss Grenfel asks Stafford to give her a year before asking a definite answer. Byng is a forceful personage who has battered his way to wealth in the diamond fields of South Africa. Stafford is more intellectual than Byng. The latter proposes just as Stafford's year of probation expires, and Jasmine accepts him.

Stafford goes to South Africa, and three years elapse. Jasmine is unhappy, because Byng dissipates. Krool, his servant, is spying on his master, as does Fellowes, private secretary to Byng. Fellowes is carrying on affairs with several women, including Al'mah, an Oriental dancer. He also tries to make love to Jasmine. Al'mah swears she will kill Fellowes when she learns of his unfaithfulness to her. Krool finds the indiscreet letter from Fellowes to Jasmine and takes it to Byng, who threatens to kill both his wife and secretary.

Stafford returns in time to prevent the tragedy. When Jasmine learns that even Stafford believes her guilty she is blinded with rage against Fellowes and bitterness against Stafford. Krool has been beaten by Byng and is extremely bitter against Fellowes as well as Byng.

Fellowes is murdered and Byng finds a poisoned needle near the body. Just at this point the Boer war breaks out and Jasmine and Byng separate, both going to South Africa. Byng distinguishes himself in the field, the war bringing out the best in him. Al'mah, now a nurse, is fatally wounded and confesses that she killed Fellowes. Jasmine and Byng are reunited.

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MOTION picture cameras for professionals and amateurs; also tripods in many different styles and sizes, most accurately made apparatus at lowest prices; second-hand cameras taken in exchange toward new and latest models with all the latest improvements. Koehler's Camera Exchange, Inc., 7 East 14th St., N. Y. City.

WINTER CLEARANCE OF USED M. P. CAMERAS ——————400 ft. U. S. M. P. Camera, $95.00——————200 ft. Pathe (Automatic Dissolver), $150.00——————400 ft. Ernemann Model B, $225.00——————400 ft. Williamson, $135.00——————200 ft. Davsco, Slightly Used, $80.00——————200 ft. Universal, late model, $175.00——————200 ft. Ernemann Model A, $110.00——————Universal Tripod, with Pan and Tilt, $55.00——————Many Others. WRITE OR WIRE FOR DETAILED DESCRIPTION ON ANY OF THESE. SEND FOR OUR COMPLETE LIST OF NEW AND USED MOTION PICTURE CAMERAS, TRIPODS & ACCESSORIES. DAVID STERN COMPANY, 1027 R. Madison Street, Chicago, Illinois.

FILMS FOR SALE OR RENT.

FOR SALE—Anette Kellermann in "Neptune's Daughter," eight reels, and "Star of Bethlehem," three reels. Have quantity of advertising matter, elaborate frames. Film in first-class condition. Will sell separate or both together. Address M. S. Film Co., 47 W. Swan St., Buffalo, N. Y.

BARGAIN—Single reels of film, $1.50 a reel. Excellent condition. Send money order for trial order. Mahmarian, 440 West 23d St., N. Y. City.

MISCELLANEOUS.

TOM BRET—Titles and scenarios. Rm. 616, 220 West 42d St., N. Y. City. Phone Bryant 8419.

The Advertisers Who Use the Columns of The Moving Picture World Represent the "Class" of the Industry

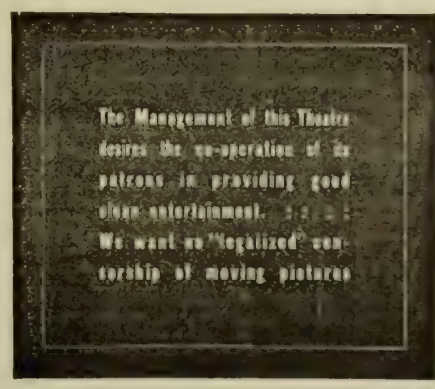
We Exercise a Strict Supervision Over the Business Announcements Which We Print

This Protects the Prospective Purchaser — It Also Adds Force to Our Advertisers' Messages

Educate Your Audience to Help Fight Censorship!

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.


The Management of this Theater
desires the co-operation of its
patrons in providing good
clean entertainment.
We want no "legalized" censorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now! Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00

MOVING PICTURE WORLD
516 Fifth Avenue, New York City

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Simplex

Wouldn't Scrap-heaps grow into Mountains

if everybody adopted every improvement at once?

It is lucky for us that some people take longer to become convinced than others. For how could we possibly build Simplexes for everybody at once?

But the process of conversion is going on, as is shown, for instance, by the table below. A few years ago you could hardly find a Simplex in use by these eastern organizations—and look at them now!

Studio, Producer, or Exchange	Simplex	Other Makes
Craftsman Film Laboratories, Inc...	2	—
Eclipse Film Laboratories.....	4	—
Crystal Film Co.....	2	—
Blackton Productions Co.....	2	—
Vitagraph.....	3	3
Paragon Film Corp	9	—
Solax Co.....	4	—
Peerless Film Co.....	1	—
Ideal Film Laboratories and Studios.	1	—
Herbert Brenon Studios.....	1	—
Biograph Company	2	—
Erbograph Company	2	—
All Star Feature Film Co...	1	—
Artcraft Pictures	2	—
World Film Corp.....	2	—
Selznick Pictures	2	—
Russian Art Films	1	—
Hedwig Laboratories, Inc.....	1	—
Sherry Films	1	—
Urban Spirograph	1	—
Horsley Studio	1	—
Inter-Ocean Film Corp.....	2	—
Sun Photoplay	2	—
Cosmofotofilm Co., Inc.....	2	—
Universal Film Mfg. Co., N. Y. Office.	2	1
Ivan Film Productions, Inc.....	1	—
Steiner Films	1	—
Allen Film Co.....	—	1
Metro Pictures Corp.....	4	—
Uncle Sam Films.....	1	—
Select Films	1	—
Myers & Weil	2	—
American Film Laboratories, Inc...	2	—
Highgrade Films.....	1	—
Commercial Slide and Film Service..	1	—
Eclair Studio	2	—
Educational Films Corp. of America.	2	—
Prizma, Inc.....	2	—
Charter Features	2	—
N. J. Metro Film Service.....	2	—
Unicorn Films	1	—
Lloyds Film Storage Corp.....	2	—
Fox Film Corp., N. Y. Office.....	4	5
Exclusive Features, Inc.....	1	—
Carried forward.....	85	10

Studio, Producer, or Exchange	Simplex	Other Makes
Carried forward	85	10
International Film Service.....	—	2
Export and Import Film Co.....	1	—
Hepwich Films	—	2
Pathe Exchange, Inc., 1600 Broadway.	2	—
Balboa Amusement Producing Co...	—	2
Renowned Pictures, Inc.....	—	2
Bluebird Photo-Plays, Inc.....	—	2
Hamilton Motion Picture Serv. Corp.	2	—
Public Projection Rooms.....	4	—
J. R. Miles Projection Room.....	2	—
Kineticartoon Corp.....	1	—
Leggett-Gruen	—	1
Paramount Pictures Corporation....	2	—
C. L. Chester, Inc.....	—	1
Clinical Film Service Co., Inc.....	—	1
Goldwyn Pictures Corp.....	15	—
Pathe Exch., Inc., Projection Rooms.	42	—
Cardinal Film Co. (Joan the Woman)	12	—
Ince Pictures Corp. (Civilization)....	24	—
Wark Producing Corp. (D.W.Griffith)	43	—
Technicolor Motion Picture Corp....	12	—
General Film Co.....	1	1
Jesse L. Lasky Feature Play Co.....	2	—
Famous Players Film Co.....	2	—
Paramount Pictures Corp.....	1	—
Triangle Film Corp., Offices.....	2	—
Beseler Educational Film Co.....	2	—
Artfilm Studio	1	—
Vitagraph Studios.....	1	—
Renfax	1	—
American Correspondent Film Co..	1	—
Equitable Motion Picture Corp.....	1	—
Rolfe Studios	1	—
Metro Pictures Corp., Studio.....	1	—
Palisade Film Studio.....	—	1
Fox Studio	2	3
Triangle Studio	1	4
Goldwyn Studio	2	—
Universal Film Corp., Studio.....	6	3
V. L. S. E.....	—	2
Submarine Film Corp.....	2	—
Rex Film Laboratories.....	1	—
Grand Total	278	37

Simplexes, over 88 per cent. All other makes, less than 12 per cent.

This evidence bears out what we told you last week: that three out of every four Simplexes sold take the place of other makes.

If the Simplex has not yet replaced yours—NOW is a good time

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 1224.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Lonesome Road (One of the O. Henry Series—Two parts—Drama).
Dry Valley Johnson (One of the O. Henry Series—Four Parts—Drama).
Law and Order (One of the O. Henry Series—Two Parts—Drama).
A Night in New Arabia (One of the O. Henry Series—Four parts—Drama).
The Enchanted Kiss (One of the O. Henry Series—Two parts—Comedy-Drama).
The Renaissance at Charleroi (One of the O. Henry Series—Four parts—Comedy-Dr.).
Hygeia at the Solito (One of the O. Henry Series—Two parts—Drama).
The Skylight Room (One of the O. Henry Series—Four Parts—Drama).

CHAPLIN COMEDIES.

The Champion (Two Parts—Comedy).
A Jitney Elopement (Two Parts—Comedy).
By the Sea (Two parts—Comedy).
In the Park (Two parts—Drama).

CINEMA NEWS SYNDICATE.

American War and News Weekly.

ESSANAY.

The Fable of the Film Fed Family (George Ade Fable—Two Parts—Comedy).
The Fable of the Uplifter and His Dandy Little Opus (One of the George Ade Fables—Two parts—Comedy).
The Girl Who Took Notes and Got Wise and Then Fell Down (George Ade Fable—Two Parts—Comedy).
The Fable of the Back Trackers from the Hot Sidewalks (George Ade Fable—Two parts—Comedy).
The Fable of the Toilsome Ascent and the Shining Table Land (George Ade Fable—Two parts—Drama).

FALCON FEATURES.

The Climber (Four Parts—Drama).
The Understudy (Four Parts—Drama).
The Best Man (Four Parts—Drama).
The Lady in the Library (Four Parts—Drama).
The Clean Gun (Four Parts —Drama).
Feet of Clay (Four Parts—Drama).
Brand's Daughter (Four parts—Drama).
His Old-Fashioned Dad (Four Parts—Drama).
Zollenstein (Four parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(*Fourth Series.*)

From Bad to Worse.
A Day Off.
How It Happened.
Too Much Alike.
Barnyard Frolics.
Breaking In.

KALEM.

A Deal in Bonds (Grant, Police Reporter, Series—One Part—Drama).
The Sign of the Scarf (Grant, Police Reporter Series—One Part—Drama).
The Man With the Limp (Grant, Police Reporter Series—One Part—Drama).
A Race to the Drawbridge (Daughter of Daring Series—One part—Drama).
The Munitions Plot (Daughter of Daring Series—One part—Drama).
The Detective's Daughter (Daughter of Daring Series—One part—Drama).
The Railroad Smugglers (Daughter of Daring Series—One part—Drama).
The Deserted Engine (Daughter of Daring Series—One part—Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SELIG.

The Angel of Poverty Row (One Part—Drama).
Selig World Library No. 20 (Educational).
The Rustler's Vindication (Two Parts—Drama).
The Witness for the State (One Part—Drama).
Selig-World Library No. 21 (Educational).
Selig World Library No. 22 (Educational).
Selig-World Library No. 23 (Educational).
Selig World Library No. 24 (Educational).
Selig World Library No. 25 (Educational).

SELBURN COMEDIES.

Hubby's Holiday (Two parts—Comedy).

SPARKLE COMEDIES.

(*Fourth Series.*)

Week-End Shopping (Kate Price & Billy Ruge).
Pals.
Ambition.
In High Speed.
A Bargain, $37.50.
Monkey—Maid—Man.

THREE C COMEDIES.

His Watery Waterloo.
Fat and Foolish.
A Harem Romance.
His Winning Way.
A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Hod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF OCTOBER 28.

The Seven Pearls (Episode No. 7—"The False Pearl"—Two Parts—Drama—Astra).
The Fatal Ring (Episode No. 17—"The Death Weight"—Two Parts—Drama—Astra).
Rainbow Island (Comedy—Rolin).
The Mole Cricket (Colored—Half Reel) and Springtime in the Rivieria (Colored—Half Reel—Pathe Educational).
Happy Hooligan Cartoon—At the Picnic (Cartoon Comedy) and Doing Their Bit (Educational—International Split Reel).
Hearst-Pathe No. 88 (Topical).
Hearst-Pathe No. 89 (Topical).

RELEASES FOR WEEK OF NOV. 4.

The Mark of Cain (Five parts—Drama—Astra).
The Fatal Ring (Episode No. 18—"The Subterfuge"—Two parts—Drama—Astra).
The Seven Pearls (Episode No. 8—"The Man Trap"—Two parts—Drama—Astra).
Fifth Avenue—New York—U. S. A. (One reel—Travel—Mr. Moore).
Lonesome Luke in Love, Laughs and Lather (Two parts—Comedy—Rolin).
Happy Hooligan—"The Tale of a Fish" (Half reel—Cartoon Comedy) and Making Rifles (Half reel—Educational) (International split reel).
Hearst-Pathe News No. 90 (Topical).
Hearst-Pathe News No. 91 (Topical).

RELEASES FOR WEEK OF NOV. 11.

France in Arms (Five parts—French War Pictures).
The Fatal Ring (Episode No. 19, "The Crystal Maze"—Two parts—Drama—Astra).
The Seven Pearls (Episode No. 9, "The Warning on the Wire"—Two parts—Drama—Astra).
The Flirt (One-Reel Comedy—Rolin).
Japan Under Snow (Travel), and "The Baby's Home at Porcehfontaine (Educational) (Pathe Split Reel).
Katzenjammer Kids—"The Mysterious Yarn" (Cartoon Comedy), and Lace Making (Educational) (International) (Split Reel).
Hearst-Pathe News No. 92 (Topical).
Hearst-Pathe News No. 93 (Topical).

RELEASES FOR WEEK OF NOV. 18.

The Queen of Spades (Five parts—Drama—Russian Art Films).
The Fatal Ring (Episode No. 20—"The End of the Trail"—Two Parts—Drama—Astra).
The Seven Pearls (Episode No. 10—"The Hold-Up"—Two Parts—Drama—Astra).
Clubs Are Trump (Two parts—Comedy—Rolin).
Argus Pictorial No. 1 (One-Reel Educational).
Our National Parks—Mesa Verde Park (One-Reel Scenic—Pathe).
Katzenjammer Kids—"Der Last Straw" (Cartoon Comedy—Half Reel), and Making Shrapnel for the U. S. Army (Educational—Half Reel) (International Split Reel).
Hearst-Pathe News No. 94 (Topical).
Hearst-Pathe News No. 95 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Sept. 17—Susie's Scheme.
Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Sept. 24—In Bed—In Bad.
Oct. 14—The Cow Jumped Over the Moon.
Oct. 22—Home Defense.
Nov. 5—Faint Heart and Fair Lady.
Nov. 19—Nutty Knitters.

PARAMOUNT-MACK SENNETT COMEDIES.

Oct. 7—A Bedroom Blunder.
Oct. 21—Roping Her Romeo.
Nov. 4—Pullman Bride.
Nov. 18—Are Waitresses Safe.
Dec. 2—An International Sneak.
Dec 17—That Night.

PARAMOUNT ARBUCKLE COMEDIES.

Aug. 20—His Wedding Night (Two parts).
Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.
Nov. 26—A Country Hero.

PARAMOUNT FEATURES.

Oct. 8—The Trouble Buster (Five Parts—Drama).
Oct. 15—The Call of the East (Five Parts—Drama).
Oct. 22—The Son of His Father (Five Parts—Drama).
Oct. 29—Bab's Burglar (Five Parts—Drama).
Oct. 29—The World for Sale (Five Parts—Drama).
Nov. 5—The Hungry Heart (Five parts—Dr.).
Nov. 5—The Clever Mrs. Carfax (Five Parts—Drama).
Nov. 12—The Antics of Ann (Five parts—Dr.).
Nov. 12—Jack and Jill (5 Parts—Drama).
Nov. 19—Molly Entangled (Five parts—Dr.).
Nov. 19—The Judgment House (Five parts—Drama—J. Stuart Blackton's Production).

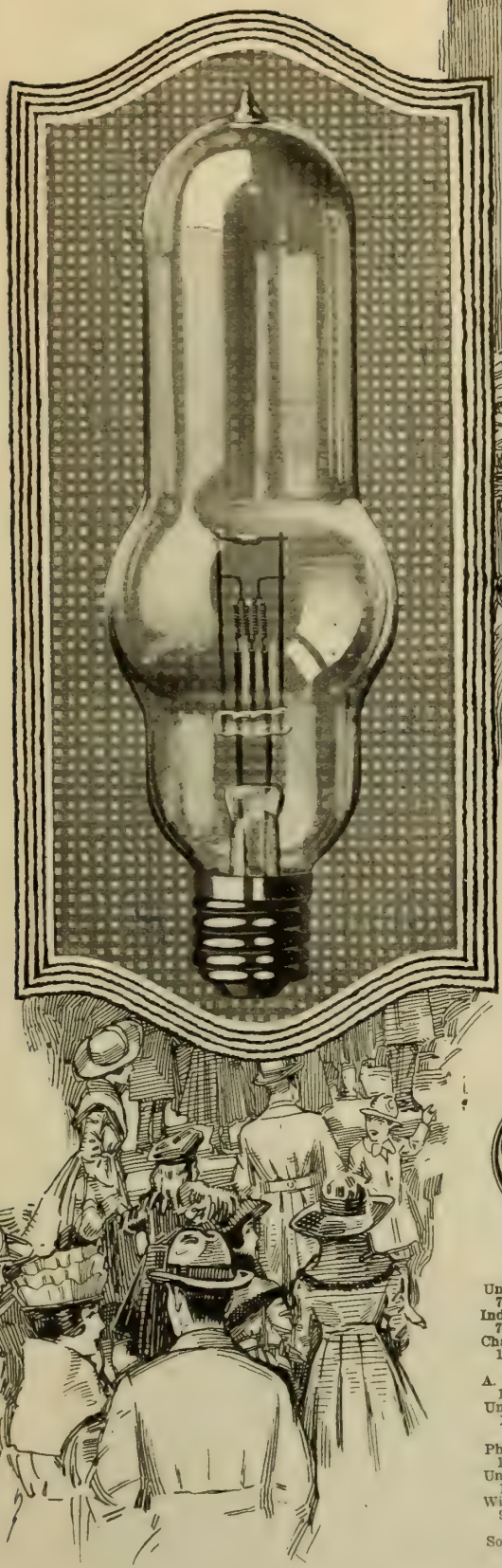
PARAMOUNT-BURTON HOLMES.

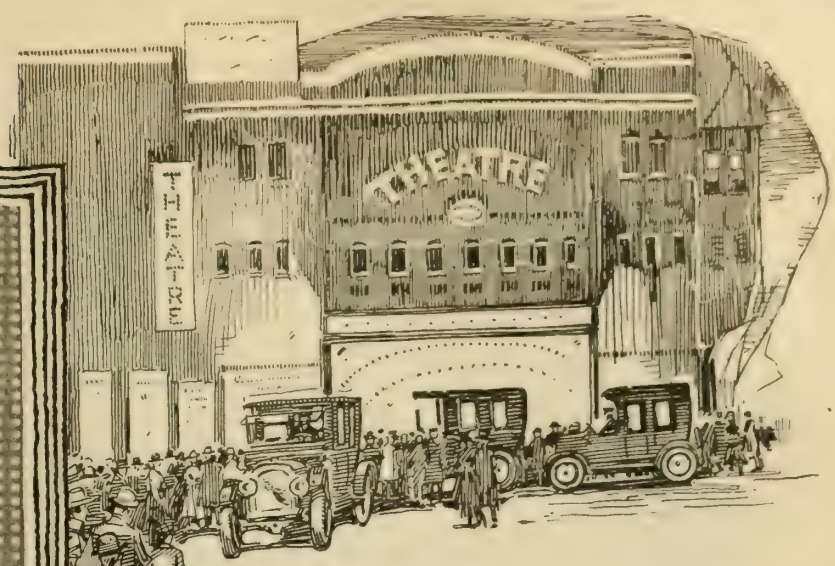
Oct. 8—The Singular City of Seoul (Scenic).
Oct. 15—Queer Korean Customs (Scenic).
Oct. 22—Tokyo, the Metropolis (Scenic).
Oct. 29—Nikko in Snow Time (Scenic).
Nov. 5—The Land of Mme. Butterfly (Scenic).
Nov. 12—Around Fujiyama (Scenic).
Nov. 19—Kyoto, the Ancient Capital (Scenic).
Nov. 26—Three Marvelous Matsuris (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Oct. 8—Subjects on Reel: A Southern Deer Hunt, with R. F. Warner of Field and Stream; Uncle Sam's Hints to Housewives, No. 1, Soap Making at at Home; A Wood-Chopping Contest in N. Zealand; Cartoon—Bobby Bumps "World Series."
Oct. 15—Subjects on Reel—Woodcraft and Camping; Uncle Sam's Hints to Housewives, No. 2, The Ice-Refrigerator; Denizens of a Metropolitan Jungle; Cartoon—Quacky Doodles the Cheater.
Oct. 22—Subject on Reel—Humpback Whaling in the Pacific; Uncle Sam's Hints to Housewives, No. 3, The Meatless Meat Loaf; Leventhal's Aeroplane Machine Gun.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.





Better Pictures Bring Bigger Crowds

You're interested in anything that improves the quality of your show, and draws bigger crowds.

Just note the marked advantages of this Edison Mazda C, over the old arc lamp:

There's a great reduction in operating cost, through decreased current consumption.

The focus is permanent.

The light is of an even intensity—no flicker.

And this means Better Pictures, a Better Show.

Then there are less heat, less wear and tear on machines and film, due to the absence of all carbon ash—carbon and resulting carbon troubles are eliminated.

Get in touch with nearest distributor, or write for bulletin, describing this new MAZDA development.

EDISON LAMP WORKS
of General Electric Company
HARRISON, N. J.

His Only Rival
EDISON MAZDA LAMPS

Partial List of Distributors:

NEW YORK
United Theatre Equipment Corp.
729 Seventh Ave.
Independent Movie Supply Co.
729 Seventh Ave.
Chas. Beseler Co.
131 E. 23d St.

BOSTON
A. T. Thompson
15 Tremont St.
United Theatre Equip. Corp.
129 Pleasant St.

PHILADELPHIA
Phil. Elec. Co., Supply Dept.
132 So. 11th St.
United Theatre Equip. Corp.
1233 Vine St.
Williams, Brown & Earle
918 Chestnut St.

ATLANTA
Southern Theatre Equip. Co.
Atlanta, Ga.

DALLAS
Southern Theatre Equip. Co.
1815 Main St.

PITTSBURGH
United Theatre Equip. Corp.
940 Penn Ave.

OMAHA
United Theatre Equip. Corp.
13th and Harney Sts.

CLEVELAND
United Theatre Equip. Corp.
314 Columbia Bldg.

CINCINNATI
United Theatre Equip. Corp.
115 W. 7th St.

CHICAGO
E. E. Fulton Co.
3208 Carroll Ave.

DETROIT
Erker Bros. Optical Co.
511 N. Grand Ave.
United Theatre Equip. Corp.
409 Peter Smith Bldg.

MINNEAPOLIS
United Theatre Equip. Corp.
16 No. 7th St.

KANSAS CITY
Kansas City Mach. & Supply Co
813 Walnut St.

DES MOINES
Kansas City Mach. & Supply Co.
Utica Bldg.

ST. LOUIS
Erker Bros. Optical Co.
608 Olive St.

SAN FRANCISCO
G. A. Metcalf
117 Golden Gate St

EDISON MAZDA C MOTION PICTURE LAMPS

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 1224.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 18—Number 94 (Topical).
Oct. 25—Number 95 (Topical).
Nov. 1—Number 96 (Topical).
Nov. 8—Number 97 (Topical).
Nov. 14—Number 98 (Topical).
Nov. 21—Number 99 (Topical).

BISON.

Oct. 8—Saving the Fast Mail (Two Parts—Drama).
Oct. 15—The Temple of Terror (Two Parts—Drama).
Oct. 22—The Getaway (Two Parts—Drama).

BUTTERFLY PICTURES.

Oct. 8—The Girl Who Won Out (Five Parts—Drama).
Oct 15—'49-'17 (Five Parts—Drama).
Oct. 22—Society's Driftwood (Five Parts—Drama).
Oct. 29—A Marked Man (Five parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five parts—Drama).
Nov. 12—The Cricket (Five parts—Drama).
Nov. 19—The Man from Montana (Five parts—Drama).

GOLD SEAL.

Sept. 24—The Master Spy (An episode of "The Perils of the Secret Service"—Three parts—Drama).
Oct. 1—The Storm Woman (Three parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Sept. 10.—Nearly a Queen (Comedy).
Sept. 17—Hawaiian Nuts (Comedy).
Sept. 17—Circus Sarah (Comedy).
Sept. 24—Marble Heads (Comedy).
Sept. 24—The Fountain of Trouble (Comedy).
Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Sept. 3—Backward Sons and Forward Daughters (Two parts—Comedy).
Sept. 10.—From Cactus to Kale (Two parts—Comedy).
Sept. 17—A Prairie Chicken (Two parts—Com.).
Sept. 24—Soapsuds and Sirens.
Oct. 1—Counting Out the Count (Two parts—Comedy).
Oct. 8—The Nurse of An Aching Heart (Two Parts—Comedy).
Oct. 15—Vamping Reuben's Millions (Two Parts—Comedy).
Oct. 22—Fat and Furious (Two Parts—Comedy).
Oct. 29—Even As Him and Her (Two parts—Comedy).
Nov 7—Double Dukes (Two parts—Com.)
Nov. 14—Hula Hula Hughie (Two parts—Comedy).
Nov. 21—The Joy Riders (Two parts—Comedy).

NESTOR.

Sept. 10.—The Boulevard Speed Hounds (Comedy).
Sept. 17—Welcome Home (Comedy).
Sept. 24—Taking Their Medicine (Comedy).
Oct. 1—Pete the Prowler (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).
Oct. 8—Hot Applications (Comedy).
Oct. 15—Wild and Wooly Women (Comedy).
Oct. 22—A Fire Escape Finish (Comedy).
Oct. 29—A Bad Little Good Man (Comedy).
Nov. 5—Caught in the Draft (Comedy).
Nov. 12—The Shame of the Bullcon (Comedy).
Nov. 19—Strike One (Comedy).

POWERS.

Aug. 13—Doing His Bit (Cartoon Comedy), and Algieria, Old and New) (Scenic) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

STAR FEATURETTE.

Sept. 3—A Dream of Egypt (Two parts—Dr.).
Sept. 10.—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—A Romany Rose (Two parts—Drama).
Oct. 8—A Prince for a Day (Two Parts—Drama).
Oct. 15—The Cross-Eyed Submarine (Two Parts—Comedy).
Oct. 22—Little Mariana's Triumph (Two Parts—Drama).

VICTOR.

Aug. 13—The Brass Girl (Two parts—Comedy-Drama).
Aug. 20—A Five Foot Ruler (Two parts—Comedy-Drama).
Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.).
Sept. 10.—In the Clutches of Milk (Comedy).
Sept. 17—Marathon Maniacs (Comedy).
Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Oct. 1—Issued No. 39 (Educational).
Oct. 8—Issue No. 40 (Educational).
Oct. 15—Issue No. 41 (Educational).
Oct. 22—Issue No. 42 (Educational).
Oct. 29—Issue No. 43 (Educational).
Nov. 9—Issue No. 44 (Educational).
Nov. 16—Issue No. 45 (Educational).
Nov. 23—Issue No. 46 (Educational).

UNIVERSAL SPECIAL FEATURE.

Oct. 8—The Gray Ghost (Episode No. 15, "The Duel"—Two Parts—Drama).
Oct. 15—The Gray Ghost (Episode No. 16, "From Out of the Past"—Two Parts—Drama).
Oct. 22—The Red Ace Episode No. 1, "The Silent Terror" — Two Parts—Drama).
Oct. 22—Seeing New York With Hy Mayer (One-Reel Travelaugh).
Oct. 29—The Red Ace (Episode No. 2—"The Lure of the Unattainable"—Two Parts—Drama).
Nov. 5—The Red Ace (Episode No. 3—"The Leap for Liberty"—Two parts—Drama).
Nov. 9—The Red Ace (Episode No. 4, "The Undercurent"—Two parts—Dr.).
Nov. 16—The Red Ace (Episode No. 5, "In Mid Air"—Two parts—Drama).
Nov. 16—The Mystery Ship (Episode No. 1, "The Crescent Star"—Two parts—Drama).
Nov. 23—The Red Ace (Episode No. 6—"Fighting Blood"—Two parts—Drama).
Nov. 23—The Mystery Ship (Episode No. 2—"The Grip of Hate"—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

Sept. 7.—Issue No. 17 (Topical).
Sept. 14—Issue No. 18 (Topical).
Sept. 21—Issue No. 19 (Topical).
Sept. 28—Issue No. 20 (Topical).
Oct. 5—Issue No. 21 (Topical).
Oct. 12—Issue No. 22 (Topical).
Oct. 19—Issue No. 23 (Topical).
Oct. 26—Issue No. 24 (Topical).
Nov. 2—Issue No. 25 (Topical).
Nov. 9—Issue No. 26 Topical.
Nov. 16—Issue No. 27 (Topical).
Nov. 23—Issue No. 28 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

Sept. 24—The Silence Sellers (Five parts—Dr.).
Oct. 8—Life's Whirlpool (Five Parts—Drama).
Oct. 15—A Sleeping Memory (Seven parts—Drama).
Oct. 22—More Truth Than Poetry (Five parts—Drama).
Oct. 29—The Adopted Son (Six parts—Drama).
Nov. 5—The Outsider (Six parts—Drama).
Nov. 12—Outwitted (Five parts—Drama).
Nov. 19—The Voice of Conscience (Five parts—Drama).

YORKE FILM CORP.

July 16—The Hidden Spring (Five parts—Dr.)
Sept. 3.—Under Handicap (Seven parts—Drama).
Oct. 1—Paradise Garden (Five Parts—Drama).

METRO COMEDIES.

Sept. 24—His Curiosity (Drew).
Oct. 1—The Joy of Freedom (Drew).
Oct. 8—His Double Life (Drew).
Oct. 15—The Dentist—(Drew).
Oct. 22—Hist! Spies (Drew).
Oct. 29—Twelve Good Hens and True (Drew).
Nov. 5—His Deadly Calm (Drew).
Nov. 12—The Rebellion of Mr. Monor (Drew).
Nov. 19—A Close Resemblance (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Sept. 30—The Tar Heel Warrior (Five Parts—Drama).
Oct. 7—Ashes of Hope (Five Parts—Drama).
Oct. 7—A Phantom Husband (Five Parts—Drama).
Oct. 14—One Shot Ross (Five parts—Drama).
Oct. 14—Wild Sumac (Five parts—Drama).
Oct. 21—The Firefly of Tough Luck (Five parts—Drama).
Oct. 21—Cassidy (Five parts—Drama).
Oct. 28—The Stainless Barrier (Five parts—Drama).
Oct. 28—Man Hater (Five parts—Drama).
Nov. 4—Fighting Back (Five parts—Drama).
Nov. 4—Up or Down (Five parts—Drama).
Nov. 11—The Medicine Man (Five parts—Drama).
Nov. 11—Indiscreet Corinne (Five parts)—Drama).

TRIANGLE KOMEDY.

Oct. 7—All at Sea.
Oct. 14—Their Love Lesson.
Oct. 14—A Prairie Heiress.
Oct. 21—His Busy Day.
Oct. 21—A Modern Sherlock.
Oct. 28—Their Husband.
Oct. 28—Somebody's Wife.
Nov. 4—A Hero's Fall.
Nov. 4—An Interrupted Honeymoon.
Nov. 11—A Boomerang Frame-Up.
Nov. 11—His Household Butterfly.

KEYSTONE COMEDY.

Sept. 2—A Shanghaied Jonah (Two parts).
Sept. 9—His Precious Life (Two parts—Com.).
Sept. 16—Hula Hula Land (Two parts—Com.).
Sept. 23—The Late Lamented (Two parts).
Sept. 30—The Sultan's Wife (Two parts).
Oct. 7—His Crooked Career (Two Parts).
Oct. 14—Pearls and Perils (Two parts).
Oct. 21—A Hindu Hoodoo (Two parts).
Oct. 28—His Disguised Passion (Two parts).
Nov. 4—Haunted by Himself (Two parts).
Nov. 11—False to the Finish (Two parts).

TRIANGLE REISSUES.

Sept. 2—The Lamb (Five Parts—Drama).
Sept. 16—Hell's Hinges (Five Parts—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 1224.)

Mutual Film Corp.

CUB.

Oct. 11—Jerry and the Bully (Comedy).
Oct. 18—Jerry's Jam (Comedy).
Oct. 24—Jerry's Soft Snap (Comedy).
Nov. 1—Jerry's Lucky Day (Comedy).
Nov. 7—Jerry and the Vampire (Comedy).
Nov. 15—Jerry's Running Fight (Comedy).
Nov. 22—Jerry's Victory (Comedy).

GAUMONT.

Oct. 24—Reel Life No. 78 (Subjects on Reel: Rocky Mountain Jay; Then and Now, or High Living Cost Wins the Race; Queer Trees of Trinidad; Dining on Wheels—How the American Traveler Is Fed; Animated Drawings from "Life"—The Apparel and the man; Not Guilty.
Nov. 1—Reel Life No. 79—Subjects on Reel—Building Our Modern Fleet; Important Industries of Argentina; An Unusual Foster Mother; A Dry Land Periscope; Had Your Mining Stock Panned Out; Animated Drawing from "Life."
Nov. 8—Reel Life No. 80. Subjects on reel: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Water; It Was Not the Colic, from "Life."

MUTUAL WEEKLY.

Nov. 4—Number 149 (Topical).
Nov. 11—Number 150 (Topical).
Nov. 18—Number 151 (Topical).
Nov. 25—Number 152 (Topical).
Dec. 2—Number 153 (Topical).

STRAND COMEDY.

Oct. 9—Firing Father.
Oct. 16—For Sweet Charity (Comedy).
Oct. 23—And Along Came Mary.
Oct. 30—A Two-Cylinder Courtship.
Nov. 6—Mary's Merry Mixup (Comedy).
Nov. 13—That Dog Gone Dog (Comedy).
Nov. 20—A Maid to Order.

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTION.

Oct. 15—The Calendar Girl (American—Five Parts—Drama).
Oct. 15—The Beautiful Adventure (Frohman—Five Parts—Drama).
Oct. 22—The Unforeseen (Frohman—Six parts—Drama).
Oct. 22—The Sea Master (American—Five parts—Drama).
Oct. 29—A Daughter of Maryland (Goodrich—Five parts—Drama).
Oct. 29—Peggy Leads the Way (American—Five parts—Drama).
Nov. 5—A Game of Wits (American—Five parts—Drama).
Nov. 12—Betty and the Buccaneers (American—Five parts—Drama).
Nov. 19—Snap Judgment (American—Five parts—Drama).
Nov. 19—Please Help Emily (Frohman—Five parts—Drama).

SIGNAL.

Oct. 18—The Lost Express (Episode No. 5—"In Deep Waters"—Two Parts—Drama).
Oct. 25—The Lost Express (Episode No. 6—"High Voltage"—Two Parts—Dr.).
Nov. 1—The Lost Express (Episode No. 7—"The Race With the Limited"—Two parts—Drama).
Nov. 7—The Lost Express (Episode No. 8—"The Mountain King"—Two parts—Drama).
Nov. 14—The Lost Express (Episode No. 9, "The Looters—Two parts—Drama).
Nov. 22—The Lost Express (Episode No. 10—"The Secret of the Mine"—Two parts—drama).

Feature Releases

ARTCRAFT PICTURES CORPORATION.

Sept. 10—Barbary Sheep (Five parts—Drama).
Oct. 1—The Man from Painted Post (Five Parts—Comedy-Drama).
Oct. 15—The Narrow Trail (Five Parts—Drama).
Oct. 22—The Woman God Forgot (Five Parts—Drama).
Nov. 12—The Little Princess (Five parts—Dr.).
Nov. 19—The Rise of Jennie Cushing (Five parts—Drama).
Nov. 26—Desert Dust (Five parts—Drama).

ART DRAMAS, INC.

Sept. 10—Blood of His Fathers (Horsley—Five parts—Drama).
Sept. 17—Peg o' the Sea (Van Dyke—Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Oct. 15—Bondage (Five Parts—Drama).
Oct. 22—The Desire of the Moth (Five parts—Drama).
Oct. 29—The Man Trap (Five parts—Drama).
Nov. 5—The Lash of Power (Five Parts—Drama).
Nov. 12—Princess Virtue (Five parts—Drama).
Nov. 19—The Savage (Five parts—Drama).
Nov. 26—The Winged Mystery (Five parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORP.

Oct. 8—Life of the Spider (Ditmar's "Living Book of Nature").
Oct. 15—Nature's Songsters (Ditmar's "Living Book of Nature").
Oct. 22—The Animals in Mid-Summer (Ditmar's "Living Book of Nature").
Oct. 1—A Flying Trip Through Hawaii (Scenic and Educational).
Oct. 15—Seals and Pelicans in Their Native Haunts (Scenic and Educational).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Daughter of Destiny (Petrova Picture Co.).
Dec. —Alimony.

FOX SPECIAL FEATURES.

Oct. 14—Thou Shalt Not Steal (Five Parts—Drama).
Oct. 21—This is the Life (Five Parts—Drama).
Oct. 28—The Scarlet Pimpernel (Five parts—Drama).
Nov. 4—Miss U. S. A. (Five parts—Drama).
Nov. 11—The Painted Madonna (Five parts—Drama).

FOX STANDARD PICTURES.

Sept. 2—Jack and the Beanstalk (Ten parts).
Sept. 16—The Conqueror (Ten parts).
Sept. 30—Camille.
Oct. 7—When a Man Sees Red.
Oct. 14—Aladdin and the Wonderful Lamp.
Nov. 4—The Rose of Blood (Six parts—Drama).
Nov. 18—Treasure Island (Six parts—Drama).

FOX SUNSHINE COMEDIES.

Nov. 11—Wedding Bells and Roaring Lions (Two parts).
Nov. 18—A Milk-Fed Vamp (Two parts).
Dec. 9—His Smashing Career (Two parts).

GOLDWYN PICTURES CORP.

Sept. 23—Baby Mine (Six parts—Drama).
Oct. 7—Fighting Odds (Six Parts—Comedy).
Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Drama).

GOLDWYN DISTRIBUTING CORP.

The Manxman (Eight parts—Drama).
For the Freedom of the World.
The Auction Block.

GREATER VITAGRAPH (V-L-S-E).

Oct. 22—Favorite Film Features—"The Still Voice" (Two parts—Drama) and Chumps (One reel—Comedy).
Oct. 22—The Bottom of the Well (Five parts—Drama).
Oct. 29—The Fighting Trail (Episode No. 8—"The Strands of Doom"—Two parts—Drama).
Oct. 29—The Flaming Omen (Five parts—Drama).
Bobby of the Home Defenders (Bobby Connelly Series).
Bobby and the Fairy (Bobby Connelly Series).
Bobby and Company (Bobby Connelly Series).
Nov. 5—The Fighting Trail (Episode No. 9, "The Bridge of Death"—Two parts—Drama).
Nov. 5—The Fettered Woman (Five parts—Drama).
Nov. 5—Favorite Film Features—"The Strength of Men"—Two parts—Drama) and Captain Barnacle's Legacy (Comedy).
Nov. 12—The Fighting Trail (Episode No. 10—"The Sheriff"—Two parts—Drama).
Nov. 12—Favorite Film Features—"Just Show Folks" (One-Reel Drama) and "Jerry's Mother-in-Law" (Two parts—Comedy).
Nov. 12—I Will Repay (Five parts—Drama).

JEWEL PRODUCTIONS, INC.

Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).
"K" (Drama).
The Co-respondent.

GEORGE KLEINE SYSTEM.

Oct. 1—A Bear Fact (Selig—Two Parts—Comedy).
Oct. 8—A Fool for Luck (Essanay-Perfection Picture—Five Parts—Drama).
Oct. 15—The Fibbers (Essanay-Perfection Picture—Five Parts—Drama).
Oct. 22—Cy Whittaker's Ward (Edison)-Perfection Pictures—Five parts—Dr.).
Oct. 29—Young Mother Hubbard (Essanay-Perfection Pictures—Four parts—Drama).
Nov. 5—Two Bits Seats (Essanay-Perfection Pictures — Four parts — Comedy-Drama).
Nov. 12—The Courage of the Commonplace (Edison-Perfection Picture—Five parts—Drama).

PARALTA PLAYS, INC.

Rose o' Paradise.
A Man's Man.
Madam Who?
His Role of Honor.

SELECT PICTURES CORP.

The Silent Master (Seven Parts).
Scandal.
The Moth.
Lest We Forget.
Magda.
The Wild Girl.
The Barrier.
War on Three Fronts.
The Public Be Damned.
Over There.
Her Silent Sacrifice.

WHOLESOME FILMS CORPORATION.

Sept. 3—The Penny Philanthropist (Five parts—Drama).
Sept. 3—Cinderella and the Magic Slipper (Four parts—Drama).

WORLD PICTURES.

Oct. 1—The Corner Grocer (Five parts—Drama).
Oct. 8—Rasputin, the Black Monk (Eight Parts—Drama).
Oct. 15—Shall We Forgive Her? (Five Parts—Drama).
Oct. 22—The Dormant Power (Five parts—Drama).
Oct. 29—The Burglar (Five parts—Drama).
Nov. 5—The Maid of Belgium (Five parts—Drama).
Nov. 12—The Adventures of Carol (Five parts—Drama).
Nov. 19—Easy Money (Five parts—Drama).

U. S. EXHIBITORS' BOOKING CORP.

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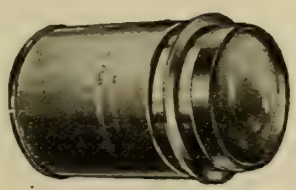

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List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 1224.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

BERNSTEIN FILM PRODUCTION.
Humility (First of "Seven Cardinal Virtues"—Drama).
June—Who Knows? (Six parts—Drama).
Loyalty (Drama).

J. FRANK BROCKLISS, INC.
U. S. Navy (Five parts).
Terry Human Interest Reels (900 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BLUEBIRD PHOTOPLAYS, INC.
The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS.
Lone Wolf (Seven Parts).
Fall of the Romanoffs (Eight Parts).
Empty Pockets (Seven Parts).
Kismet.

CAMERAGRAPH FILM MFG. CO.
June.—What of Your Boy? (Three parts—Patriotic).
June.—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CORONA CINEMA CO.
May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.
Sept. 1—Balloonatics (Two parts—Comedy).
Oct. 1—Automaniacs (Two parts—Comedy).
Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.
(*The Lincoln Cycle Pictures.*)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CO.
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).
Oct. 1—Local Color (Comedy).
Oct. 8—Love and Locksmiths (Comedy).

CINEMA DISTRIBUTING CORP.
June—The 13th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.
Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.
I Believe (Seven parts—Drama).

CRYSTAL PHOTOPLAYS CORP.
Mother Love and The Law (Drama).

E. I. S. MOTION PICTURES CORP.
Trooper 44 (Five parts—Drama).

M. S. EPSTEIN.
Kerensky in the Russian Revolution of 1917.

EXPORT AND IMPORT FILM CO.
June—Robespierre.

FAIRMOUNT FILM CORP.
June—Hate (Seven parts—Drama).

FILM D'ART CORP.
Auntie's Triumph.
Cousins.

FLORA FINCH FILM CO.
"War Prides" (Two parts—Comedy)

FORT PITT CORPORATION.
The Italian Battlefront.

FRANCE FILMS, INC.
The Natural Law (Seven parts—Drama).

FRATERNITY FILMS, INC.
Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP.
June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.
April—God's Man (Nine parts—Drama).

FUN-ART FILMS, INC.
A Rag, a Bone and a Hank of Hair (Two parts—Comedy).

BUD FISHER FILMS CORP.
Mutt and Jeff Animated Cartoons.

JOSEPH M. GAITES.
August—The Italian Battlefront.

GENERAL ENTERPRISES, INC.
The Warrior (Seven parts—Comedy-Drama).

GOLDIN FEATURES.
A Bit of Life (One Reel Comedy-Drama).

HIGH ART FILM CORP.
The Struggle Everlasting.

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).

HISTORIC FEATURES.
June—Christus (Eight parts—Drama).

HOFFMAN-FOURSQUARE PICTURES.
The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).

INTER-ALLIED FILMS.
Aerial Photograph (Box Kites and Captive Balloons with Cameras).
Falcons of the Sea (Hydroplanes for Coast Patrol).
Eyes of the Artillery (Use of Observation Balloons).

IVAN FILM PRODUCTIONS.
August—Babbling Tongues (Six parts—Dr.).
Married in Name Only (Six Parts—Drama).

KING-BEE FILMS CORP.
Sept. 1—The Goat (Two parts—Comedy).
Sept. 15—The Fly Cop (Two parts—Comedy).
Oct. 1—The Chief Cook (Two parts—Comedy).
Oct. 15—The Candy Kid (Two parts—Comedy).
Nov. 1—The Hobo (Two parts—Comedy).
Nov. 15—The Pest (Two parts—Comedy).
Dec. 1—The Bandmaster (Two parts—Comedy).

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Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.
June.—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MARINE FILM CORP.
August—Lorelei of the Sea (Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

M'CLURE PICTURES.
Mother (Drama).

MOE STREIMER.
June—A Daughter of the Don (Ten parts—Drama).

NEVADA MOTION PICTURE CORP.
June—The Planter (Drama).

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PARAGON FILMS, INC.
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Mad Lover (Six parts—Drama).

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Moy-toy Troupe (Release No. 12, "Little Red Riding Hood").
Moy-toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japoland").

PIONEER FILM CORP.
Nov. 1—Danger Signals (Seven parts—Drama).

PURKALL FILM CO.
July—The Liar (Six parts—Drama).

HARRY RAVER.
The Public Defender (Drama).

RENOWNED PICTURES CORP.
June—In Treason's Grasp (Five parts—Drama).

ROBARD PLAYERS.
Mothers of Men (Five parts—Drama).

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).

SIDNEY OLCOTT PLAYERS, INC.
The Belgian (Drama).

JULIUS STEGER.
May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

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ULTRA FILMS, INC.
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June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

VICTORIA FEATURE FILMS.
Sept.—The Fated Hour (Six Parts—Drama).
Sept.—The Slave Mart (Six Parts—Drama).

E. WARREN PRODUCTION.
April—The Warfare of the Flesh (Drama)
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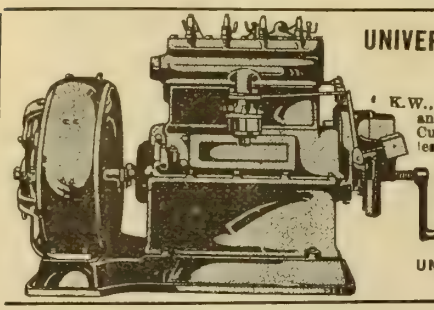

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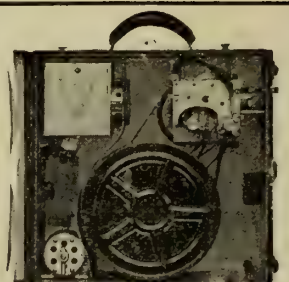

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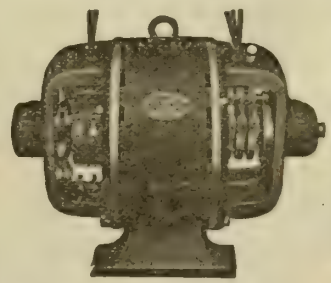

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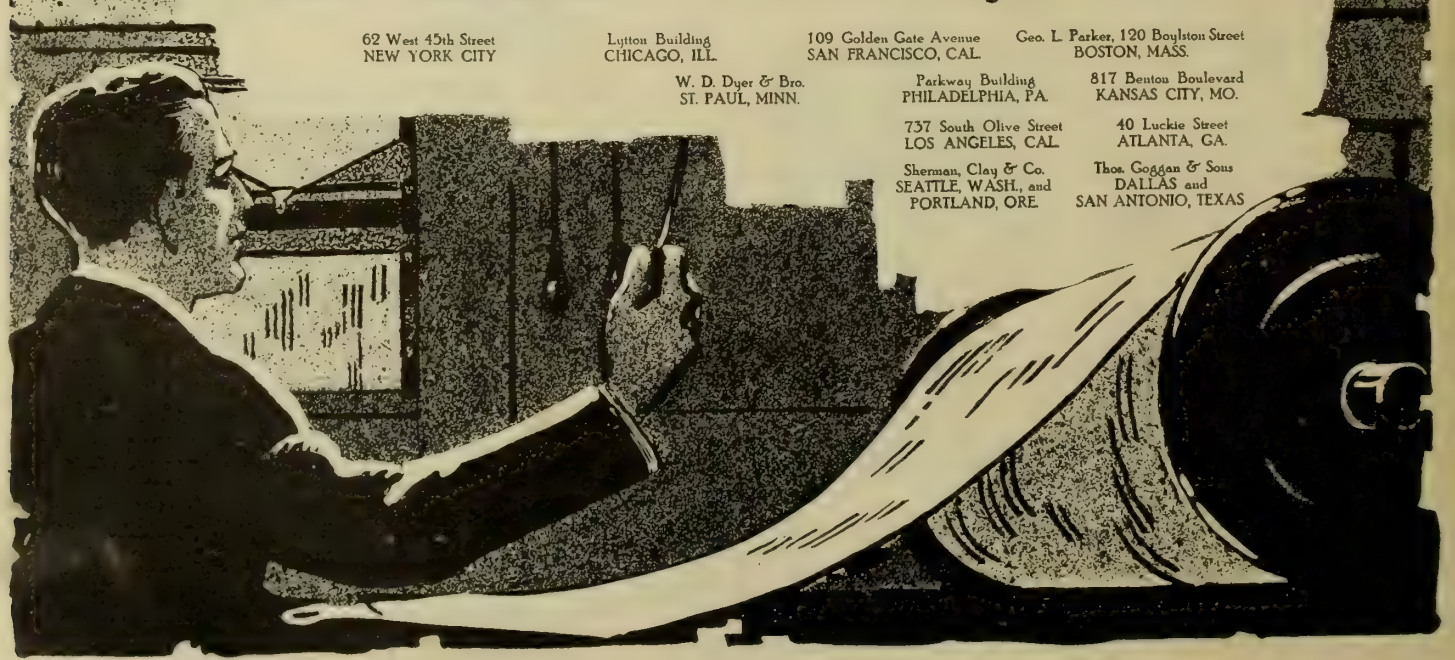

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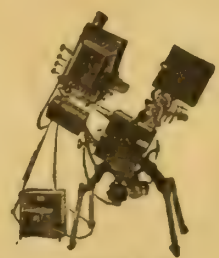

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